LINE 6

POD farm

VERSION 1.01 USER GUIDE

Getting Started With Your Hardware

GX

UX1

UX2

KB37

UX8

DI

Guitar Port

POD X3 Family

PODxt Family

POD Farm Basics

iLok

POD Farm Plug-In

Standalone Operation

Online Resources

POD Farm Online Support

Line 6 Online Store

Table of Contents

Start Here ..... 1•1

About Line 6 Hardware & Software ..... 1•1
System Requirements - POD Farm Plug-In & Standalone Operation ..... 1•1
Updating & Registering with Line 6 Monkey ..... 1•2
Product Activation & Authorization ..... 1•4
Transferring Activations ..... 1•5
POD Farm Plug-In for iLok ..... 1•6

Using Your Line 6 Hardware ..... 2•1

Making the Connection ..... 2•1
GX (POD Studio & TonePort) ..... 2•2
UX1 (POD Studio & TonePort) ..... 2•3
UX2 (POD Studio & TonePort) ..... 2•4
TonePort UX8 ..... 2•6
TonePort KB37 ..... 2•10
TonePort DI ..... 2•11
GuitarPort ..... 2•13
Using POD X3 Family Devices with Your Computer... ..... 2•14
POD X3 ..... 2•15
POD X3 Live ..... 2•16
POD X3 Pro ..... 2•17
Using PODxt Family Devices with Your Computer ..... 2•22
PODxt Live ..... 2•24
PODxt PRO ..... 2•25
PODxt - Audio Signal Routing & Re-Amping ..... 2•26
Routing Audio From Your Line 6 Hardware to an External Device ..... 2•27
ToneDirect™ Monitoring ..... 2•28
Sound Cards & Sound Issues ..... 2•30

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

Audio Routing ..... 3•1
The Line 6 Audio-MIDI Devices Dialog ..... 3•1
Windows® - Line 6 Audio-MIDI Devices Dialog ..... 3•2
Mac® - Line 6 Audio-MIDI Devices Dialog ..... 3•13
Important Things to Know for Recording ..... 3•25

POD Farm Plug-In ..... 4•1

Windows® 64 Bit Support ..... 4•1
A Quickie Plug-In Primer ..... 4•1

Plug-In Parameter Automation ..... 4•2
Supported Plug-In Formats ..... 4•3
Activating the Plug-In ..... 4•3
Plug-In User Interface Overview ..... 4•4
Main Control Bar ..... 4•4
View Selection Buttons ..... 4•6
Gear View ..... 4•6
Panel View ..... 4•7
Presets View ..... 4•11
Signal Flow View ..... 4•14

POD Farm Standalone Operation ..... 5•1

ToneDirect™ Monitoring ..... 5•1
Input Source Select & Input Metering ..... 5•2
Tuner View ..... 5•3
Mixer View ..... 5•4
Preferences ..... 5•6
Saving Tones ..... 5•8

Model Gallery ..... 6•1

About the Model Gallery ..... 6•3
Guitar Amp & Cab Models ..... 6•3
Bass Amp & Cab Models ..... 6•11
Preamp Models ..... 6•14
Effects Models ..... 6•15
Model List ..... 6•25

How To ..... 7•1

Troubleshooting ..... 8•1

What Is… ..... 9•1

Online Help & Support ..... 10•1

START HERE

About Line 6 Hardware & Software

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

System Requirements - POD Farm Plug-In & Standalone Operation

Windows®

- Pentium 4 -1.2GHz or better (2.5 GHz or better, or multi-core CPU recommended)
- Windows® XP® (with SP2 or SP3), Windows® XP® X64, Windows® Vista® (including SP1), Windows® Vista® X64®
- 512 MB RAM minimum (1 GB or more recommended)
- 1 GB free hard disk space minimum (10 GB or more recommended for recording)
- Drive speed 5400 rpm minimum (7200 rpm or faster recommended)
- 1024 x 768 minimum screen display resolution
- CD-ROM drive
- One free USB 1.1 or 2.0 compatible port on computer (USB hubs are not supported for Line 6 devices)
- Internet connection for online features
- Compatible Line 6 USB hardware or iLok (device must be connected to computer & authorized to use POD Farm):
  - **POD Farm Plug-In** - POD Studio, TonePort, GuitarPort, POD X3, PODxt hardware, or iLok
  - **POD Farm Standalone Operation** - POD Studio, TonePort, or GuitarPort hardware

Mac®

- Intel or Power PC based G4 1.5 GHz or better (G4 1.67 or better, or multi-core CPU recommended)
- OS X 10.4 or later
- 512 MB RAM minimum (1 GB or more recommended)
- 1GB free hard disk space minimum (10GB or more recommended for recording)
- Drive speed 5400 rpm minimum (7200 rpm or faster recommended)
- 1024 x 768 minimum screen display resolution
- CD-ROM drive
- One free USB 1.1 or 2.0 compatible port on computer (USB hubs are not supported for Line 6 devices)

- Internet connection for online features
- Compatible Line 6 USB hardware or iLok (device must be connected to computer & authorized to use POD Farm):
  - **POD Farm Plug-In** - POD Studio, TonePort, GuitarPort, POD X3, PODxt hardware, or iLok
  - **POD Farm Standalone Operation** - POD Studio, TonePort, or GuitarPort hardware

Windows 64 Bit support

If you have a 64 bit Windows PC, then no worries! POD Farm 1.0 and the included Line 6 USB hardware drivers do indeed support Windows® XP® x64 and Windows® Vista® 64-Bit systems. Note that POD Farm 1.0 (as well as the POD Farm Plug-in) still runs as a 32 bit application, but has been made compatible to run on these Windows 64 bit operating systems. If you need to check the specific system requirements or need some assistance with installing POD Farm on your computer, please refer to the additional documents located on the POD Farm Online Help page of the Line 6 web site.

Updating & Registering with Line 6 Monkey

Attention iLok users... You won't need to run Line 6 Monkey. Obtaining and authorizing a POD Farm Plug-In license for an iLok USB key has its own simple, online process that you can perform on any Internet-connected computer. Please skip ahead to the POD Farm for iLok section for details.

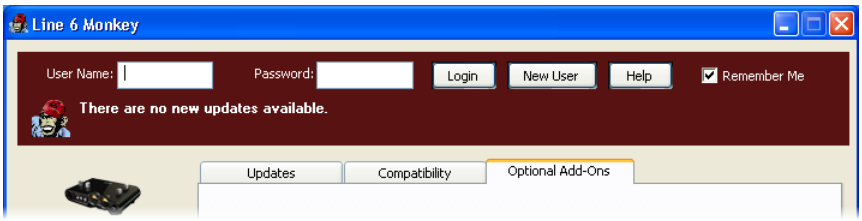
Line 6 Monkey is the intelligent updater utility automatically installed with your POD Farm application. It is highly recommended that you run Line 6 Monkey at the end of your POD Farm installation, and to do so often to be sure you have all the latest updates for all your Line 6 software and hardware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

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

Login Account

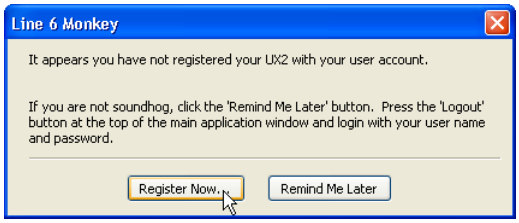
You'll need to Login so that Line 6 Monkey can communicate with the online Line 6 Server and provide you with exactly what you need. It's just a few clicks, and it's free!

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



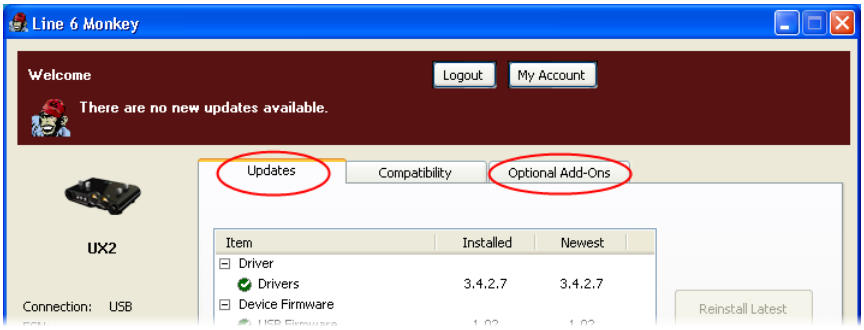
Register Your Hardware

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



Grab Those Updates

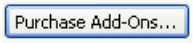
Go to the **Updates** tab in Line 6 Monkey. If you see any items where a newer, updated version is available, then you should click on that item and let the little monkey fellow walk you through the installation steps. This is the easiest way to stay current on the latest POD Farm software updates, as well as drivers and firmware updates. You can check the **Optional Add-Ons*** tab to see what other goodies might be available for your specific Line 6 device too.



***Note - Some Line 6 hardware models already include the POD Farm Plug-In, and/or other Add-Ons for free. You'll need to "activate" these items by running Line 6 Monkey - see the following section.**

Purchasing POD Farm Plug-In

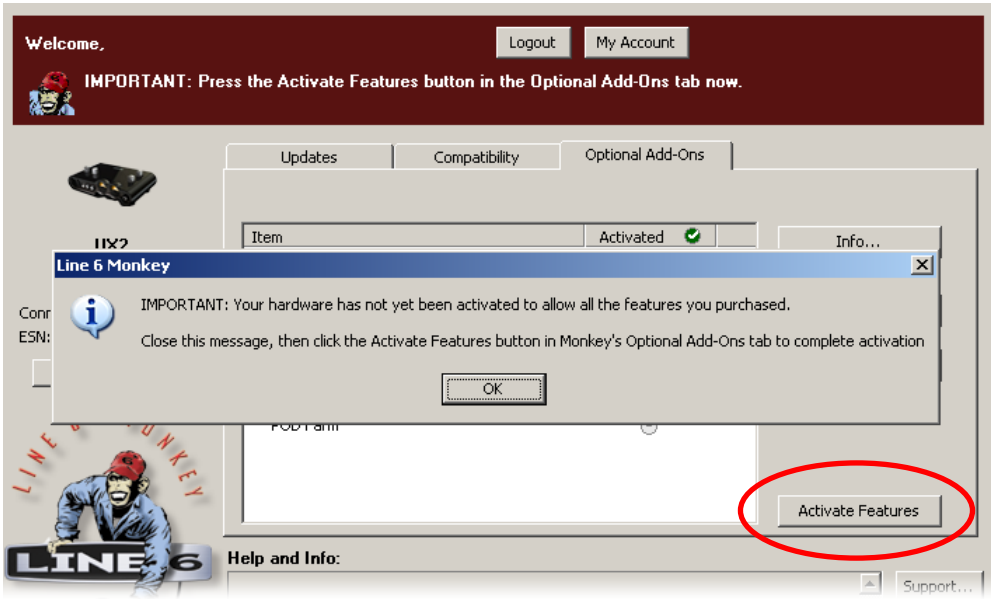
POD Farm Plug-In is of course already included with the new POD Studio hardware. But if you own a Line 6 TonePort, GuitarPort, POD X3 or PODxt device, then you can purchase the POD Farm Plug-In as an Add-On. Just click on the **Optional Add-Ons** tab in Line 6 Monkey, select **POD Farm Plug-In**, then click on **Purchase Add-Ons**.



You will be taken to the **Line 6 Store**, where you can purchase a license for the plug-in. Follow the instructions on the resulting page to receive your **activation key**. Or, just head on over to the Line 6 site any time and see what is "in Store" for you.

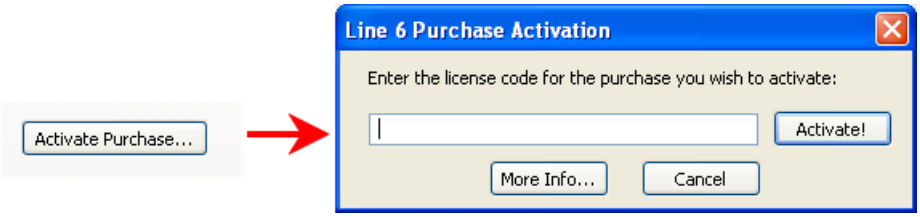
Product Activation & Authorization

Some features of POD Farm and your Line 6 hardware require "Activation" using Line 6 Monkey and a live Internet connection. As mentioned above, POD Studio and some other Line 6 devices include one or more Add-Ons already "installed" on the hardware device itself. When you connect your Line 6 device and launch Line 6 Monkey for the first time, if you are prompted to press the "Activate Features" button, then go ahead and do so to activate the included Add-On(s).



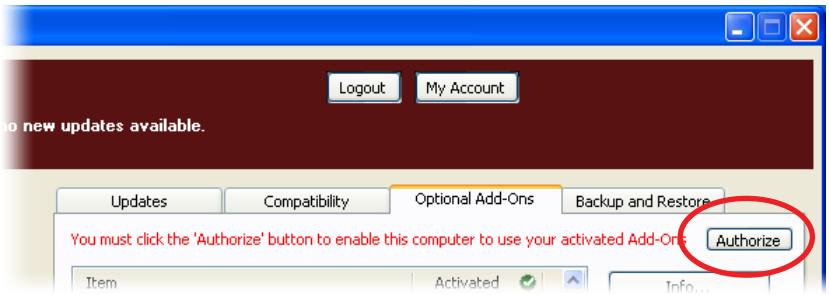
If you've purchased additional Add-Ons from the Line 6 Online Store - these also need to be activated. You will have received a License Key for each Add-On purchase. To activate purchased Add-ons, launch Line 6 Monkey, go to the Optional Add-Ons tab, and then follow these steps...

- You can find all Add-On license keys you've purchased by logging into the Line 6 - My Account online page, and looking in the License Keys page.
- Copy the numerical License key code that appears on this page.
- Go back to the Line 6 Monkey screen and click on the **Activate Purchase** button. A window will pop up, prompting you to enter the activation key you just received.



- Activation turns the Add-On features "on" in your POD Farm-compatible hardware, so they can operate in the POD Farm stand-alone application and/or POD Farm Plug-in.

When using your Line 6 USB hardware on a new computer for the first time, you may also see the following message at the top of the Add-Ons tab - just click the **Authorize** button to finish configuring your computer to use your new hardware and Add-Ons.



Just remember that for POD Farm Plug-in operation, your Line 6 hardware must always be connected via USB (even if you're using a 3rd-party interface). You don't necessarily need to be using your Line 6 hardware as your active USB audio device - it just needs to be USB-connected (and powered on for units that have a power switch).

Transferring Activations

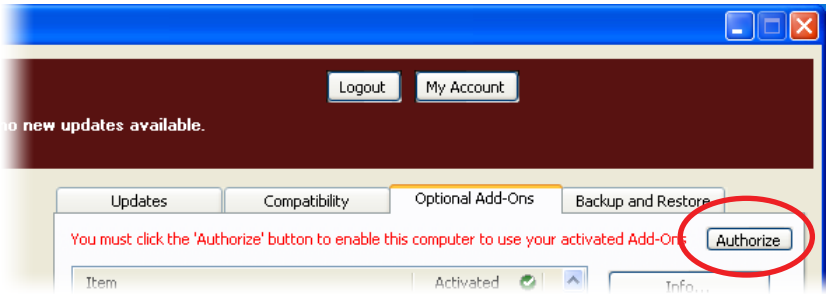
So, you've just upgraded your computer to the latest and greatest (this week anyway…) model, and want to move POD Farm and your Add-Ons to your new system? In this section, we'll explain how to make the transfer process as easy as A-B-C, whether the new computer can connect to the Internet or not.

The destination computer has an Internet connection

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

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

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



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

The destination computer lacks an Internet connection

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

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

On your computer:

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

On the destination computer:

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

You're done! You should now be able to launch the POD Farm application with all Add-Ons enabled.

POD Farm Plug-In for iLok

POD Farm Plug-In is a protected software and requires an authorized license to run on your computer. The POD Farm Plug-In license comes with, or can be added to, all the Line 6 USB audio interfaces, as discussed in the Line 6 Monkey and Hardware sections of this *User Guide*. And now, Line 6 also offers the POD Farm Plug-In license to be purchased specifically for your iLok USB "smart key"! If

you don't already have an iLok key, you can purchase one at most store where audio software is sold, or directly from iLok.com. To follow are the steps for purchasing and configuring POD Farm Plug-In and your iLok.

What is an iLok?

The iLok key is a proprietary USB hardware dongle that holds licenses for software protected by PACE Anti-Piracy's Interlok® system.

The iLok USB Key

If you own an iLok and purchase the POD Farm Plug-In for iLok, you can use the iLok USB key to store your POD Farm Plug-In license, as well as any other Mac® and Windows® iLok-enabled software licenses, all on the one iLok USB key. The iLok is portable and allows you to run POD Farm Plug-In on any computer. It is also easy to manage all your iLok software licenses with iLok.com - where you can set up a secure account, view all licenses on your iLok key, take delivery of new licenses, and even move them between multiple iLok keys!

Create an iLok Account

If you've just purchased a new iLok, your first step is to go to the iLok.com site to set up an account. Note that it is important you set up only ONE account, even if you own multiple iLok keys! Create your account here. If you already have an iLok account, then you'll use it for the following steps.

Next, for a new iLok USB key, you'll need to download the **iLok Client Software** and the **iLok Driver** and install them. There are a few different options here, depending if you want to manage your iLok on the same computer as you plan on actually using POD Farm Plug-in on or not. Please see the steps outlined on the iLok.com Help page for the complete instructions.

Purchasing POD Farm Plug-In for iLok

If you don't already have one, create a Line 6 account now. It is free and is necessary for activating and retrieving your POD Farm Plug-In license. To create your account, go here.

To purchase the POD Farm Plug-In license for iLok, you can go the Line 6 Online Store and select the iLok hardware option, or visit your favorite music gear retailer and pick up the boxed version. (Note that the iLok USB software key is sold separately, and not part of the Line 6 POD Farm Plug-In purchase). There are a few options for the purchase of **POD Farm Plug-In for iLok**...

- **POD Farm** - Includes the same great set of guitar & bass amps, mic preamps and effects that come with our POD Studio devices.
- **POD Farm Platinum** - Includes all the models of the POD Farm product, and additionally includes all the optional Model Pack Add-Ons we make!
- **POD Farm Platinum Upgrade** - For owners of the POD Farm iLok version that want to step up to the Platinum, you can purchase this upgrade.

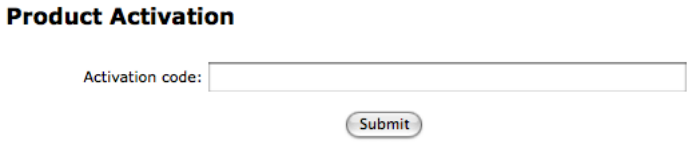
All POD Farm Plug-In versions include RTAS/VST/AU support for Mac® and RTAS/VST support for Windows®. See the info on the Online Store pages for more details.

If you've purchased the POD Farm iLok license from the Line 6 Online Store, please skip ahead to the following iLok Deposit section, since your purchase does not require the "Activation" steps.

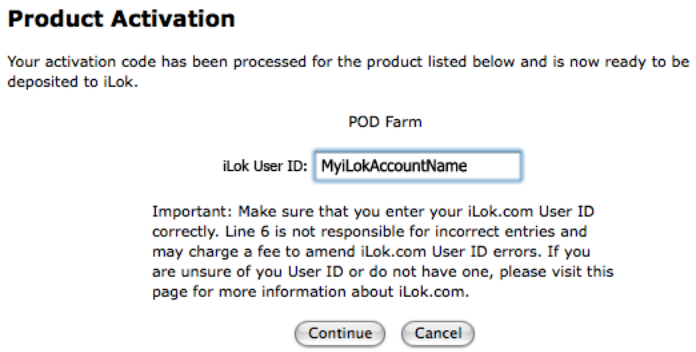
Note: You can perform the following Online Purchase, Activation and iLok licensing processes on any computer that has Internet access - These steps do not necessarily need to be performed on the computer on which you plan to use POD Farm Plug-In.

Product Activation (Retail boxed version only)

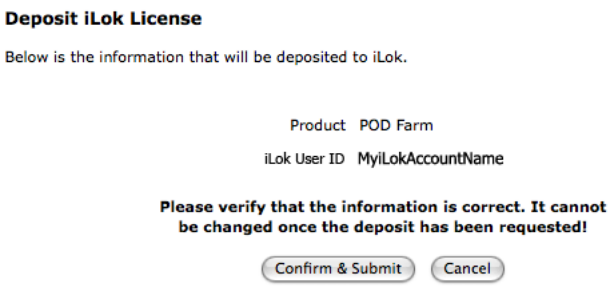
For your purchase of the boxed POD Farm license for iLok, you'll find an **Activation Code** printed on a card within the box. With this card in hand, go to the Line 6 Online iLok Activation page, read through the steps in the **Product Activation** section, and enter your **Activation Code** and click **Submit**:



Next you'll be prompted for the **iLok User ID** for your iLok.com account...



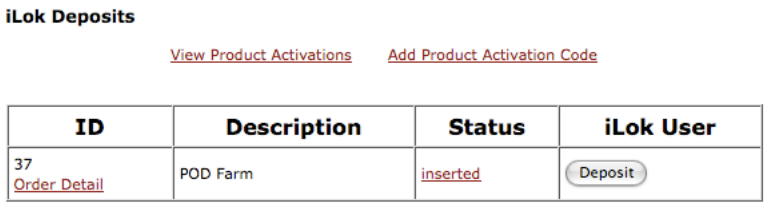
Enter your **iLok User ID** - This is the Username you use to login to your account at iLok.com. Type it in and click **Continue**.



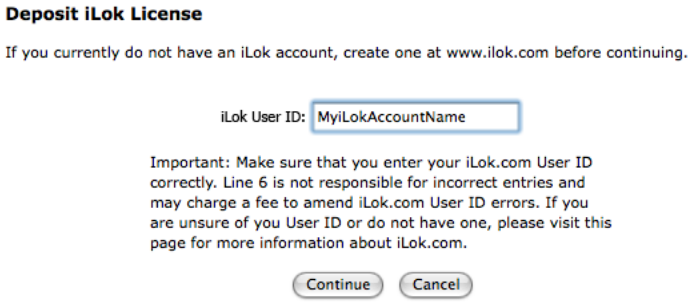
Next you are prompted to verify that your **iLok User ID** is entered correctly - Please be sure it is to avoid the added task of contacting iLok to fix it! Click **Confirm & Submit** if all is correct. Once the process completes, a POD Farm license is "Deposited" in your iLok.com account. Proceed to the iLok.com website to download the license to your iLok USB key. **Please skip to the iLok License section.**

iLok Deposit (Line 6 Online Store purchase)

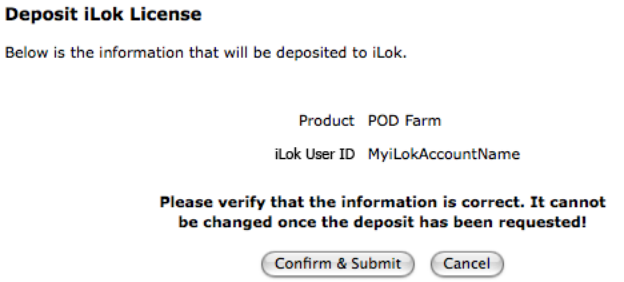
If you've purchased POD Farm Plug-In for iLok directly from the Line 6 Online Store... Once your transaction is complete, log into your Line6.com account and go to the iLok Deposits page. Here you can check the **Status** of your iLok License.



Initially, following your Online Store transaction, you should see the Status listed here as "**inserted**", as shown above. Click the **Deposit** button to proceed.



Next you are prompted to enter your **iLok User ID** - This is the Username you use to login to your account at iLok.com. Type it in and click **Continue**.



You are then asked to verify the **iLok User ID** is entered correctly - Please be sure it is to avoid the added task of contacting iLok to fix it! Click **Confirm & Submit** if all is correct. You should next see confirmation that your iLok Deposit was successful and your license sent to iLok.com. Head on over to the iLok.com website and log into your account there to download your license. If any error was encountered, you can return to the iLok Deposits page and repeat the process.

iLok License

Once logged in to your iLok.com account, you should find your "pending" POD Farm license waiting for you in the **Download Licenses** section.

Pending licenses available for download:

Product	Company	Type	Deposited	Use By	
POD Farm	Line 6, Inc.	License	11/23/2008		

Connect your iLok to your USB port and follow the instructions on the iLok site to **Synchronize** your iLok key.

Allow the Synchronize process to complete, and you'll then be able to select your POD Farm license for download.

	Product	Company	Type	Deposited	Use By	
☑	POD Farm	Line 6, Inc.	License	11/23/2008		

Follow the steps listed on the iLok.com page to **Download** the POD Farm License to your iLok key... And you're done! Now that your iLok USB key is all configured, you can log out and exit the iLok web site. Your next step is to download the POD Farm application installer and run it on any Mac® or Windows® computer where you want to run POD Farm Plug-In! Remember, you need to have the iLok key connected to the computer for POD Farm Plug-In to run in its "authorized" state within your host software.

In the event that your POD Farm license does not appear on your iLok.com account, you can check the status of the deposit on the **iLok Deposits** page of your Line 6 account.

iLok Deposits

View Product Activations Add Product Activation Code

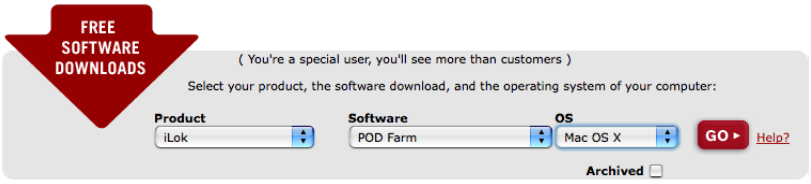
ID	Description	Status	iLok User
29 Order Detail	POD Farm	deposited	MyiLokAccountName

Assets at ilok.com

Note that the **Status** may initially appear as "**queued**" for a short time until accepted by iLok.com for processing. Once it appears as "**deposited**", as shown above, then this means your new POD Farm license asset has been sent to your iLok.com account.

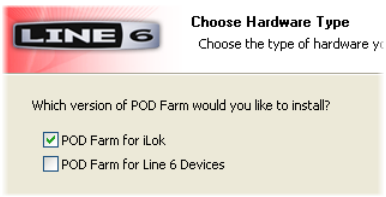
Download and POD Farm Application Installer

We always have the latest POD Farm installer available for free download on the Line 6 Downloads page. On the Downloads page, select "**iLok**" as the Product, "**POD Farm**" as the Software, and then select your computer's **Operating System** (Mac® OS X, Windows® XP® or Vista®), as shown here:



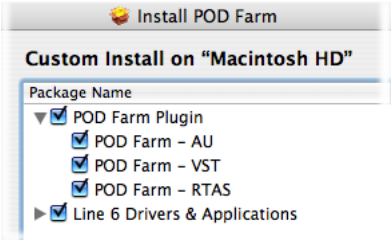
Then press the "**Go**" button and the correct installer will be displayed for your system so that you can download it to your computer. Once the download of the installer file completes, run the installer file following its step-by-step instructions.

Windows® XP® and Vista® users... When you see the **Choose Hardware Type** screen during the POD Farm installation, be sure to check the box for "**POD Farm iLok**", as shown here:



If you are also going to be using any Line 6 USB audio device (POD Studio, TonePort, POD X3, PODxt or GuitarPort) then you'll want to check the "**POD Farm for Line 6 Devices**" box as well.

Mac® Users... The POD Farm installer's default settings will install the necessary files for your iLok, as well as the audio drivers for any Line 6 USB audio devices automatically. If desired, you can uncheck any individual POD Farm Plug-In formats and/or Line 6 Device Drivers that you may not need. But you will need to install at least one POD Farm Plug-In format supported by your host audio software so that you will be able to use POD Farm Plug-In with your iLok:



For further assistance with POD Farm installation, check out the *Installer Guide* document available at POD Farm Online Help. With the above steps completed, you'll be able to access and utilize POD Farm Plug-In in your host audio software! You are, of course, free to use any audio type of audio interface with your DAW configuration. Please see the POD Farm Plug-In chapter for more info.

Note that POD Farm cannot be run in Standalone Operation with the iLok alone, since this requires the use of a Line 6 POD Studio, TonePort or GuitarPort USB audio interface.

Using Your Line 6 Hardware

The POD Farm software is designed to work with the new Line 6 POD Studio family of USB audio interfaces. Additionally, a POD Farm Plug-In license can purchased for an iLok USB "smart key". POD Farm also supports all Line 6 TonePort (models GX, UX1, UX2, UX8, D.I. & KB37) and GuitarPort USB devices. All Line 6 POD X3 and PODxt family devices can be used with the POD Farm Plug-In Add-On as well! This chapter includes details on using POD Farm with all Line 6 USB hardware. Please be sure to see the additional documentation on the POD Farm Online Help site.

All Line 6 USB audio interfaces utilize the high-performance Line 6 Audio & MIDI drivers, and therefore, are easily configured to work as your computer's sound card. This means that you can access all your POD Tones directly from most any audio recording application, all at the highest quality! But you are of course not just limited to using your Line 6 hardware to record into your computer – the outputs provided on the back of your device additionally allow you to feed your POD Farm signal to external tape machines, DAT recorders, PA systems, or any other external audio hardware!

If you are using an iLok USB smart key to run POD Farm Plug-In, then you are, of course, free to use any audio interface with your computer and audio software. Once you have your POD Farm license successfully added to your iLok key, just keep the iLok in your USB port and you can skip ahead to the POD Farm Plug-In chapter.

Making the Connection

You do need to connect your Line 6 hardware to your computer via a USB cable to utilize POD Farm, POD Farm Plug-In and/or to use your Line 6 hardware as your computer's sound card device. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide your device with the full USB bandwidth. You should also always connect directly to a USB 1.1 or 2.0 USB port on your computer and not into a USB hub.

Note - Be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between your Line 6 device and computer, as well as before booting up or shutting down your computer if the device is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a "pop" which could be damaging to your speakers (or to your ears!)

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

GX	TonePort UX8	GuitarPort
UX1	TonePort KB37	POD X3 Family Devices
UX2	TonePort DI	PODxt Family Devices

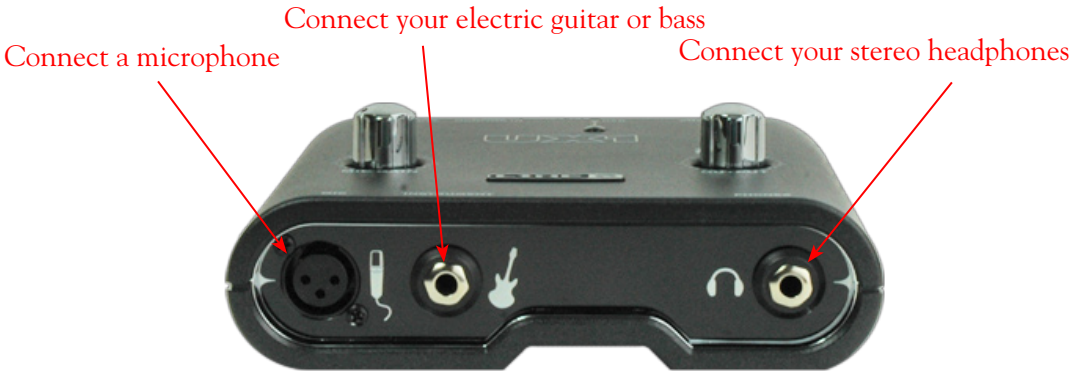
GX (POD Studio & TonePort)

Instrument Input - To input your electric guitar or bass, plug it in here using a standard 1/4-inch TS instrument cable. When in POD Farm Standalone operation, this inputs the signal into POD Farm, where you can choose your Tone, and then route the processed signal both to the Record Sends (to your audio software) and directly to the GX hardware outputs.

USB - This of course is where you connect the supplied USB cable to GX, with the other end going to your computer's USB 1.1 or 2.0 port.

Line Out/Phones - Connect here to either a monitoring system or stereo headphones, using an 1/8-inch stereo cable. When connecting GX as an audio interface for your recording application, this line out/headphone jack outputs the playback audio from your audio software on the computer, as well as anything plugged into the Instrument input. If you 're using a 3rd-party audio interface, these outputs supply the ToneDirect™ magic to your interface or mixer, when using POD Farm in Standalone operation alongside the plug-in. See the ToneDirect™ Monitoring section for more details.

UX1 (POD Studio & TonePort)



Mic - To input a signal from a microphone, connect it here using an XLR cable. When in POD Farm Standalone operation, this inputs the microphone signal into POD Farm, where you can choose your Tone, and then route the processed signal both to the Record Sends (to your audio software) and directly to the UX1 hardware outputs.

Instrument Input - To input your electric guitar or bass, plug it in here using a standard 1/4-inch TS instrument cable. When in POD Farm Standalone operation, this inputs the signal into POD Farm where you can choose your tone, and then route the processed signal both to the Record Sends (to your audio software) and directly to the UX1 hardware outputs.

Phones - If you want to listen to the audio from UX1 using stereo headphones, then plug them into this 1/4-inch stereo jack. This headphone jack outputs the same signal fed to the Analog Outs on the rear panel; the audio from your audio software, as well as anything plugged into any front panel input.

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

Monitor In - If you want to hear the signal from a line level source along with all the other audio coming from your computer, but do not want this audio recorded via the UX1 Record Sends, then plug the source in here. Note that this is a stereo jack, so you should use a stereo, 1/4-inch TRS audio cable for this connection.

USB - This of course is where you connect the supplied USB cable to UX1, with the other end going to your computer's USB 1.1 or 2.0 port.

Analog Outs - These Left and Right unbalanced jacks output all the audio from UX1; the audio from your audio software on the computer, and anything plugged into any input. These are what you want to connect to your powered speakers or monitoring system for a recording setup. Use 1/4-inch TS cables to connect directly to powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on the front of UX1 if you want to use headphones for monitoring.

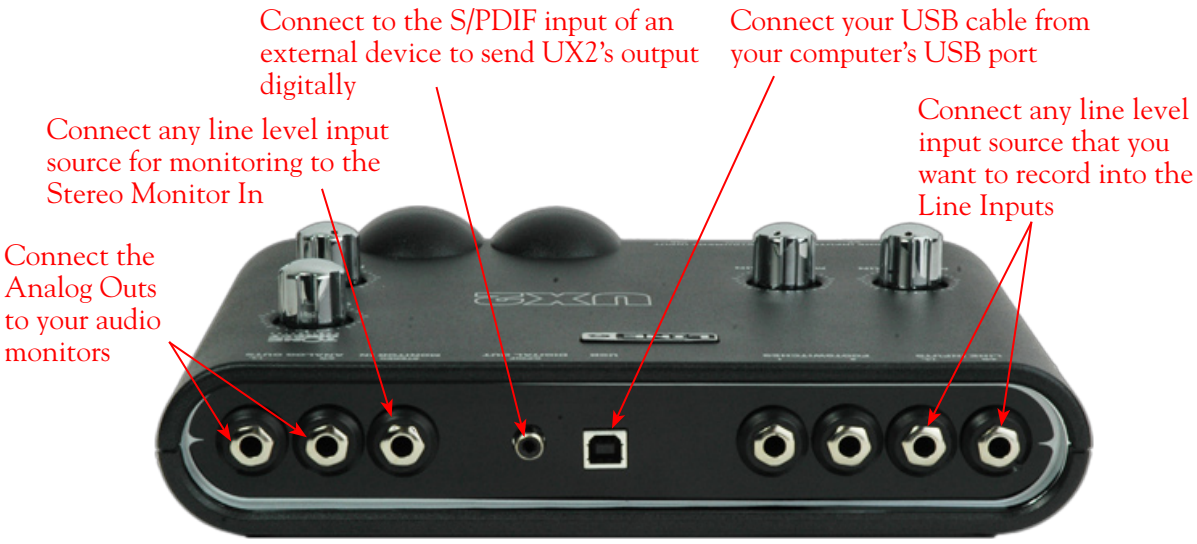
UX2 (POD Studio & TonePort)

Microphone Inputs - You can receive input from one or two mics at the same time using these ins. There is also a +48V Phantom Power switch that you should set to "on" if your mic requires phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect each mic using an XLR cable. When in POD Farm Standalone operation, this inputs each microphone signal independently into POD Farm where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the UX2 Analog Outs.

Instrument Inputs -To input your electric guitar or bass, plug it into one of these inputs. When in POD Farm Standalone operation, either of these routes the instrument's signal into POD Farm where you can choose your tone, and then route the processed signal to the Record Sends (and to your audio software) and to the UX2 Analog Outs. The difference between these two input jacks is:

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

Headphone - If you want to listen to the audio from UX2 using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Outs on the rear panel; the audio from your audio software, as well as anything plugged into any UX2 input.



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

USB - This of course is where you connect the supplied USB cable to UX2, with the other end going to your computer's USB 1.1 or 2.0 port.

S/PDIF Digital Out - To send the output of UX2 to an external device digitally, connect a 75-Ohm coaxial cable into this RCA jack and then into the S/PDIF digital input on the external device. This is the best choice for connecting to digital recording devices, such as a DAT recorder, MiniDisc, etc. This S/PDIF output sends the same audio as is sent to the Analog Outs (with the exception that any audio coming into the Monitor In jack is not routed to the S/PDIF output). The digital signal is always sent at 24-bit resolution.

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

Analog Outs - These Left and Right unbalanced jacks output all the audio from UX2; the audio from your DAW, and anything plugged into any input. These are what you want to connect to your powered speakers or monitoring system for a recording setup. Use 1/4-inch TS cables to connect directly to powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on the front of UX2 if you want to use headphones for monitoring.

TonePort UX8

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

UX8 can be used with the POD Farm Plug-In, providing all your DAW tracks with same POD quality Tone trusted by scores of platinum-selling musicians and recording engineers!

Rear Panel Features

Balanced Outputs

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

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

S/PDIF Digital Audio

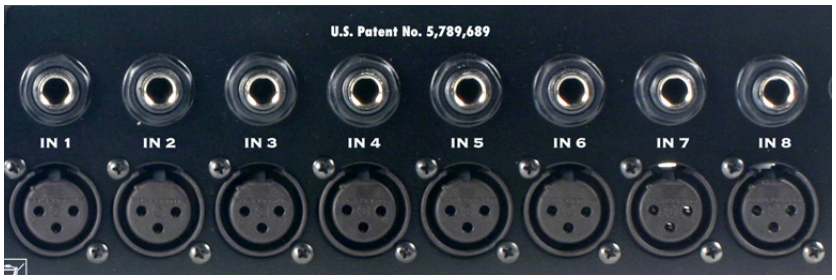
To send or receive S/PDIF, connect a 75-Ohm coaxial cable to the UX8's RCA jack and the external S/PDIF device. This is the best choice for connecting to digital recording devices, such as a DAT recorder, MiniDisc, etc. This S/PDIF output sends the same audio as Main Outs 1-2. The digital signal

is always received and sent at 24 bit. To sync to an external S/PDIF device, set the UX8 clock to sync to S/PDIF in the Line 6 Audio-MIDI Devices application.

USB 2.0

This of course is where you connect a USB cable to UX8, with the other end going to one of your computer's USB 2.0 ports.

Line Level and XLR Inputs



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

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

Front Panel Features

Guitar/Bass Inputs

- High-Z instrument inputs for guitar and bass are conveniently located on the front panel, providing convenient access for fast instrument switching.
- -20 dB pad switches provide attenuation for hot levels, typically for instruments with onboard preamps or active pickups.
- UX8's instrument inputs work directly with POD Farm when in Standalone Operation to provide ToneDirect™ Monitoring, which provides a fully processed signal with ultra-low latency, critical for tracking with the desired sound.

Note that the Tones from POD Farm in Standalone operation will show up in your recording application as Record Sends 9-10 and 11-12. Use the Mixer View in POD Farm Standalone operation to configure the level and type of audio you want fed to these Record Sends (Tone 1, Tone 2, Mix of Tone 1 &

2, as well as Processed, Semi-Processed, or Dry Input). You'll also see four additional Record Sends in your recording application for UX8 (Sends 1-2 thru 7-8). These Sends are fed directly by UX8's analog inputs 1 – 8. You can simultaneously record the direct, unprocessed signal from any of these Sends for later processing using POD Farm Plug-In! For more info, check out the POD Farm Standalone Operation chapter.

Microphone Input Controls

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

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

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

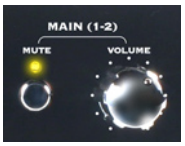
Signal and Clip LEDs

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

VU Meter and Clip Display

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

Main Output Level Controls



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

Note that these controls operate on main outputs 1-2 only (headphone and S/PDIF levels are not affected). Outputs 3 – 8 are software controlled, via the Line 6 Audio-MIDI Devices application.

Headphone Output Controls

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

Power Button

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

LED status indicators

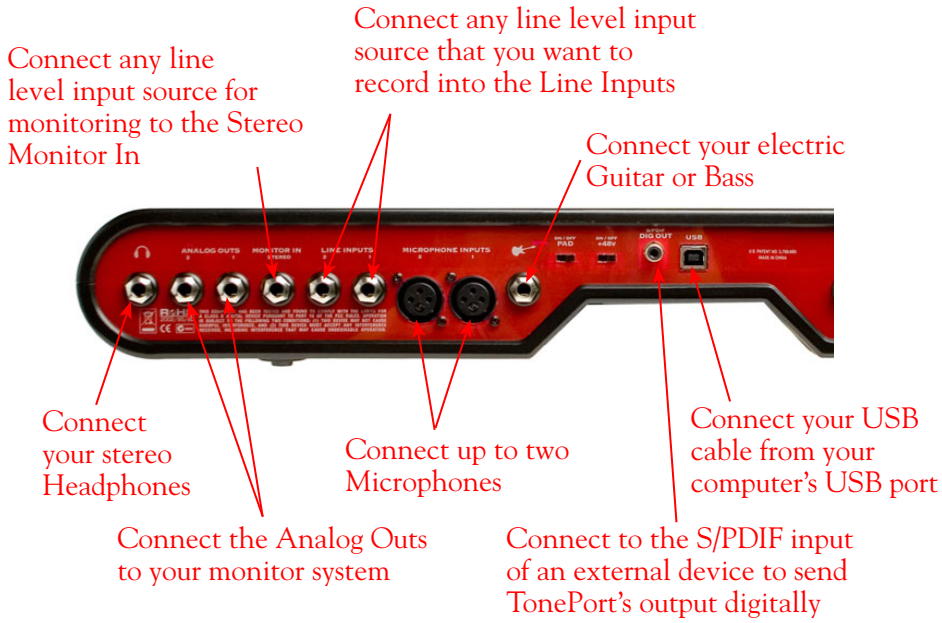
The Main Mute and Main Clip LEDs provide secondary functions in their ability to indicate the connection status of USB and S/PDIF, as follows:

- No USB connection - The main clip LEDs alternate steadily between left and right, about once every second. The USB cable may be unplugged or the UX8 Line 6 audio driver may not be installed on your computer.

The Line 6 audio driver is installed with the POD Farm applications installer - or you can launch Line 6 Monkey and go to the Updates tab to check for and install the latest driver version.

- No S/PDIF clock sync - The Mute LED blinks 3 times rapidly about once every second when the clock mode set to S/PDIF, and no external clock is present.

TonePort KB37



Microphone Inputs - You can receive input from one or two mics at the same time using these ins. There is also a +48V Phantom Power switch that you should toggle to "on" if your mic requires phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect each mic using an XLR cable. When using POD Farm in Standalone operation, this inputs each microphone signal independently into POD Farm, where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Outs.

Instrument Input - To connect your electric guitar or bass, plug it into this input. When using POD Farm in Standalone operation, this inputs the signal into POD Farm, where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Outs.

This input also features a Pad switch; engage this switch when using a guitar/bass with high-output or active pickups, to avoid overdriving the input.

Headphones - If you want to listen to the audio from KB37 using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Outs on the rear panel; the audio from your audio software on the computer, as well as anything plugged into any KB37 input.

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

USB - This of course is where you connect a USB cable to KB37, with the other end going to your computer's USB 1.1 or 2.0 port.

S/PDIF Digital Out - To send the output of KB37 to an external device digitally, connect a 75-Ohm coaxial cable into this RCA jack and then into the S/PDIF digital input on the external device. This is the best choice for connecting to digital recording devices, such as a DAT recorder, MiniDisc, etc. This S/PDIF output sends the same audio as is sent to KB37's Analog Outs (with the exception that

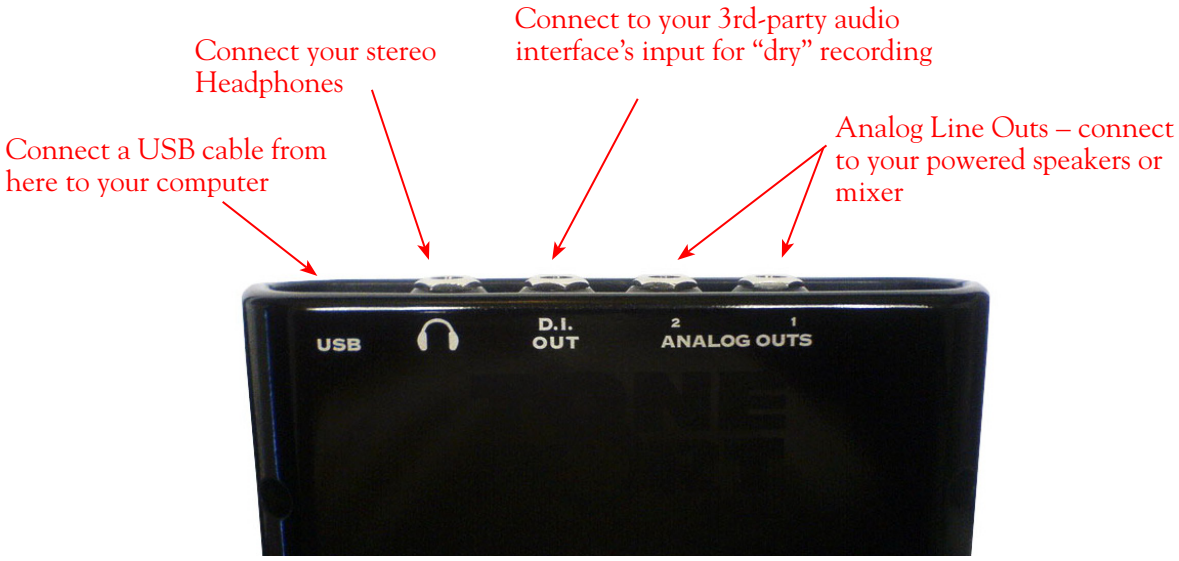
any audio coming into the Monitor In jack is not routed to the S/PDIF output). The digital signal is always sent at 24-bit resolution.

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

Analog Outs - These Left and Right balanced jacks output all the audio from KB37; the audio from your DAW, and anything plugged into any KB37 input. So, these are what you want to connect to your monitoring system when using KB37 as your computer's sound card. Use either 1/4-inch TS or TRS cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the headphone jack if you want to use headphones for monitoring.

TonePort DI

Instrument Input - To connect your electric guitar or bass, plug it into this input. When using POD Farm in Standalone operation, this connection routes the instrument's signal into POD Farm where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Outs. This input also features a Pad switch; engage this switch when using a guitar/bass with high-output or active pickups, to avoid overdriving the input.



USB - This of course is where you connect a USB cable to TonePort DI, with the other end going to your computer's USB 1.1 or 2.0 port.

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

D.I. Out - This analog connection lets you record an unprocessed signal to your DAW audio track, to which you can apply POD Farm Plug-In. If you use a 3rd-party audio interface (such as a Digidesign Mbox, for example), connect the D.I. Out to one of its inputs, and record the "dry" signal into your audio software, while still having the ability to hear your POD Farm "processed" signal through TonePort D.I.'s Analog Outs.

Analog Outputs - These Left and Right unbalanced jacks are your main outputs and carry all the audio from TonePort D.I.; the audio from your audio software on the computer, and anything plugged into D.I.'s Instrument input. These are what you want to connect to your powered speakers or monitoring system if you are using TonePort D.I. as your primary audio interface for your recording software. If you are using a 3rd-party audio interface, these outputs supply the ToneDirect™ magic to your interface or mixer, when using the POD Farm application alongside the plug-in. See the ToneDirect™ Monitoring section for more details.

GuitarPort

Instrument Input - To connect your electric guitar or bass, plug it into this input. When using POD Farm in Standalone operation, this connection routes the instrument's signal into POD Farm, where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Line Outs.

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

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

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

USB - This is where you connect the supplied USB cable to GuitarPort, with the other end going to your computer's USB 1.1 or 2.0 port.

Using POD X3 Family Devices with Your Computer...

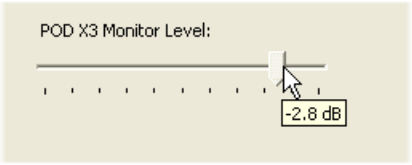
If you own a POD X3, POD X3 Live or POD X3 Pro, then you can also reap the DAW benefits with POD Farm Plug-In! To get the POD Farm Plug-In, as well as any other available "Add-Ons", just connect POD X3 to your computer and run Line 6 Monkey to download, install and authorize the POD Farm software & Plug-In. Read more about Line 6 Monkey and this process here, or just head on over to the Line 6 Online Store.

You can also of course utilize POD X3 as a high performance sound card for your Windows® or Mac® computer, allowing you to record all those groovy POD X3 Tones, or even dry input signals, directly into your audio recording software. POD X3 devices offer four stereo Record Sends, which carry the following signals:

- Record Send 1-2: Main Out (Studio/Direct Mix)
- Record Send 3-4: Tone 1 Only
- Record Send 5-6: Tone 2 Only
- Record Send 7-8: Tone 1 Inputs Dry (on Send 7) and Tone 2 Inputs Dry (on Send 8)

POD Farm software does not function in Standalone operation with POD X3 family devices. Since all processing is done on your POD X3 hardware itself, you can call up your POD X3 tones and adjust settings on the device itself to feed whatever signal you want out the Record Sends for use with your DAW software!

To control the Monitor level of POD X3 independently of the Record Send levels, use the Monitor Level slider in the Inputs & Recording tab in the Line 6 Audio-MIDI Devices dialog on you computer (found in the System Preferences on Mac®, and in the Control Panel on Windows®).



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

The following sections cover the basic connections for using POD X3 family devices for recording. Use these links to jump to the section covering your specific POD X3 device:

POD X3 POD X3 Live POD X3 Pro

Be sure to also check out your ***POD X3 Pilot's Handbook*** and the additional documentation found on the POD Farm Online Help page of the Line 6 site.

POD X3

Input 1 (Instrument) – Connect your guitar or bass here using a standard 1/4-inch TS instrument cable. POD X3 itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the "Direct/Studio Mix", out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying two Tones on your Input 1 - just dial up one of the tone presets in the "Blends" folder of POD X3 and you'll have two complete Tones applied to your Input 1 signal! Or, go the POD X3's Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

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

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

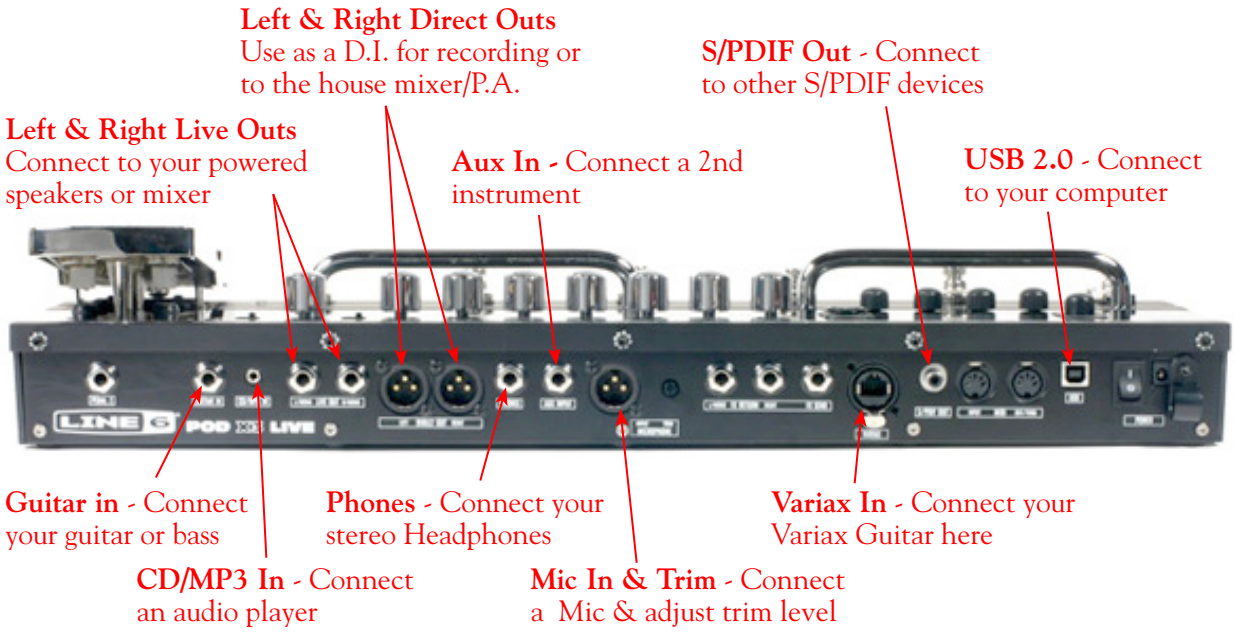
Left & Right Outputs - These Left and Right ¼-inch jacks output all audio signals; the audio from your DAW, and anything plugged into any Inputs 1 & 2. So, these are what you want to connect to your monitoring system when using POD X3 as your computer's sound card. Use shielded ¼-inch cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack if you want to use headphones for monitoring.

USB - This is where you connect a USB cable from POD X3 to your computer's 2.0 port. Of course your POD X3 is capable of processing your guitar Tone all by itself, but you'll need to connect the USB

cable to your computer to use it with POD Farm Plug-In, and/or to use POD X3 as your computer's sound card device.

S/PDIF Digital Output - To send output from POD X3 to another device digitally, connect from this S/PDIF Dig Out to the S/PDIF in on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder or MiniDisc. The S/PDIF output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the "Outputs" button. The digital signal is always sent at 24-bit resolution.

POD X3 Live



Guitar In – Connect your guitar or bass here using a standard 1/4-inch TS instrument cable. POD X3 itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the "Direct/Studio Mix", out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying two Tones on your Input 1 - just dial up one of the tone presets in the "Blends" folder of POD X3 and you'll have two complete Tones applied to your Input 1 signal! Or, go the POD X3's Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

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

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

Microphone Input & Trim knob – Connect a microphone here using a standard XLR cable. You can use the little "Trim" knob to adjust the mic signal coming into POD X3, much like you would on a mixer console. Just like with Input 1, POD X3 itself applies preamp and effects models to your mic input, which is then fed out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying a Dual-Tone, such as independently slathering a guitar Tone on Input 1, and a mic preamp and effects on Input 2 simultaneously! Just go to the "Pairs" folder of your POD X3 to call up some of these pre-baked guitar/mic Dual-Tones! Or, go the POD X3's Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

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

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

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

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

S/PDIF Digital Output - To send output from POD X3 to another device digitally, connect from this S/PDIF Dig Out to the S/PDIF in on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder. The S/PDIF output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the "Outputs" button. The digital signal is always sent at 24-bit resolution. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*.

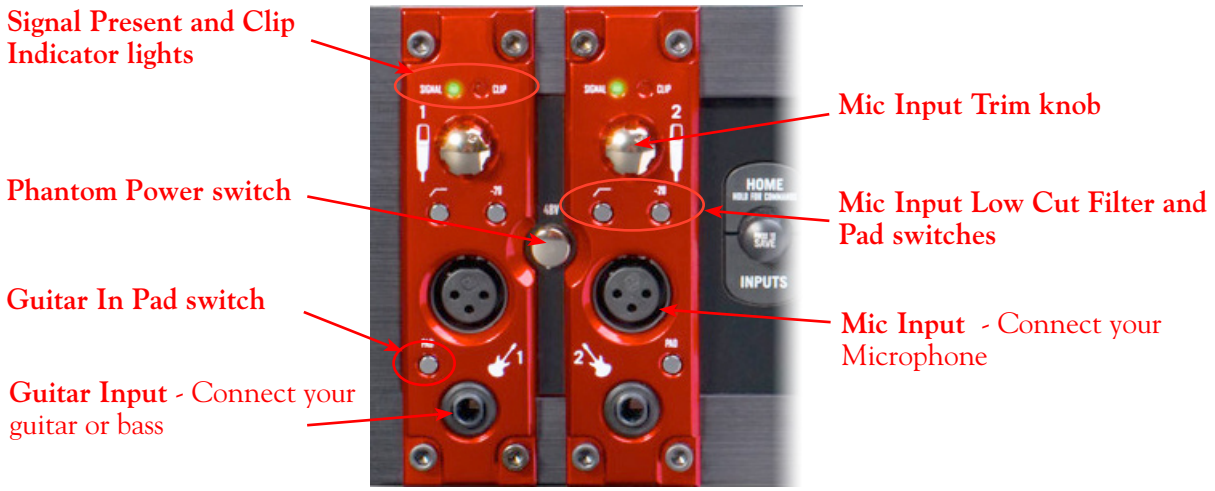
USB - This is where you connect a USB cable from POD X3 Live to your computer's 2.0 port. Of course your POD X3 is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with POD Farm Plug-In, and/or to use POD X3 Live as your computer's sound card device.

POD X3 Pro

Guitar and Mic Input Channel Strips

POD X3 Pro offers two independent sets of inputs on the front left of the unit. Think of these as two identical sets of inputs, for which you can use the options on the POD X3 Pro's Inputs page to determine whether these inputs feed Tone 1, Tone 2 or both. There are lots of possibilities here, since not only can you assign these inputs independently, but you can also do things such as apply

two different tones at once on a single input, choose how to pan them, record them into your audio software, etc! For details about Single versus Dual Tone and other signal routing options, please refer to your ***POD X3 Pilot's Handbook***.



POD X3 Pro's Input Channel Strips

Guitar Input – Connect up to two guitars or basses here in the 1/4-inch 1 and 2 inputs using standard TS instrument cables. POD X3 Pro itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the "Direct/Studio Mix", out the Analog Left & Right Live Outputs, as well as fed to the AES/EBU & S/PDIF digital outputs, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying two Tones on your Input 1 - just dial up one of the tone presets in the "Blends" folder of POD X3 and you'll have two complete Tones applied to your channel strip 1 input signal! Or, go the POD X3's **Inputs** screen to choose exactly what you want Tone 1 and Tone 2 applied to.

Guitar Input Pad Switch – This little button can be engaged to tame hotter signals at the Guitar In jack, such as if your guitar or bass has high output active pickups or an on-board preamp.

Input Signal Present and Clip Indicator Lights – The green "Signal Present" indicator lights when either a guitar or mic input signal is detected. The red "Clip" indicator lights up if input clipping is detected at the Channel Strip Mic or Guitar Inputs. To avoid clipping (and you really should *always* avoid clipping), engage the Mic Pad or Guitar Pad switch or turn down the Mic Trim knob. You might also try adjusting the output level of the device that's feeding into these inputs.

Microphone Input – Connect up to two microphones into the channel strip 1 and 2 XLR inputs using standard XLR mic cables. POD X3 itself applies preamp and effects models to your mic input, which is then fed out the Analog Left & Right Live Outputs, Direct/Studio XLR Outputs, the AES/EBU & S/PDIF digital outputs, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying a Dual Tone, such as independently applying different set of guitar amps, bass amps, mic preamps and effects to whatever you are inputting into channel strips 1 & 2! Just go the POD X3's **Inputs** screen to choose what you want Tone 1 and Tone 2 applied to.

Mic Input Trim knob – You can use the little "Trim" knob at the top of the channel strip to adjust the respective mic input signal level, just like you would on a traditional mixing console's channel strip. Note that you can also engage the Mic In Pad switch if the input is too high. The Signal Present and Clip lights will help with setting your input level.

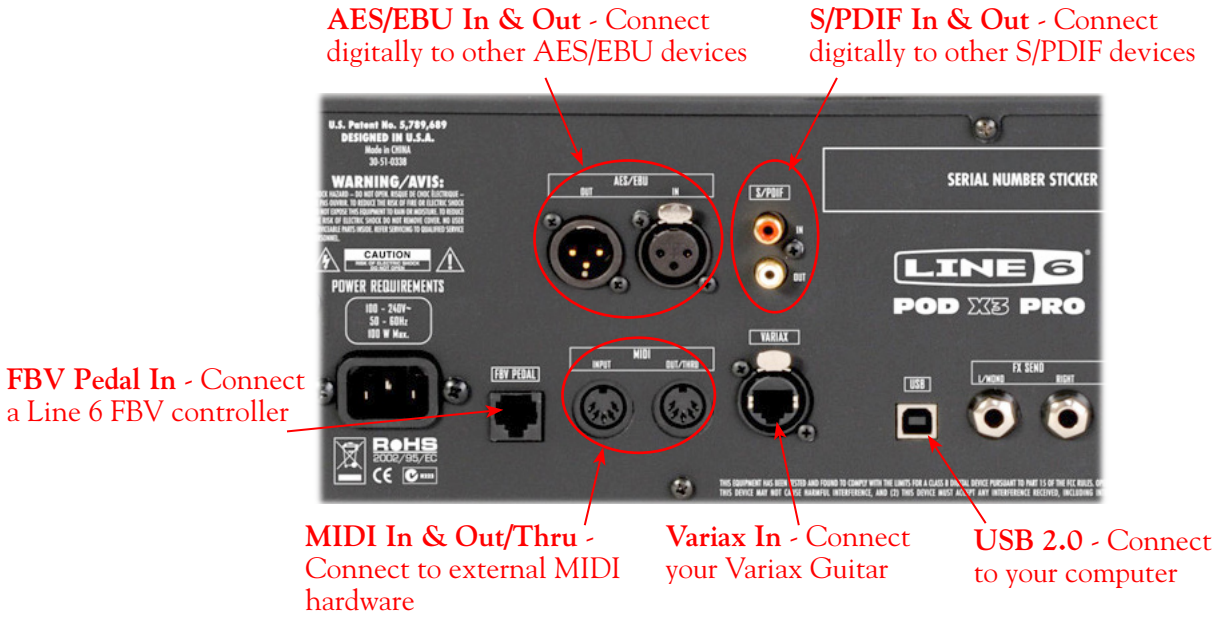
Mic **Input Low Cut Filter and Pad Switches** – Engage the Low Cut Filter for the Mic Input to cut off all frequencies 75Hz and below - useful for eliminating rumble from mic sources. If you are plugging in a Mic with a hot signal level, engage this pad to attenuate the channel strip's Mic Input by -20dB.

Phantom Power Switch – Pushing in this button activates 48V Phantom Power for both Channel Strip Mic Inputs. An LED will light when Phantom Power is activated.

Phones Output - If you want to listen to the audio using stereo headphones, then plug them into this 1/4-inch stereo jack. This Phones jack outputs the same signal fed to the Analog Line Outs; the audio from your DAW, as well as anything plugged into the Guitar, Mic, Aux, Variax, digital or Line inputs. The volume is set by the Master Volume knob. Any time you use headphones, it important to be sure the Master Volume knob is not set at a ridiculous level first!

Rear Panel Connections

Look around back of your X3 Pro for more ins & outs...



AES/EBU Digital Input & Output - To record digitally from another digital device, connect it's AES/EBU output to this Input. The AES/EBU In always receives 24-bit audio. To send output from POD X3 to another device digitally, connect from this AES/EBU Output to the AES/EBU In on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder, digital video player, digital mixing board, etc. The AES/EBU output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the "Outputs" button. The digital signal is always sent at 24-bit resolution. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*.

S/PDIF Digital Input & Output - To record digitally from another digital device, connect it's S/PDIF output to this S/PDIF Input. The S/PDIF In always receives 24-bit audio. To send output from POD X3 to another device digitally, connect from this S/PDIF Output to the S/PDIF in on your other device. The S/PDIF Out jack sends out 24-bit digital versions of the Direct Out signals. The System setup screen lets you choose the sample rate and adjust the level. Connecting digitally is the best choice for routing to and from external digital recording devices, such as a DAT recorder, digital video player, digital mixing board, etc. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*.

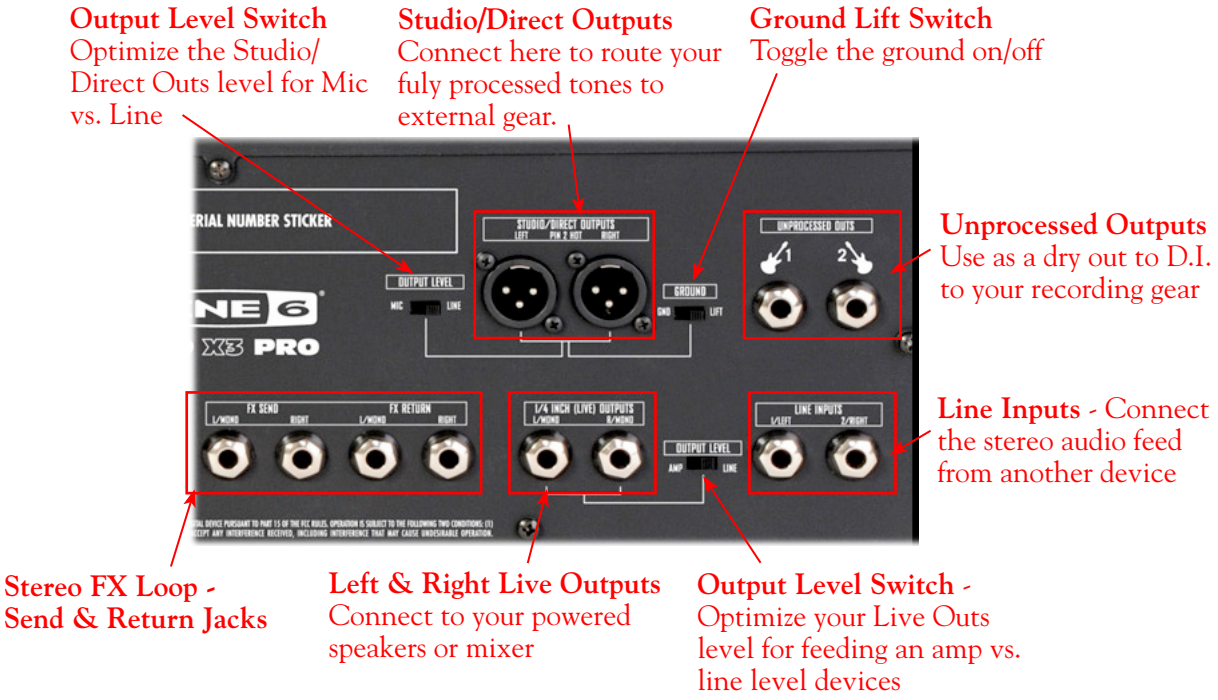
FBV Pedal Input – Connect an optional Line 6 FBV Series foot controller here, including the FBV, FBV Shortboard, and FBV Express, to remotely control even more of the internal POD X3 settings and parameters. The System page lets you set it all up. Note that POD X3 Pro doesn't support the older Line 6 Floor Board or FBV2.

MIDI In & Out/Thru - Connect your POD X3 Pro to your MIDI equipment to send and receive Program Change Messages for selecting Presets or for communicating with other MIDI hardware & software. POD X3 Pro's MIDI Out connects to another device's MIDI In; the X3's MIDI In goes to another device's MIDI Out. Use standard 5-pin MIDI cables for these connections. For more information, please see your *POD X3 Pilot's Handbook*.

Variax In - Got yourself a Line 6 Variax guitar or bass? Plug it in here for a direct digital audio connection between the guitar and POD X3 Pro. The POD X3 Inputs screen is where you assign whether this input feeds Tone 1, Tone 2 or both. See your *POD X3 Pilot's Handbook* for more info.

Be sure to keep the protective plastic cap on this connection when it's not connected to a Variax, so you won't damage it by mistakenly inserting a 1/4-inch guitar cable or other connection. When you are ready to connect a Variax, use only Line 6 supplied Variax-compatible cables – not standard Ethernet or other cables – to avoid damage to the jack. You can learn more about the Variax family of guitars, each one giving you the sound of an entire guitar collection in one instrument, at www.line6.com/variax.

USB - This is where you connect a USB cable from POD X3 Pro to your computer's 2.0 port. Of course your POD X3 Pro is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with POD Farm Plug-In, and/or to use POD X3 Pro as your computer's sound card device.



Studio/Direct Outputs – These balanced XLR outs carry your tone complete with speaker/microphone/ room simulation, perfect in the studio for pro-quality sound or as a direct send to a house mixer or PA when playing live.

Output Level Switch – Use this to toggle the level of the Studio/Direct Outputs to best match the hardware inputs you are plugging into - Mic or Line level.

Ground Lift Switch – This switch lets you lift the grounds of POD X3 Pro's XLR Studio/Direct Outs. You can set this to "LIFT" if you get an audible hum caused by a ground loop when connecting to other grounded equipment. Otherwise, best to keep this set to "GND".

Unprocessed Outputs – These unbalanced 1/4-inch connectors give you an unprocessed guitar signal, tapped directly off of your POD X3 Pro's guitar input. This is perfect for recording a "naked" guitar, allowing you to later re-amp or use plug-ins to process your recorded guitar track.

Line Inputs – These two unbalanced 1/4-inch inputs can be used for a second guitar, another instrument, line outs from other audio devices, etc. The **Inputs** page on POD X3 Pro is where you assign whether these inputs feed Tone 1, Tone 2 or both.

Left & Right Live Outs – The unbalanced 1/4-inch connectors here get your POD X3 Pro's sound to a guitar amplifier, recorder, mixer or PA system. Go to POD X3 Pro's **Output** screen to configure these outputs for Studio or Live use. In Studio Mode, they're ready to plug into a recorder with unbalanced –10 dBV inputs. In Live Mode, they don't have speaker simulation, and are ready for connection to an on-stage power amp. Whichever you choose, the front panel Master Volume knob determines how much signal you'll get at these jacks. You can use either jack as a mono output. The POD X3 **System** page has options allowing you to disable the Master Volume control for these outputs, so you can make on-stage adjustments to the 1/4-inch outputs feeding an amp without affecting the Direct/Studio Output levels sent to the house sound mixer or PA.

Output Level Switch – This switch allows you to set the level of the Left & right Live Outs to AMP or LINE level.

Effects Loop – The Effects Loop provides two jacks for stereo FX Send and two for stereo FX Return,

operating at approximately 19.5 Volts peak-to-peak, making it optimal for line level devices. The loop can also be used with most stomp boxes by adjusting the send and return levels. Use the Left Return jack for mono return. The loop can run pre or post Amp Model, and if nothing is connected to it, POD X3 Pro is smart enough to disable the loop so you still get sound.

Using PODxt Family Devices with Your Computer...

If you own a PODxt, PODxt Live or PODxt Pro, then you can also reap the DAW benefits with the purchase of the POD Farm Plug-In Add-On! To get POD Farm Plug-In, just connect PODxt to your computer and run Line 6 Monkey, where you can purchase, download and install everything you need without even leaving your chair. Read more about Line 6 Monkey and this process here, or just head on over to the Line 6 Online Store.

POD Farm software does not function in Standalone operation with PODxt family devices. Since all processing is done on your PODxt hardware itself, you can call up your PODxt tones and adjust settings on the device itself, and use the Line 6 audio driver settings to feed whatever signal you want out the Record Sends for use with your DAW software!

You can also of course utilize PODxt as a high performance sound card for your Mac® or Windows® computer, allowing you to record all those groovy POD Tones, or even dry input signals, directly into your DAW. To control the Monitor level and type of signal fed to PODxt's Record Send 1-2 (Processed, Semi-Processed, Dry), launch the Line 6 Audio-MIDI Devices dialog on you computer. For details on all the audio driver settings and options, please check out the PODxt - Audio Signal Routing & Re-Amping section that follows.

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

The following sections cover the basic connections for using PODxt family devices for recording. Use these links to jump to the section covering your specific PODxt device:

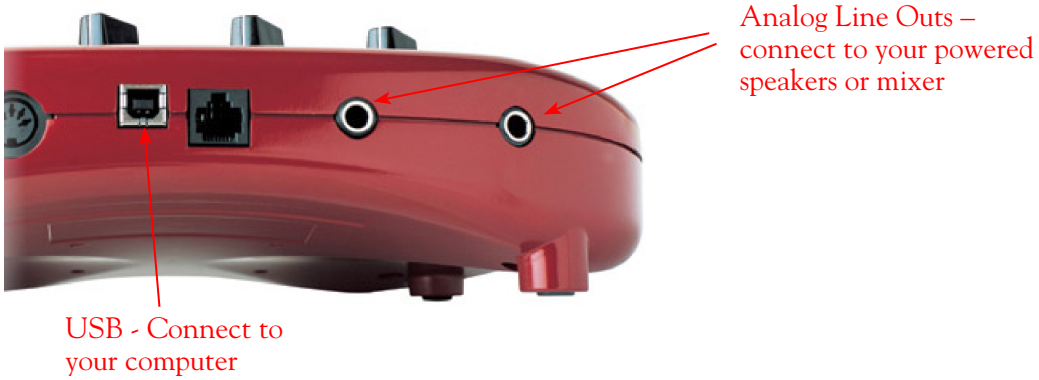
PODxt PODxt Live PODxt Pro

Be sure to also check out your ***PODxt Pilot's Handbook***, and the additional documentation found on the POD Farm Online Help page of the Line 6 site.

PODxt

Instrument Input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog Line Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection.

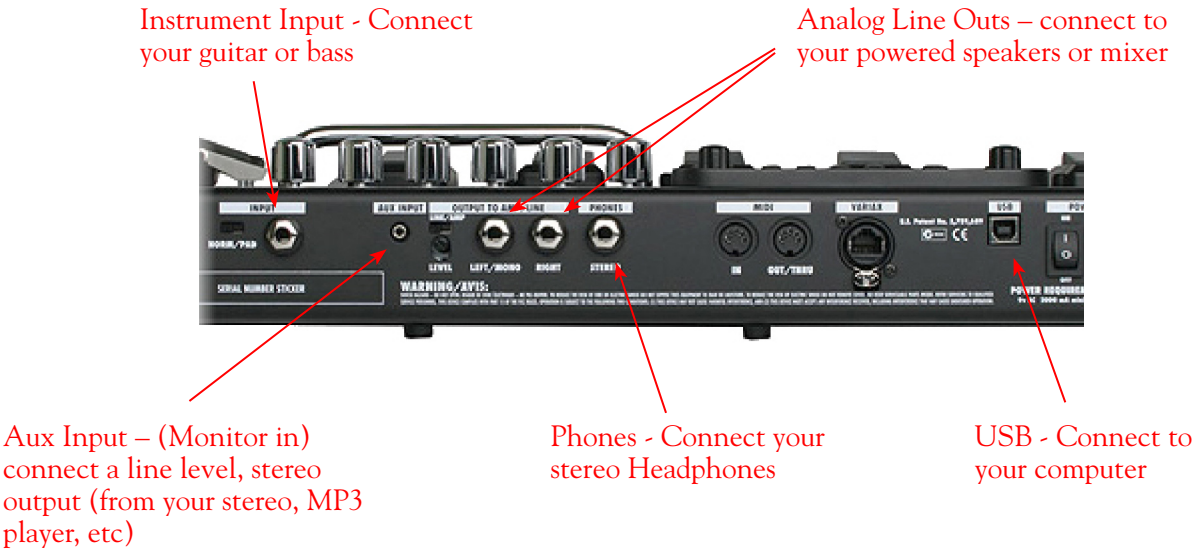
Phones - To listen using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into the Instrument input.



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

USB - This is where you connect a USB cable from PODxt to your computer's USB 1.1 or 2.0 port. Of course your PODxt is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with the optional POD Farm Plug-In, and/or to use PODxt as your computer's sound card device.

PODxt Live



Instrument Input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt Live itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog Line Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection.

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

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

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

USB - This is where you connect a USB cable to PODxt Live, with the other end going to your computer's USB 1.1 or 2.0 port. Of course your PODxt Live is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with the optional POD Farm Plug-In, and/or to use PODxt Live as your computer's sound card device.

PODxt PRO

Phones - Connect your stereo Headphones

Instrument Input - Connect your guitar or bass

Instrument input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt Pro itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog and Digital Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection.

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

Connect any Line-Level source you want to record to the Line Input

Unprocessed Instrument Out- When using POD Farm Plug-in, connect to 3rd-party audio recording interface

USB - Connect to your computer

Analog Line Outs, Use either Unbalanced (¼ -inch) jacks or Balanced (XLR) jacks to connect to your powered speakers or mixer

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

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

Unprocessed Guitar Out - This connection allows you to send an unprocessed, analog signal to DAW setup, while monitoring the fully processed signal thru the main Outputs. Very handy if you're using a 3rd party recording interface (such as a Digidesign® Mbox®) with your recording application and the optional POD Farm Plug-In. For more info, go to the ToneDirect™ Monitoring section of this Guide.

Note that PODxt Pro can also send an unprocessed signal thru its USB connector, as explained here.

Unbalanced and Balanced Analog Line Outs - The Left and Right Unbalanced ¼-inch jacks and the Balanced XLR jacks output all audio signals; the audio from your DAW, and anything plugged

into any the Instrument inputs (and effects loop, if you are using it). So, these are what you want to connect to your monitoring system when using PODxt Live as your computer's sound card. Use shielded ¼-inch tipped or XLR tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack on PODxt Pro if you want to use headphones for monitoring.

USB - This is where you connect a USB cable to PODxt Pro, with the other end going to your computer's USB 1.1 or 2.0 port. Of course your PODxt Pro is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with the optional POD Farm Plug-In, and/or to use PODxt Pro as your computer's sound card device.

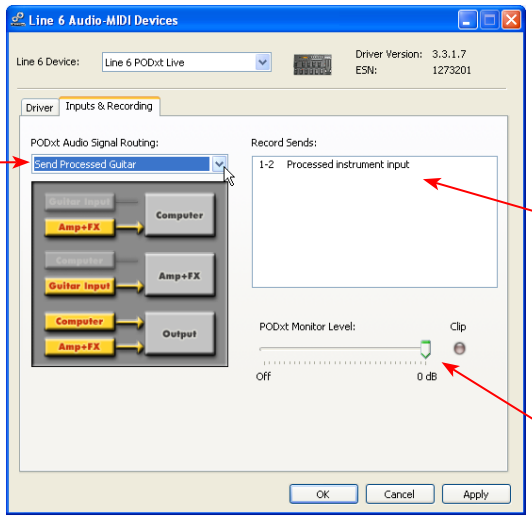
AES/EBU and S/PDIF Digital connections - To connect to another digital audio device with your PODxt Pro, use the pair of these digital jacks that matches the format of your other device (AES/EBU or S/PDIF). Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder, digital mixer, etc.. These digital outputs send the same audio as is sent to PODxt Pro's Analog Outs. The digital signal is always sent at 24-bit resolution. All settings for configuring the PODxt Pro's digital in/out options are found on the PODxt Pro device itself by pressing the "I/O Dig Select" button on the front panel. For more information on using these digital connections, please see your *PODxt Pro Pilot's Handbook*.

PODxt - Audio Signal Routing & Re-Amping

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

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

Select the signal to be routed to the Record Sends here.



The text in the Record Sends panel describes the signal now being fed to the Record Send 1-2

This slider sets the level of the re-amped signal sent to PODxt for monitoring

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

- **Send Processed Guitar** - This is the normal mode of operation: PODxt-processed sound is sent to your computer via Record Send 1-2 so it can be recorded in your audio software. PODxt gets its input from the guitar plugged into its INPUT jack, and you can listen to PODxt-processed guitar sound as well as sound coming from your computer via PODxt's LEFT OUTPUT, RIGHT OUTPUT and PHONES jacks.
- **Send Clean Guitar** - This mode sends unprocessed guitar to your to Record Send 1-2, while you listen to PODxt-processed guitar and software playback coming out of your PODxt. You can use this to record an unprocessed guitar signal in your audio software for later re-amping, while hearing your PODxt-processed guitar signal without latency being added by your recording program. You can then choose USB Signal Routing modes 3 and 4 when you're ready to playback that track and re-amp it through your PODxt. You may also want to record a copy of your PODxt-processed sound from the analog outputs of your PODxt when you are making your digital recording of the clean guitar, so you have the processed version for reference when re-amping. This track is also handy for punch-ins, since you can listen to it during punch-ins to hear the processed version of the part of the previously recorded track that you want to keep.
- **Send Clean Guitar Re-Amp Playback** - This mode sends unprocessed guitar to your recording software, feeds the signal from your computer into PODxt's processing, and lets you hear the PODxt-processed computer sound at PODxt's outputs. You can use this to run an unprocessed guitar track that you recorded using USB Signal Routing mode 2 into your PODxt for re-amping, allowing you to listen to or record the PODxt-processed result via PODxt's analog outputs. You can also use this mode during initial recording, so that unprocessed guitar can be recorded to a track, and the output of that track can be sent by the recording program to PODxt at the same time. This lets you punch-in on the track while you're recording, and hear PODxt processing of the already recorded part of the track as well as the new portion that you're recording during the punch-in. Your recording software will add some latency to the guitar signal that it is monitoring back through to PODxt. You can generally get the lowest latency by reducing your buffer size in the recording software, but lower buffer settings will utilize more of your computer's processing, so you may not be able to run as many tracks or effects in your recording software when you do this. See your recording software's instructions for details.
- **Send Re-Amp Playback** - This mode is designed to receive unprocessed guitar from your recording program, and send processed guitar back to the recording program for recording. You can use this to run an unprocessed guitar track that you recorded using USB Signal Routing mode 2 into your PODxt for re-amping, so you can digitally record the PODxt-processed signal back to another track in the recording program.

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

Routing Audio From Your Line 6 Hardware to an External Device

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

for live performance. To follow are instructions for these different types of setups.

Connecting analog outputs to an external device

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

Connect your POD Studio, TonePort, GuitarPort or POD Analog Outs to the analog inputs on any external audio device

Routing analog outputs to another sound card

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

Connecting the Digital Output to an external digital device

UX2, UX8, KB37, POD X3, POD X3 Live, POD X3 Pro and PODxt Pro also include digital outputs, which allow you to connect to digital devices such as a DAT recorder, MiniDisc, another sound card, or most any device that offers a S/PDIF (or AES/EBU for POD X3 & PODxt Pro) format digital input. Please refer to your hardware's User Guide, or check out the additional documentation on the POD Farm Online Help page of the Line 6 web site.

ToneDirect™ Monitoring

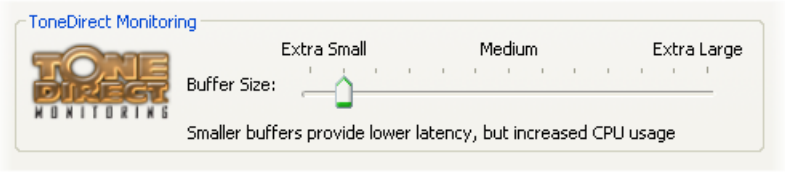
A unique feature of Line 6 POD Studio, TonePort and GuitarPort hardware is **ToneDirect™ Monitoring**, which is a separate audio path that allows you to monitor the incoming signal with the lowest possible latency, for uncompromised feel and responsiveness when recording or jamming.

Additionally, when using POD Farm in Standalone operation along with your DAW software, this allows you to set the audio buffer size in your DAW software at a large value for efficient use of your computer, yet still enjoy extreme low latency monitoring while recording. On Windows® systems, the ToneDirect™ audio path has its own buffer adjustment while on Mac®, no adjustments are needed.

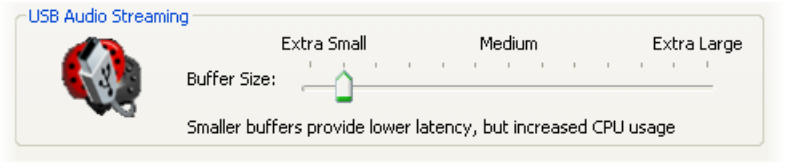
ToneDirect™ Monitoring buffer size slider (Windows®)

POD Studio, TonePort & GuitarPort devices - The Line 6 ToneDirect™ Monitoring audio path has its own buffer to allow you to keep your ASIO Buffer Size at a high value, for more solid performance and more efficient performance of your ASIO software. to access the ToneDirect™ Monitoring buffer slider, launch the Line 6 Audio-MIDI Devices dialog - (just click the Driver Console button within

the POD Farm Mixer View, or go to the Windows® Control Panel). The initial default is one tick to the right of "Extra Small" as shown. Raise this slider if you are getting any dropouts in your monitor signal.



POD X3 & PODxt devices - These devices do not utilize POD Farm in Standalone operation, however, they do offer low latency "USB Audio Streaming" feature with a USB audio buffer adjustment slider (rather than ToneDirect™ Monitoring) within the Windows® - Line 6 Audio-MIDI Settings dialog which provides an independent, direct monitor signal with its own buffer adjustment. When a POD X3 or PODxt is connected, this buffer slider is displayed:



ToneDirect™ Monitoring while recording with POD Farm Plug-in

ToneDirect™ is a feature of the POD Farm application when run in Standalone mode, not the POD Farm Plug-in, so in order for you to enjoy the feel and responsiveness provided by ToneDirect™, you'll need to run the "stand-alone" POD Farm application alongside the DAW host software hosting POD Farm Plug-in. Keep in mind that these applications run independently of each other, so any Tone settings you make in the POD Farm's Standalone mode will have to be matched in the Plug-in to provide the same results. You can achieve this by making your settings in POD Farm Standalone, saving them as a Tone Preset to your computer's POD Farm Tones folder, and then recalling that preset later within the POD Farm Plug-in. Here are the steps to configure this type of setup:

- Connect the recording source to your Line 6 hardware
- Launch POD Farm in Standalone mode, and monitor the POD Farm processed signal thru your hardware's Line Outputs. These outputs supply the ToneDirect™ Monitoring magic.
- In the POD Farm Mixer View, configure one of Record Sends' Source to be a **Dry Input** signal. Choose this Record Send as the input for the DAW track you're recording into.
- Disable your DAW software's Input Monitoring for the track you're recording into.
- Load POD Farm Plug-In on the recorded DAW audio track and dial in your desired Tone for playback!

Sound Cards & Sound Issues

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

Choosing your Line 6 Hardware as the Preferred Audio Device

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

Windows® XP®

Go to the Windows XP Control Panel, and select Sounds and Audio Devices.

Click on the Audio Tab

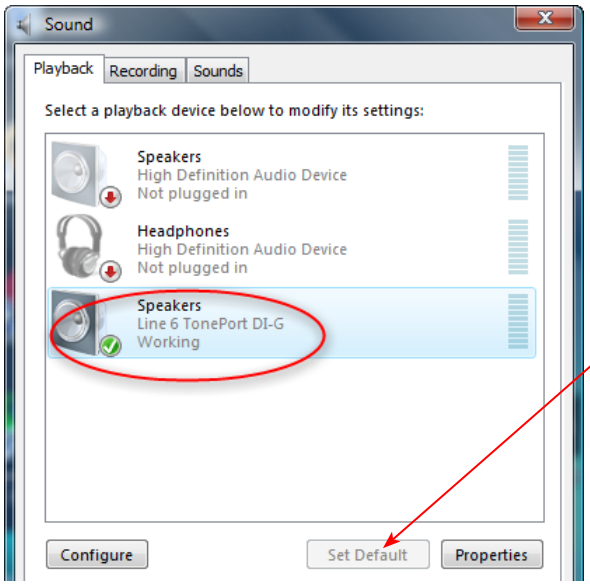
All your sound devices appear here

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

Click **Apply** when done

Windows® Vista®

Go to the Vista Control Panel, and select Sound.



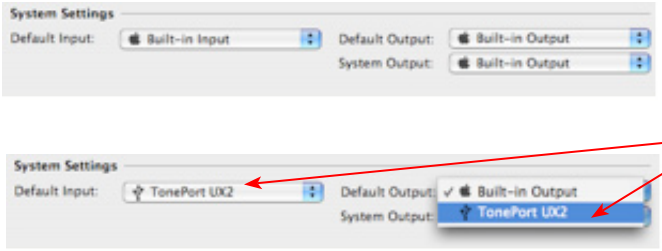
In the **Playback** tab...

Select your Line 6 hardware if it shows the green checkmark then it is currently the default device for playback. If not, then click the **Set Default** button.

If yo want to set your Line 6 hardware as the default recording Device, then repeat these steps in the **Recording** tab.

Mac®

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



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

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

Close the window when done.

Connecting Line 6 Hardware to your Preferred Audio Device

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

GuitarPort users…

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

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

POD Studio & TonePort users…

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

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

POD X3 & PODxt users

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

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

Line 6 Driver Panel & Recording

So, just how does all that huge amount of Tone get routed around between your Line 6 gear, computer and recording software you ask? All this is performed by the audio driver - a software component installed with POD Farm that allows the audio to be routed to the right place. This section provides an overview of the different driver types and where you can tweak a few settings to work best with your particular computer setup. For more instructions about setting up POD Farm and your Line 6 hardware for recording with specific audio recording programs, please check out the additional documentation found on the POD Farm Online Help page.

Windows® 64 bit users... The installation of POD Farm also installs **Windows® XP® and Vista®** 64 bit compatible audio drivers for your Line 6 hardware. The Windows® features described here in this chapter are the same for 32 bit or 64 bit Window systems.

Audio Routing

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

POD X3/PODxt hardware - Input sources fed into POD devices are fully processed right on the POD hardware itself. The POD-processed audio is then handled by the audio driver, which manages feeding the audio out to the USB Record Send(s) to your audio software, gathering playback audio from the audio software, and then routing the mixed audio back to the POD's outputs and to your monitoring system. POD also grabs its processed signal before routing it to the Record Sends its internal USB Monitoring system immediately, to provide a low latency monitor signal, and then mixes it with the rest of your audio to your monitoring system.

The Line 6 Audio-MIDI Devices Dialog

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

utilize the POD Farm Plug-In with these devices). There, aren't you feeling smarter already?

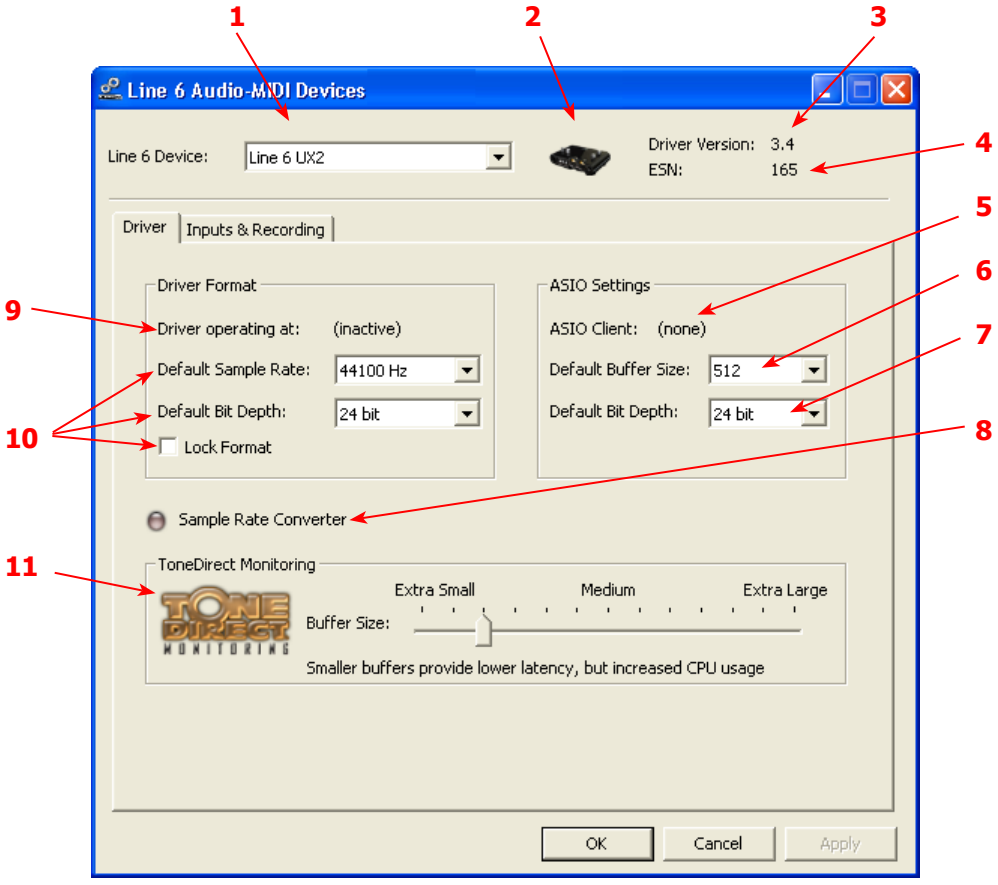
The options in the Line 6 Audio-MIDI Devices dialog are slightly different if you are on a Windows® versus a Mac® system, and also slightly different depending on which Line 6 hardware you are using. Just check out the descriptions that match your setup in the following sections…

Windows® - Line 6 Audio-MIDI Devices Dialog

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

Driver Tab - Windows

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



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

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

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

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

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

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

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

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

8 – Sample Rate Converter Active indicator: POD Studio, TonePort & GuitarPort devices support 44.1 and 48 kHz sample rates natively, and also support 88.2 and 96 kHz sample rates by way of an internal sample rate converter. This indicator lights up to show you when this converter is active, which can be any time your ASIO software is requesting a different sample rate than what your device "natively" supports. UX8 and POD X3 family devices support 44.1, 48, 88.2 and 96 kHz sample rates natively.

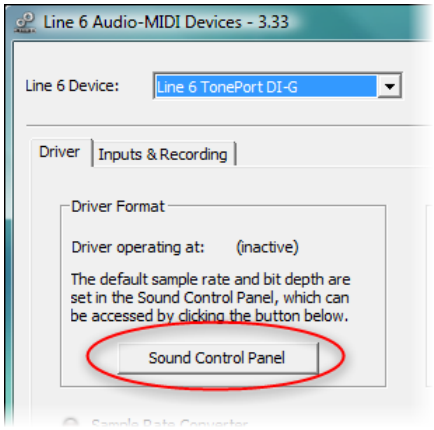
9 – Driver Operation indicator:

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

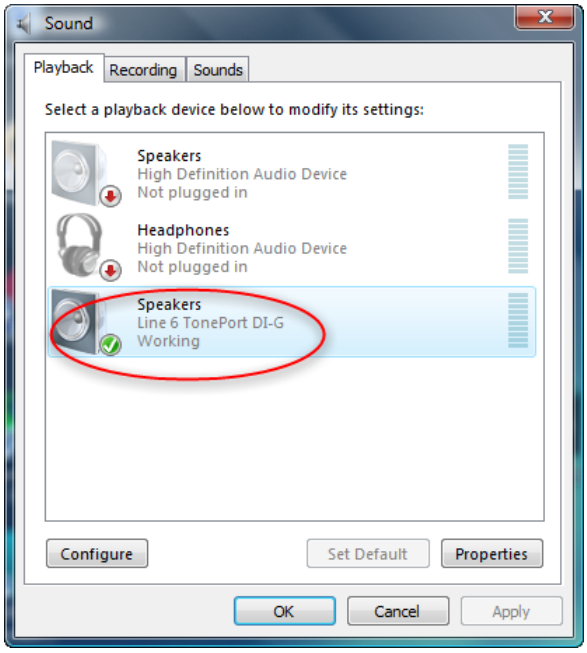
10 – Lock Driver Format: When checked, this forces the Line 6 audio driver to operate at the Sample Rate and Bit Depth settings entered in the two fields below (as opposed to following the sample rate requested by a Windows audio application).

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

Windows Vista users... you won't see these options in this portion of the dialog since these driver format options are handled by Vista itself. You will instead see a Sound Control Panel button:

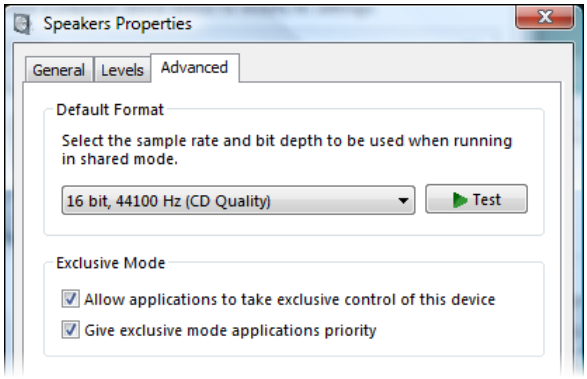


Pressing this button (not surprisingly) launches the Vista Control Panel's Sound dialog. Here in the Playback tab you can designate your Line 6 USB device as the "Default" audio device if you want all your Vista programs such as Win Media Player, Flash Player, iTunes, Internet video players, etc., to send their playback to it. However, if you are going to set your Line 6 device as the default, it is a good idea to also go to the **Sounds** tab and set it to the **No Sounds** sound scheme to avoid also getting blasts of all those Vista system alerts, beeps and dings blaring through your monitors or headphones!



The Vista Sound Control Panel dialog - Playback tab

You can also click on the **Properties** button and access the default format setting for the Sample Rate and Bit Depth for your Line 6 device when used with Vista audio applications. (Note that if you are using an audio application that is set to utilize the ASIO driver for your Line 6 device, then ASIO communicates directly with the device, and these Vista "default format" settings do not apply).



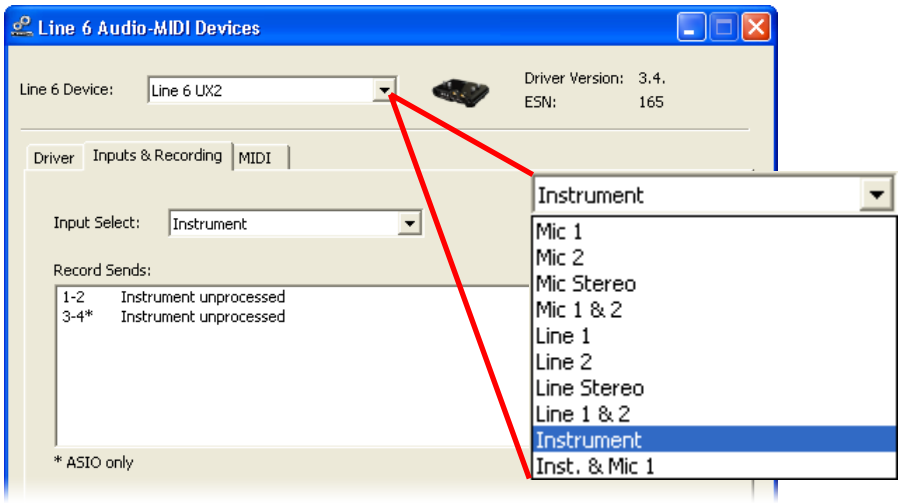
The Vista Control Panel>Sounds>Properties - Advanced tab

11 – ToneDirect Monitoring Buffer Size: This slider adjusts the buffer size for the audio responsiveness of the ToneDirect Monitoring signal. Basically, the default setting should be fine for most systems, but if getting audio dropouts or working with large CPU demands on your system, raise the slider a notch or two to the right until it alleviates the problem. Please see the ToneDirect Monitoring section for more details.

Inputs & Recording Tab - Windows

Input Source Menu: This allows the user to select which physical input "source" is used on the Line 6 USB hardware (Mic 1, Instrument, etc.). Note that this menu is ONLY selectable when the POD Farm Standalone software is not in use by the Line 6 hardware. When POD Farm is in use, it remains grayed out, but displays the current Source that is selected within POD Farm Standalone.

When POD Farm Standalone is not in use by the selected Line 6 device, this Input Source menu, like the POD Farm Tone 1 Input Source menu, offers a list of input options.



GX, DI and GuitarPort are always "fixed" to only route their "instrument" 1 /4 input signal into POD Farm Standalone.

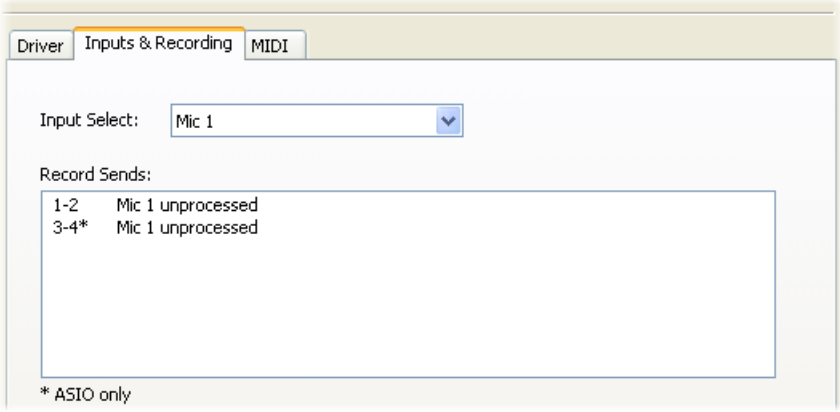
PODxt & POD X3 devices do not offer an Input Source menu in this dialog.

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

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

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

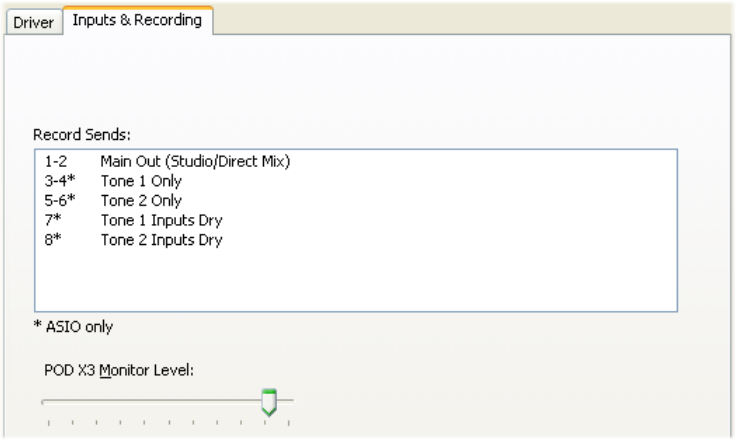
POD Studio, TonePort & GuitarPort devices (except UX8) show the following Sends:



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

- Single Tone Source (Mono/Stereo): When the POD Farm Standalone application is not running, Record Send 1-2 and 3-4 both carry the unprocessed signal. When running POD Farm Standalone, Record Send 1-2 and 3-4 carry the type of signal defined within POD Farm's Mixer View - Record Send Source menus (Processed, Semi-Processed or Dry) - see the POD Farm Standalone - Mixer section for details.

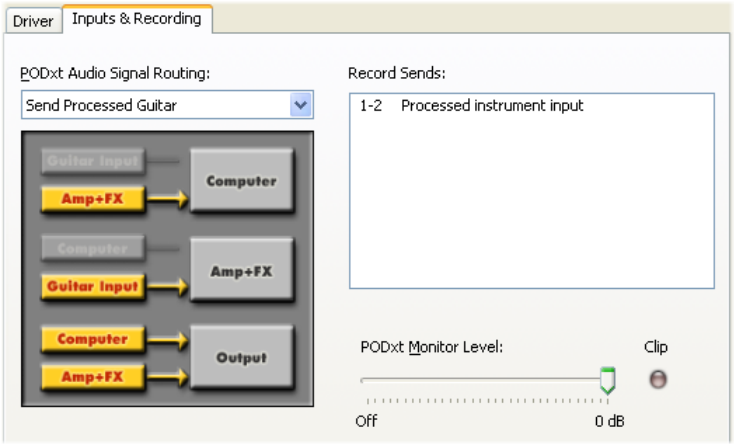
POD X3 devices show a list of 5 Record Sends:



Note that the type of signal that is fed to each Send is configured on the POD X3's on-board Outputs - Studio/Direct Mix settings screen. To put it another way, Send 1-2 is fed the same "Studio/Direct Mix" as your main outputs, which could be just a Tone 1, or some combination of Tone 1 & 2, depending on how you set the Studio/Direct mix controls. Please refer to your POD X3 Pilot's Handbook for details on the Output screen options and especially about POD X3's unique Dual Tone operation.

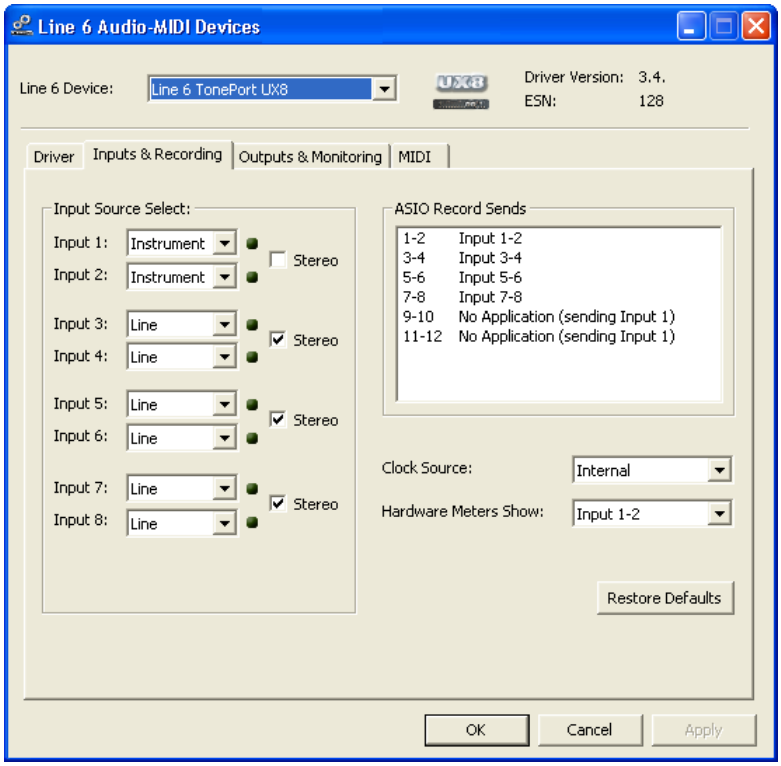
POD X3 also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your POD X3 hardware monitor signal while recording (independently of the Send signal level that is being recorded).

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



The type of signal that is routed to the Record Send 1-2 is determined by the PODxt Signal Routing option within the Audio Signal Routing menu at the left, (see the PODxt Audio Signal Routing section for more about the options in this menu). PODxt also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your PODxt monitor signal while recording (independently of the Send signal level that is being recorded).

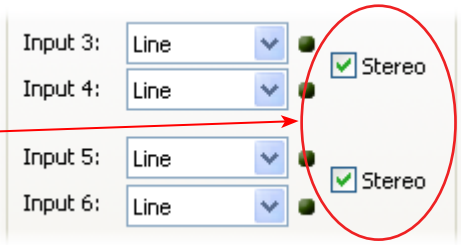
Inputs & Recording Tab (TonePort UX8 only - Windows)



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

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

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



Using Inputs 1 & 2 with the POD Farm Standalone application

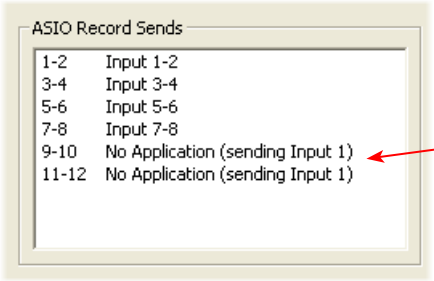
The POD Farm Standalone application works with the UX8 driver to provide ultra-low latency

via ToneDirect™ monitoring for Inputs 1 & 2 of the UX8, which includes two high-Z Instrument inputs, two XLR inputs, two Line level inputs and stereo S/PDIF input. POD Farm's ToneDirect™ Monitoring is ideally suited for recording guitar and bass with amp and effects processing, providing the instantaneous feel necessary for competent performance while tracking.

ASIO Record Sends

This box displays the ASIO names of the UX8's input sources as they appear in recording applications utilizing the UX8's ASIO driver, along with a description of what each Send is carrying. UX8's Input Sources 1 through 8 are mapped directly to the corresponding Send number (i.e. - Inputs 1-2 are fed to Record Send 1-2). Sends 9-10 and 11-12 will carry a different signal depending on if the POD Farm Standalone application is running...

If the POD Farm Standalone application **is not** currently running, then you'll see the list appear as follows:

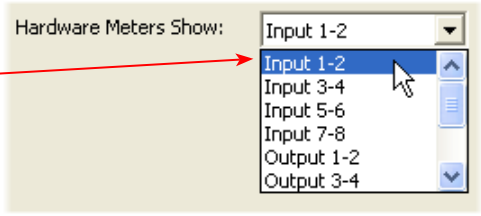


When POD Farm Standalone is not running, Sends 9-10 and 11-12 carry the Input 1 (dry, unprocessed) signal

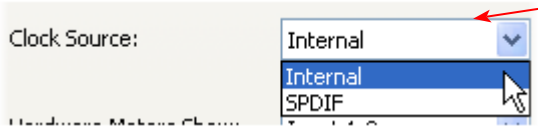
If the POD Farm Standalone application **is** currently running, then Sends 9-10 and 11-12 will carry the type of signal defined within POD Farm's Mixer view - Record Send Source menus (Processed, Semi-Processed or Dry) - see the POD Farm Standalone - Mixer section for details.

Hardware Meters Show

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



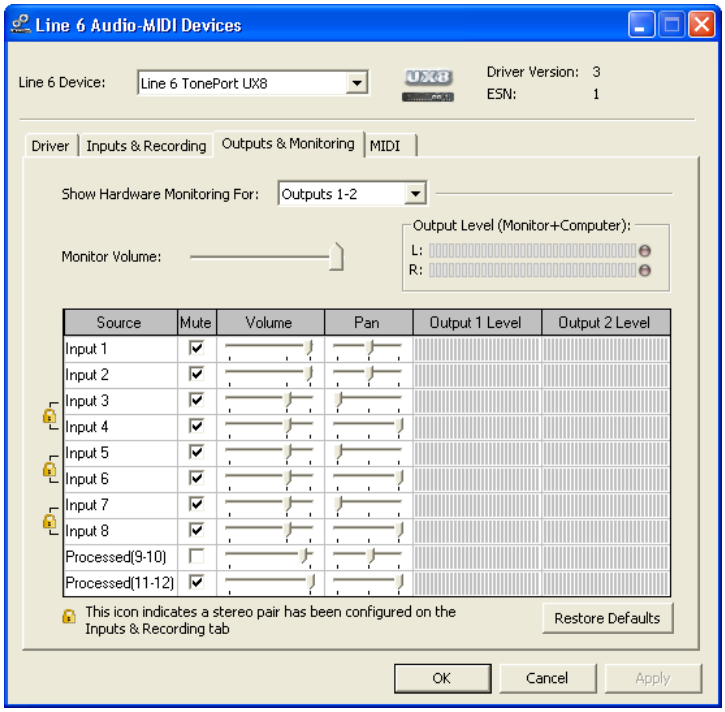
Clock Source



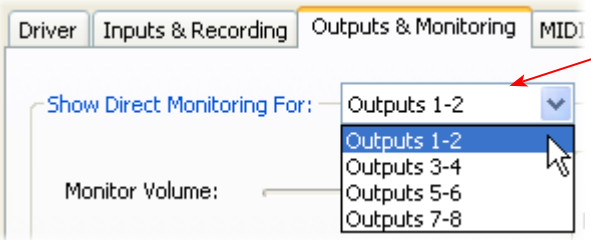
Set your preferred UX8 clock source with this menu. Select S/PDIF to sync the UX8 to S/PDIF clock source from another device's digital output.

Outputs & Monitoring Tab (UX8 Only - Windows)

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



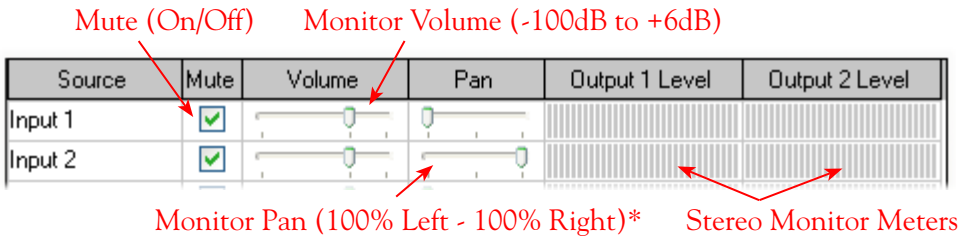
You can specify different mix settings for each pair of UX8 outputs if you like. By default, the only sounds that come out of the UX8 are the computer's output and POD Farm Record Send 9-10 signal (determined by the POD Farm Mixer View - Record Send settings), all through the physical Main Outs 1-2.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



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

Mix Controls

Inputs 1 - 12 offer the following controls:



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

Main Monitor Volume

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

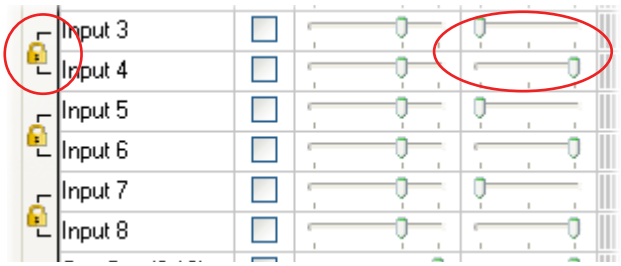
Main Mix vs. Talent Mix

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

Stereo Pairs

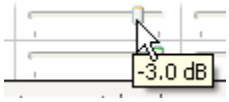
When the "Stereo" checkbox is active in the Inputs & Recording tab for a pair of Inputs, the representative Inputs in the Ouputs and Monitoring tab will display them as "locked" as a stereo pair.

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



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

Using tool tips



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

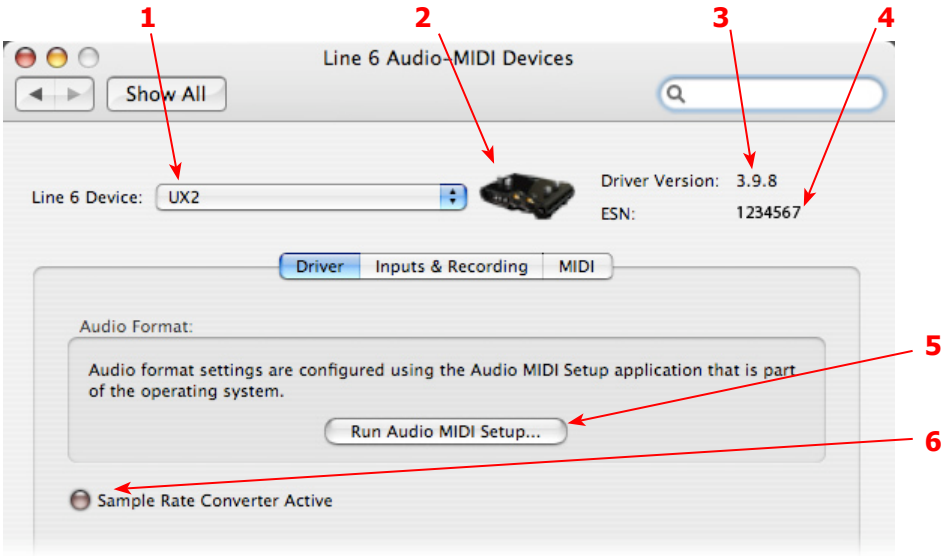
Mac® - Line 6 Audio-MIDI Devices Dialog

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

Line 6 Audio-MIDI Settings - Driver Tab

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

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



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

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

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

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

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

6 – Sample Rate Converter Active indicator: POD Studio, TonePort and GuitarPort devices support

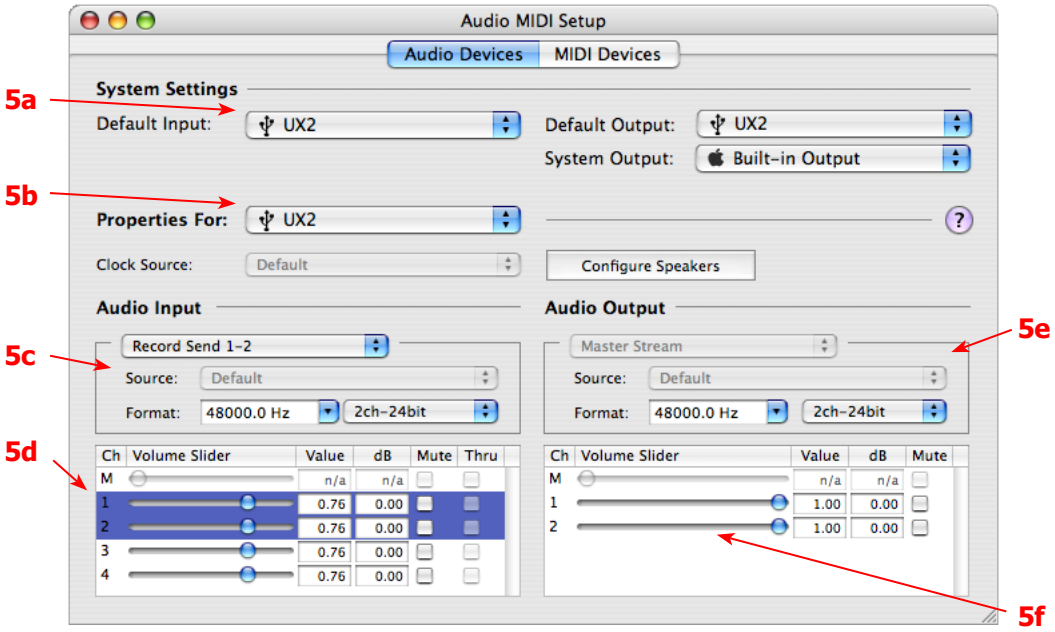
44.1 and 48 kHz sample rates natively, and support 88.2 and 96 kHz sample rates by way of an internal sample rate converter.* This indicator lights up to show you when this converter is active, which can be any time your audio software is requesting a different sample rate you're your device "natively" supports or is "fixed" at. Also see the Force Driver Format checkbox option. See the description for the Mac Audio-MIDI Setup dialog for more about Sample Rates.

*UX8 and POD X3 hardware supports 44.1, 48, 88.2 and 96 kHz sample rates natively.

Note that POD Studio, TonePort & GuitarPort devices all offer ToneDirect™ Monitoring, which is a separate audio path than the Mac® Core Audio system uses to route your processed signal to your audio software. ToneDirect Monitoring allows your POD Farm processed monitor signal to function with very low latency. There are no adjustments necessary for these monitoring systems. More information on ToneDirect can be found in the next section.

Mac® OS X® Audio-MIDI Setup Dialog

Note: For **UX8**, please see the following UX8 Audio-MIDI Settings section.



5a – System Settings:

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

5b – Properties For: Choose your Line 6 device here to allow the Audio Input and Audio Output

options display its settings.

5c – Audio Input:

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

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

5d – Volume sliders (audio input):

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

5e – Audio Output:

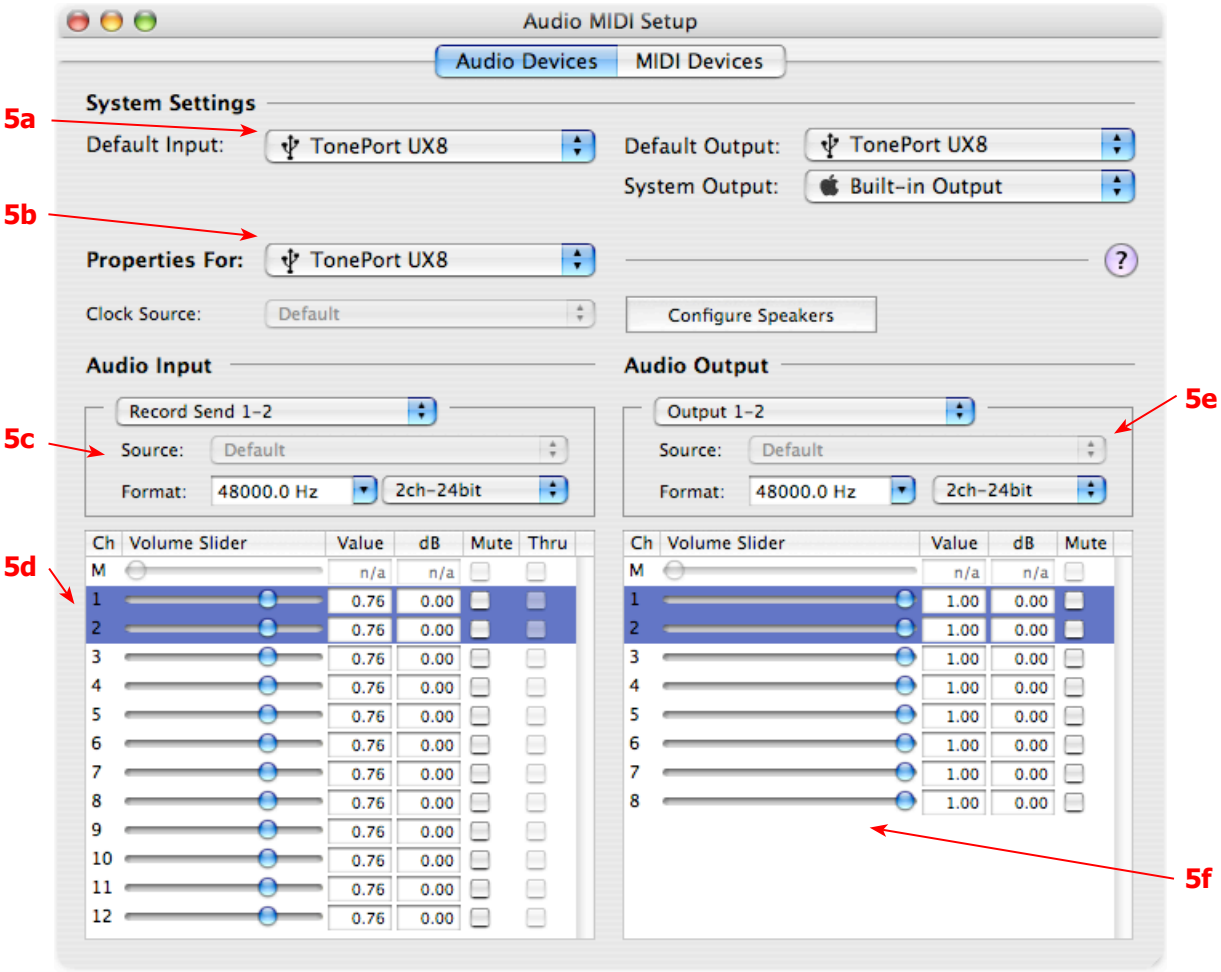
- The **Format** selectors show you the Sample Rate* and Bit Depth that the Line 6 device is operating at for playback. The Bit Depth for all Line 6 devices is fixed at 24 bit.

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

5f – Volume sliders (audio output):

These sliders are not functional for Line 6 hardware - use the POD Farm Standalone application's Volume controls (or the Volume knobs on your Line 6 hardware) instead of these sliders to adjust output levels.

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



5a – System Settings:

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

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

5c – Audio Input:

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

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

5d – Volume sliders (audio input):

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

5e – Audio Output:

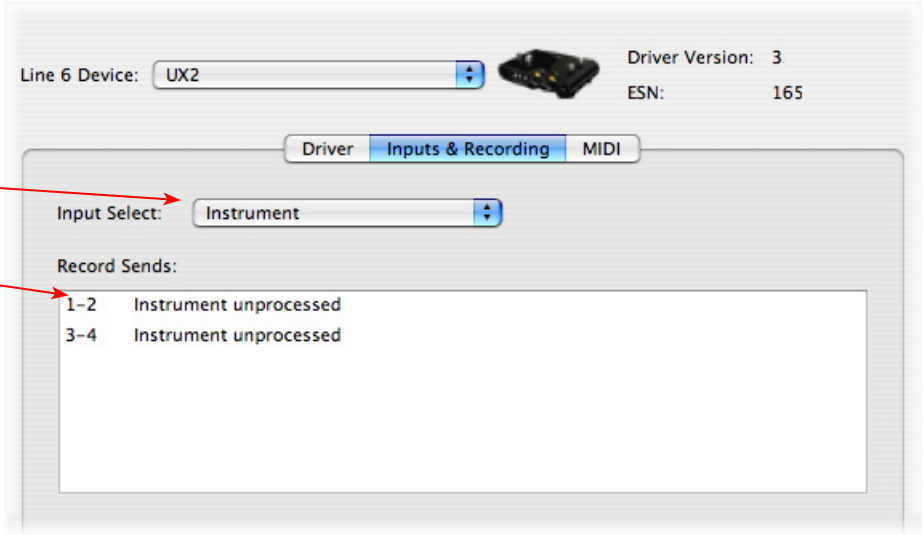
- The **Format** selectors show you the Sample Rate* and Bit Depth that the UX8 is operating at for playback. The Bit Depth for all Line 6 devices is fixed at 24 bit.

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

5f – Volume sliders (audio output):

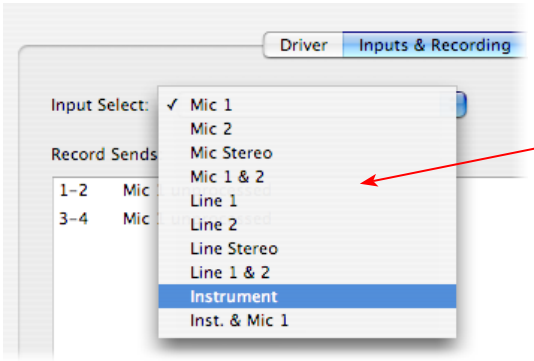
These sliders are not functional for Line 6 hardware - use the POD Farm Standalone volume controls (or the Volume knobs on your Line 6 hardware) instead of these sliders to adjust output levels.

Line 6 Audio MIDI Settings Dialog - Inputs & Recording Tab



1 –Input Select Menu: This allows the user to select which physical input "source" is fed from the Line 6 USB hardware (Mic 1, Instrument, etc.). Note that this menu is ONLY selectable when the POD Farm Standalone software is not in use by the Line 6 hardware. When POD Farm is in use, it remains grayed out, but displays the current Source that is selected within POD Farm Standalone.

When POD Farm Standalone is not in use by the selected Line 6 device, this Input Source menu, like the POD Farm Tone 1 Input Source menu, offers a list of input options. The options will differ depending on the Line 6 device - (POD Studio and TonePort) UX2 displays the following:



When POD Farm Standalone is not running, the Input Source Select menu is available. As shown here, UX2 offers several input Sources to choose from. The selected Source is what gets routed to the Device Sends.

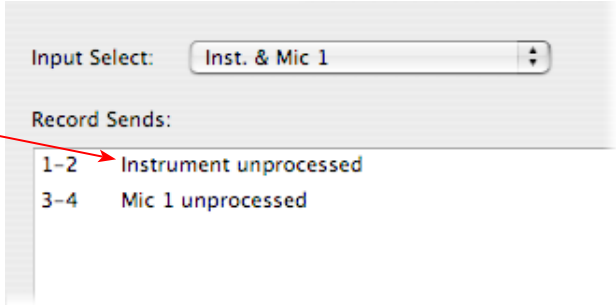
GX, DI and GuitarPort devices are always "fixed" to only route their 1/4-inch input signals. With one of these devices, this Input Source Select list offers only "Instrument" as the source.

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

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

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

The Device Sends description shows the Input Source, and informs you if that signal is "processed" or not. Since POD Farm Standalone is not running, the signals are unprocessed.

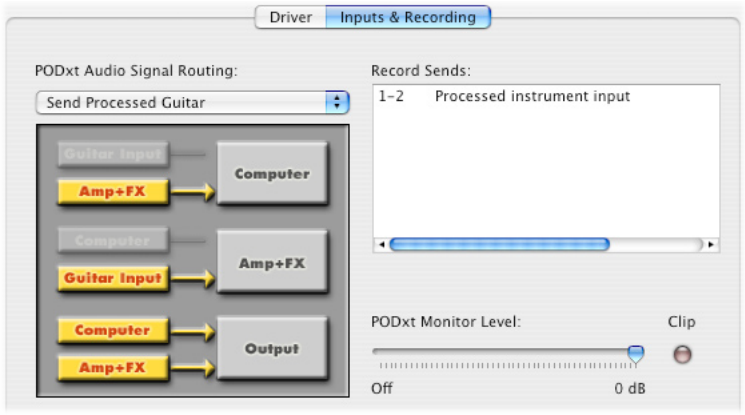


POD X3 devices show a list of 5 Record Sends:

Note that the type of signal that is fed to each Send is configured on the POD X3's on-board Outputs settings screen. For example, Send 1-2 carries the same "Direct/Studio" signal you hear on POD X3's Main outputs, which could be just Tone 1, or some combination of Tone 1 & 2. Your POD X3 Output screen options allow you to mute, pan or swap Tone 1 and Tone 2, so these options will of course also affect what is fed to the Sends. Please refer to your POD X3 Pilot's Handbook for details on the Output screen options and especially to learn more about the unique POD X3 Dual Tone feature.

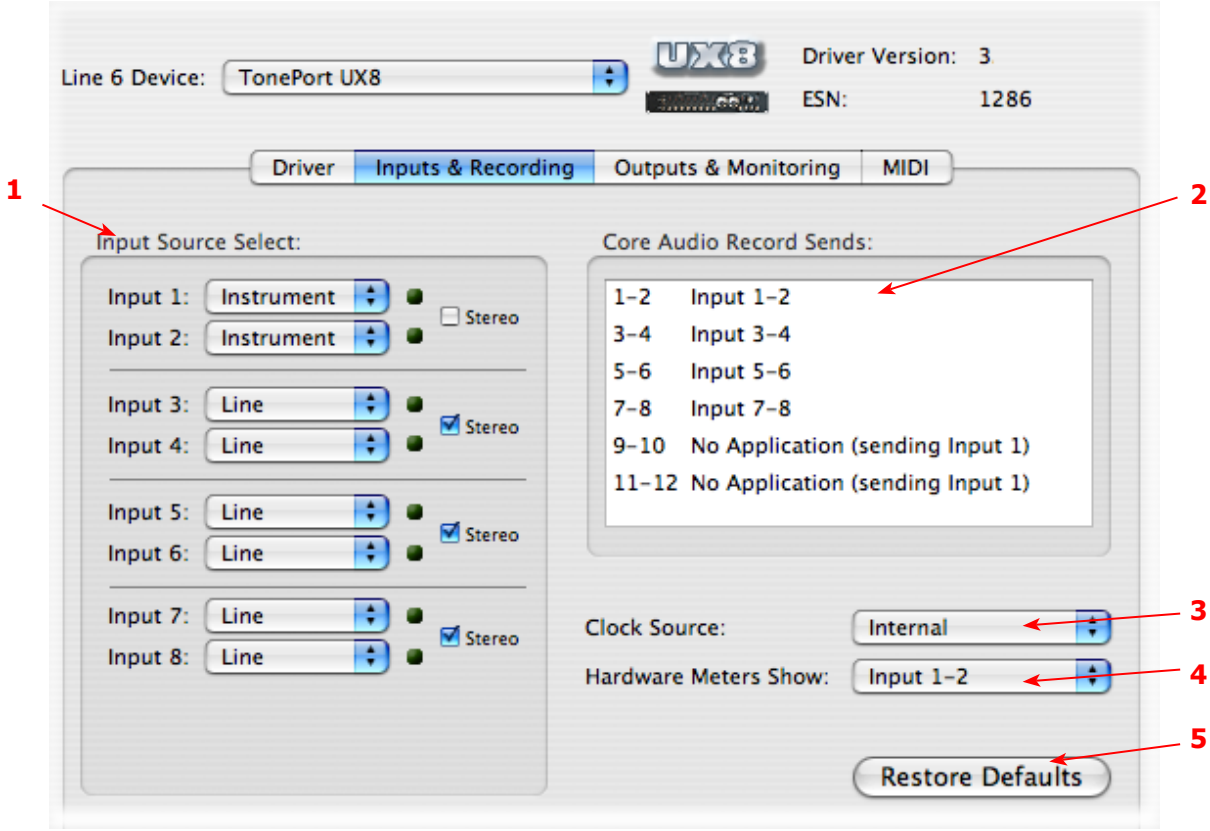
POD X3 also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your POD X3 monitor signal while recording (independently of the Send signal level that is being recorded).

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



The type of signal that is routed to the Record Send 1-2 is determined by the PODxt Signal Routing option within the Audio Signal Routing menu at the left. Note that this Audio Signal Routing determines this signal type (see the PODxt Audio Signal Routing section for more about the options in this menu). PODxt also offers a Monitor Level slider in this tab as well - you can use this to adjust your PODxt monitor signal while recording (independently of the Record Send 1-2 signal level that is being recorded).

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

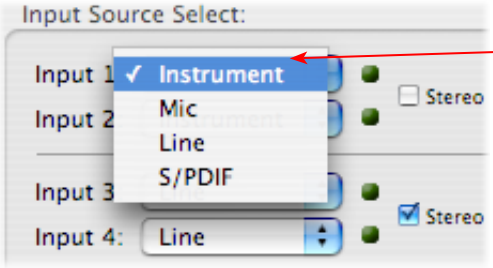


1 – **Input Source Select:** UX8 offers 8 individual input sources, each with its own selector where you can choose which physical input is to be used for each. Input source options are as follows:

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

Using Inputs 1 & 2 with the POD Farm Standalone application

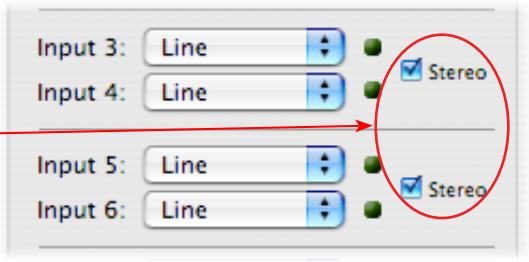
The POD Farm Standalone application works with the UX8 driver to provide ultra-low latency via ToneDirect™ Monitoring for Inputs 1 & 2 of the UX8, which includes two high-Z Instrument inputs, two XLR inputs, two Line level inputs and stereo S/PDIF input. POD Farm's ToneDirect Monitoring is ideally suited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



When POD Farm Standalone is not running, the Input 1 & input 2 selectors are available. As shown here, UX8 offers several input Sources to choose from. The selected Source is what gets routed to the Record Send.

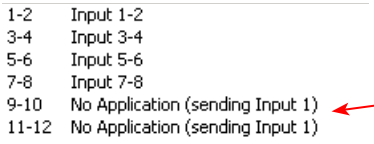
Stereo Paired Inputs

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



2 – Record Sends info box: This box displays the names of the UX8's input sources as they appear in Mac recording applications utilizing the UX8's Core Audio driver, along with a description of what each Send is carrying. UX8's Input Sources 1 through 8 are mapped directly to the corresponding Send number (i.e. - Inputs 1-2 are fed to Record Send 1-2). Sends 9-10 and 11-12 will carry a different signal depending on if the POD Farm Standalone application is running...

If the POD Farm Standalone application **is not** currently running, then you'll see the list appear as follows:

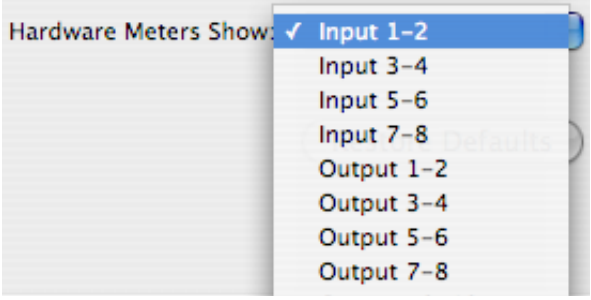


When POD Farm Standalone is not running, Sends 9-10 and 11-12 carry the Input 1 (dry, unprocessed) signal

If the POD Farm Standalone application **is** currently running, then Sends 9-10 and 11-12 carries the type of signal defined within POD Farm's Mixer view - Record Send Source menus (Processed, Semi-Processed or Dry) - see the POD Farm Standalone - Mixer section for details.

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

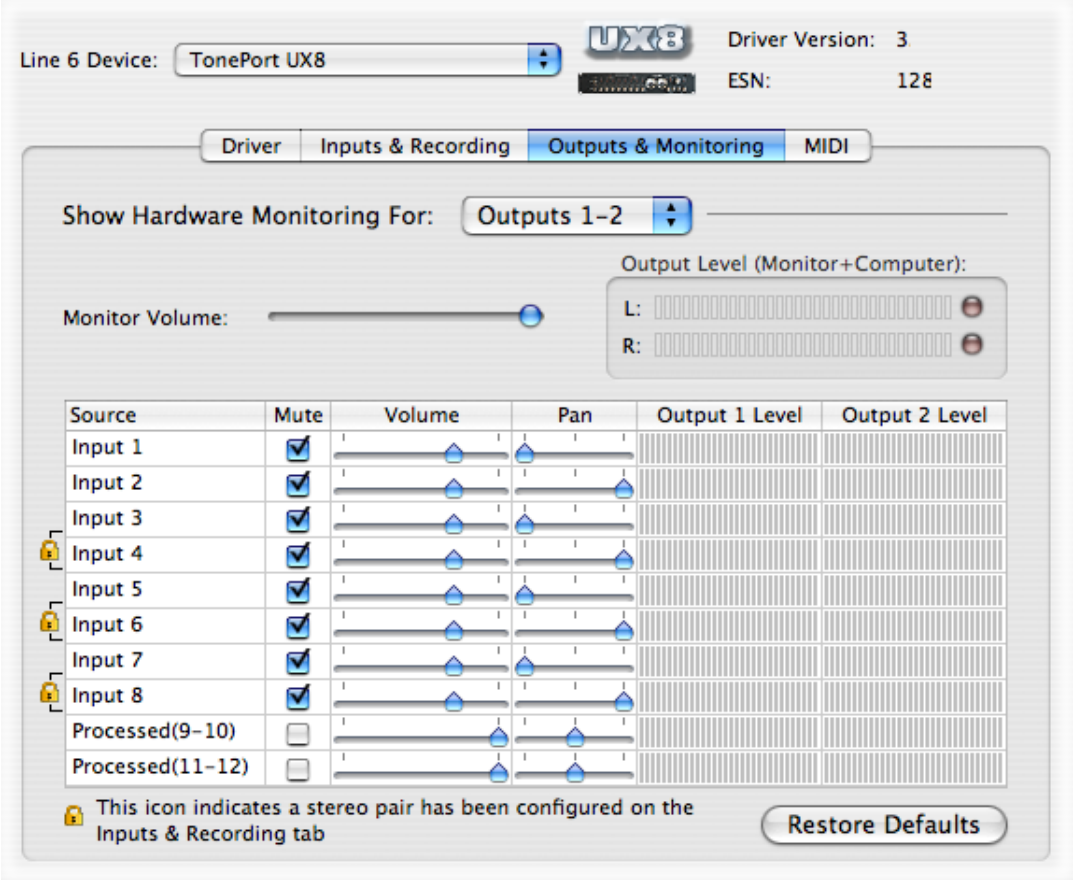
4 - Hardware Meters Show - This selector allows you to choose what the VU meters on the front of the UX8 are measuring. Note that these hardware meters function even if the POD Farm Standalone software is not currently running.



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

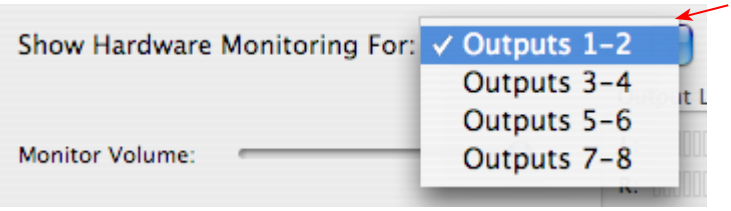
Outputs & Monitoring Tab (UX8 Only - Mac®)

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



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

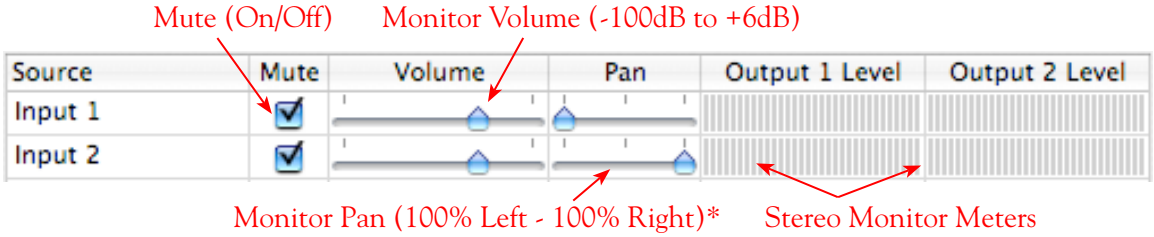
By default, the only sounds that come out of the UX8 are the computer's output and POD Farm 9-10 signal, all through Main Outs 1-2. You can directly monitor other UX8 inputs by un-muting (unchecking the Mute checkbox for) the corresponding input source in this tab. UX8 provides monitoring through the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



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

Mix Controls

Inputs 1 - 12 offer the following controls:



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

Main Monitor Volume

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

Main Mix vs. Talent Mix

The UX8's two front panel headphone outputs mirror Outs 1-2 and 3-4 respectively. You can use the monitor controls, for example, to create a "main mix (1-2)" that captures the overall image of the recording project, while a separate "talent mix (3-4)" can be provided for the musician who is currently performing a new part (you know, the guy asking for "more me" in his phones), and may need a click

track and an ample level of themselves above the rest of the mix. Additional output pairs 5-6 and 7-8 are available for headphone mixers or sending to a mixer, other monitors, etc.

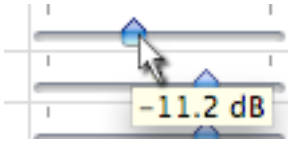
Stereo Pairs

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

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

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

Using tool tips



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

Important Things to Know for Recording

This section will give you some pointers for using your Line 6 Hardware for recording, to help you get your brain wrapped around a few of the complex computer things your geeky friends talk about at parties. We've got even more info, including setup tips for specific audio programs and system tweaking tips in the additional documentation found at the POD Farm Online Help site.

Sample Rate and Bit Depth

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

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

POD Farm Plug-In

Welcome to the wonderful world of POD Farm Plug-In, where legendary, studio-standard Tone and classic vintage effects are all available to you within your favorite Windows® or Mac® DAW (Digital Audio Workstation) software, in a flexible native software Plug-In format! Note that most features described in this chapter are also the same for POD Farm when in Standalone operation. For details covering the additional features unique to Standalone operation, please see the following POD Farm Standalone Operation chapter.

Windows® 64 Bit Support

As mentioned at the start of this User Guide, POD Farm Plug-In supports Windows® XP® and Vista® 64 bit systems, so if you have one of those new-fangled 64 bit PC's, POD Farm Plug-In and any POD Farm-supported Line 6 USB hardware, then you are ready to rock. This of course includes the use of the POD Farm in Standalone Operation on Windows 64 bit systems and with 64 bit audio host applications!

A Quickie Plug-In Primer

There are many types of "Plug-Ins" in the world of software. Plug-Ins are relatively small applications that can only run when loaded inside a compatible "host" software application. Plug-Ins operate within the host application to extend the capabilities of the host. In the world of music software, audio Plug-Ins find frequent use inside audio/MIDI host recording & sequencing programs, commonly referred to as DAW (Digital Audio Workstation) applications. Audio Plug-Ins provide signal processing for your

audio tracks or live audio input.

A helpful analogy for Plug-Ins is to think of them as effects pedals. Effects pedals change the Tone of your bass or guitar before the signal reaches your amplifier. As with pedals, rack effects units, or any other conventional piece of outboard gear, Plug-Ins provide familiar knobs, sliders & buttons for tweaking their parameters. For example, a distortion Plug-In will most likely have similar controls to a typical distortion pedal (such as drive, gain and tone). Visually, Plug-Ins often resemble the physical gear they emulate.

When working with DAW software, using Plug-Ins provides some great benefits over using outboard effects like pedals or rack processors, such as:

- Plug-Ins are "non-destructive" to your audio track – this means that you can add or remove effects and tweak their settings as often as you like without permanently affecting the original audio recording. If any processing (such as an effect or amp tone) is added before the signal is recorded into your DAW, it is permanent and cannot be changed without recording another pass.
- Plug-Ins sound the same way twice. Because you can store Plug-In settings as presets, precise settings can be recalled easily and loaded reliably. Every time you go back to work on a specific song, you can rest assured that your Tones will be identical to the last session.
- Plug-Ins are automatable. Host applications provide easy ways to create and manipulate parameter automation, giving you surgical precision of your Tone without having to "ride the faders" of external gear during a record pass.
- Plug-Ins don't break, corrode, use up batteries, or take up space on your floor!

Plug-In Parameter Automation

Most audio Plug-Ins are "automatable" from within your audio host software - meaning, you can tweak the Plug-In's parameters (e.g. - wah pedal position, delay mix level, stomp on/off, etc.) and your adjustments will be recorded by the DAW in real-time, and recreated during playback.

All major DAW host applications, such as Steinberg Cubase®, Digidesign Pro Tools®, and Cakewalk SONAR®, provide Plug-In parameter automation capabilities. Each host software offers parameter automation options slightly differently, so it is recommended you consult your host software's documentation for their specific instructions.

In all host audio software, you'll be able to access a menu of POD Farm Plug-In's parameters so that you can choose exactly which Amp and Effects models' parameter(s) you want to automate. POD Farm Plug-In presents its list of parameters with their names in abbreviated form in order to accommodate length limitations of the host software. Also note that you'll see two menu items for each parameter, labeled with "1" and "2" at the start of their names. These numeric labels indicate whether the parameter is for Tone 1 or Tone 2. For example, "1 Wah-Pos" and "2 Wah-Pos" are the abbreviated names that appear in the host automation menu for the Tone 1 Wah Position and the Tone 2 Wah Position parameters respectively.

For a description of all POD Farm Plug-In automation parameters, please see Parameter Automation Table in the *What is…* chapter. For more info about using Plug-In Parameter Automation, as well as more pointers for specific 3rd party audio software, please see the additional documentation at POD Farm Online Help.

Supported Plug-In Formats

The POD Farm Plug-In comes in the following formats, making it compatible with just about every major audio "host" software on the planet:

- **VST**® (Virtual Studio Technology) format for Windows® and Mac® recording environments
- **AU**® (Audio Units) format on the Mac® platform
- **RTAS**® (Real Time Audio Suite - for Digidesign Pro Tools and Pro Tools LE) for both Mac and Windows

Activating the Plug-In

POD Studio and Other Line 6 Hardware: POD Farm Plug-In is included free on all POD Studio family devices, and available as an optional Add-On for all Line 6 TonePort, GuitarPort, POD X3 and PODxt devices. You will need to first launch Line 6 Monkey and "activate" POD Farm Plug-In, as well as activate any additional Add-Ons for your device before you'll be able to use them. You can do all this quite simply with the Line 6 Monkey application that is automatically installed along with your POD Farm software. Please see the Product Activation & Authorization instructions in the *Getting Started* chapter.

iLok USB Smart Key: If you've purchased the POD Farm Plug-In license for your iLok, then you'll need to configure your iLok key to add the POD Farm Plug-In authorization (you do *not* run Line 6 Monkey for this process). Please see the iLok section in the Start Here chapter for the details.

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

Most DAW "host" applications will scan and find your POD Farm Plug-In automatically on launch. But if you don't see POD Farm in your host's Plug-In menus, then you'll need to configure your host's Plug-In options to find it (such options are typically found in the host's Preferences). You have some options during POD Farm installation to tell POD Farm Plug-In where to install, but if you did not define a custom location, here is the default install location for each of the POD Farm Plug-In formats...

- On **Mac**®
  - **Audio Units**® is installed in Library/Audio/Plug-Ins/ Components
  - **VST**® is installed to /Library/Audio/Plug-Ins/VST/Line 6
  - **RTAS**® is installed to Library/Application Support/ Digidesign/Plug-Ins/Line 6

- On **Windows**®
  - **VST**® is installed to \Program Files\Line 6\POD Farm\VST\Line 6
  - **RTAS**® is installed to \Program Files\Common Files\Digidesign\DAE\Plug-Ins\Line 6

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

Plug-In User Interface Overview

[1 - Main Control Bar]

[2 - View Selection Buttons]

[3 - Gear View/Panel View/Presets View]

[4 - Signal Flow View]

Main Control Bar

Input Gain Control - Sets the input gain fed into the Plug-In.

Input Meter - This stereo meter Meter displays input signal level fed into the Plug-In.

Next/Previous Preset Control - Next/previous buttons let you navigate sequentially through the presets in the currently selected folder. You can select different preset folders in the Presets View.

Note - These Next/Previous buttons are intended to allow you to incrementally go from one preset to the next - if you click multiple times repeatedly then things may appear a bit sluggish as POD Farm attempts to "catch up" in running through multiple presets. If you want to jump around or find a particular preset, better to use the Presets View.

Presets View Shortcut Control - Provides a shortcut to Presets View.

Preset Name Display & Menu - Indicates the currently selected preset name. When a preset parameter has changed, an asterisk will appear at the end of the name to indicate the preset is in the "tweaked" (unsaved) state.

Tone New/Open/Save options - Click on this little folder icon to select from the following Tone commands:

- New - Creates a new, empty Tone so you can start from scratch and build your own sonic masterpiece.
- Open - Allows you to browse your computer to open a specific .l6t Tone Preset file directly. (Note that this includes .l6t Tone files you may have created with Line 6 Edit, GearBox or GuitarPort applications too!)
- Save - Saves the currently loaded tone, if it is in a "tweaked" state.
- Save As - Creates a copy of the current Tone settings as a new .l6t Tone Preset File wherever you like on your computer. You'll first be prompted with the Tone Info dialog where it is a good idea to fill in some of the fields to allow you to store some descriptive info about this Tone, such as the instrument or song you used it for, pickup position, etc. Click OK and the Save As dialog is displayed so you can name the Tone file and choose where to save it. Note that you'll want to save the Tone in your POD Farm Source Directory if you want the Presets View to list the saved tone for you.

Dual Tone Control

POD Farm's Dual Tone feature allows you to create two different Tones in the Plug-In using one common input signal. You have the option of running one tone (single tone), or two tones (dual tone).

- The Dual Tone button lets you switch between running in "Dual Tone" versus "Single Tone" mode.
- If only one Tone is in the Signal Flow View, the Dual Tone button state appears 'off' and is not lit. If you click the Dual Tone button on, it adds the Default tone settings to Tone 2.
- When two Tones are in the Signal Flow View, the Dual Tone button state appears 'on'. If you then click the Dual Tone button when it is on, a menu drops from the button, listing two functions **Remove Tone 1** or **Remove Tone 2**.
    - Selecting either above options removes that corresponding Tone from the SFV, which then shows only a single Tone.
    - If you remove Tone 1, Tone 2 becomes the single Tone, and is now considered "Tone 1"; its input setting will be the same as the previous Tone 1 prior to its removal. If you discard Tone 2, Tone 1 becomes the single Tone and its input setting does not change.

Output Level Control and Meters

- The Output Level knob controls the main Plug-In output level, which is the total mix of Tones 1 and 2.
- Stereo meters provide peak display with clip indicators. As always, you want to avoid clipping - adjust your individual Tone Output Levels, as well as the main Output Level knob here to a achieve a healthy output reading on these meters, but without clipping.

View Selection Buttons

These buttons located along the upper left side of the application window allow you to the select what is displayed within the View area: Gear, Panel, or Preset Views.

Gear View

Selecting Gear Categories

- Press the Gear button once to access Amp and Effect Models.
- Model categories are listed horizontally along the top of the Gear view (e.g. - Guitar Amps, Bass Amps, Pre-Amps, etc.)
- The currently selected category is lit amber. To select a different category, simply click on the model category name. The first model in the category will appear in the Gear View window. Use the scroll bar (or your mouse wheel) to view other models in that category.

Selecting a Model

- When you hover over a model category a rectangle box is displayed and a downward arrow shows to the right of the category name. Pressing on the arrow displays a drop down list of available models within that category. Select a model by clicking on the model name in the list.
- Double-click on the centered model and it is then placed in a default position within the signal flow of the currently selected Tone. Alternatively, you can drag the any model shown in the Gear View panel into either Tone below and place it in within the signal flow. You'll see white downward arrows appear in the Signal Flow View indicating which position(s) the model you are dragging can be dropped into (some effects models can optionally be positioned in two spots - "Pre" or "Post"). You can also switch the effect's position using the Pre and Post buttons - see the following Effects View section.
- When adding a model to your Tone where a Model of the same category already exists in the Tone, then the new model will replace it.

Scroll Bar

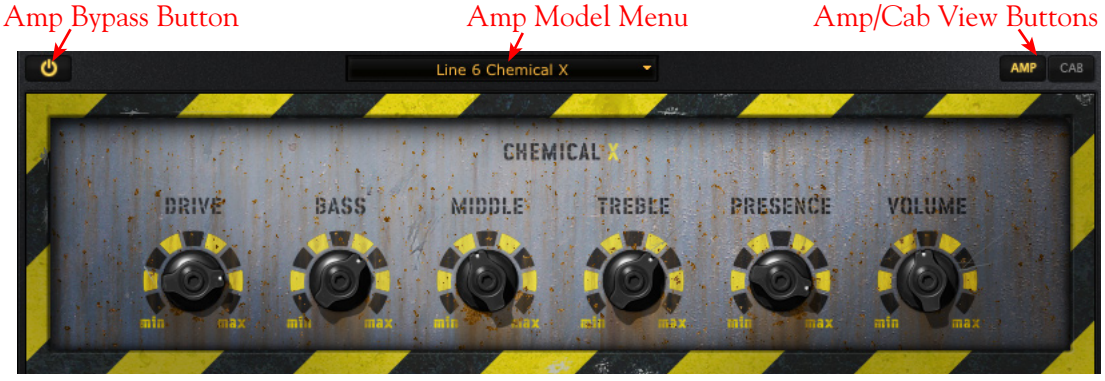
- Click and drag left or right to browse through models in the selected category.
- Alternatively, use your mouse wheel to scroll through the models.

Panel View

Panel View provides a close-up view of the selected model and control over all its available parameters. To access Panel View for any Amp, Cab or Effect model, click the Panel View button, then click on the desired item within the Signal Flow View.

Amp View

Click on a guitar amp, bass amp or preamp within the Signal Flow View to display its controls in the Panel View. Here you can choose to display the Amp or Cabinet/Mic options.



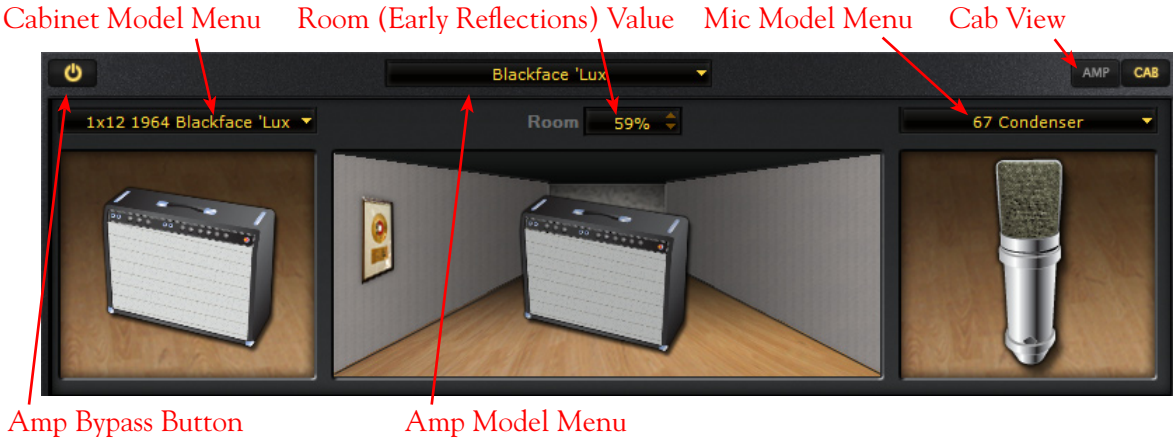
Amp Bypass Button - Press to individually bypass the Amp model processing.

Amp/Cab View Buttons - Press to toggle between displaying the Amp or the Cab View. (If you have a preamp in use, rather than a guitar or bass amp, you won't see these Amp/Cab buttons.)

Amp Model Menu - The current model name is displayed. Click the downward arrow to display and select from a list of available amp models, or to swap out the current amp model with another one.

Cabinet View

From the Amp View, pressing the Cab button displays the Cabinet View. From here you can select different guitar or bass speaker cabinets, change the positioning of the cabinet in the room, and select among four different microphone emulations. There are many sonic possibilities available here by trying different cabs and mics on the current amp, so tweak away!



Cabinet Model Menu - The currently selected Cabinet model name is displayed. Click the down arrow to switch to a different Cab.

Tip - To configure your Tone without speaker cabinet or mic simulation added, select "no Cabinet" in the Cabinet menu.

Room (Early Reflections) Value

- Drag the cabinet toward the back of the room for more ambient room tone, or toward the front for less. Alternatively, you can click the up/down arrows to adjust the amount of "room" sound (or "early reflections" in recording lingo).
- Drag the cabinet to the front of the room for less room sound - 0% Room effectively simulates a close-mic'ed cabinet.

Mic Model Menu

- The currently selected microphone model name is displayed.
- Press the downward arrow, to the right of the microphone name, to select one of several microphone models.
  - If you have a guitar cabinet in use, you'll be able to select from 57 On Axis, 57 Off Axis, 421 Dynamic, and 67 Condenser.
  - If you have a bass cabinet in use, you'll be able to select from 20 Dynamic, 112 Dynamic, Tube 47 Close, and Tube 47 Far.

Effects View

Selecting any Effect in the Signal Flow View displays its controls in the Panel View...

Effect Bypass Button - Bypasses the displayed effect without removing it from the signal flow.

Effect Model Menu - Displays the name of the current effect model. Click on the downward arrow next to the name to select another model from within the current effect model category.

Pre and Post Toggle Buttons - With these buttons you can move the effect's position within the signal flow.

- Click the Pre button to place the effect before the Amp*.
- Click Post to place the effect after the Amp, and near the end of the signal chain.

***Note - Placing effects that offer stereo output (many Modulation and Delay effects are stereo effects, for example) in the Pre position will change their output to mono, so that it can be routed into the Amp as a single, mono input.**

Host Sync and Tap Tempo Options (Master Tempo) - For most Delay and Modulation category effects, you'll see these options available at the top right of the Panel View. These allow you to set a "Master Tempo" that all time-based effects in the Plug-In can automatically follow - this is how you can get those echo repeats and swirly modulation effects to run "in time" with your song! (Note that individual effects can alternatively have their tempo set independently - see the following FX Time/FX Speed controls description). For this Plug-In Master Tempo, there are two "modes" of operation - sync to the DAW host versus setting a BPM manually:

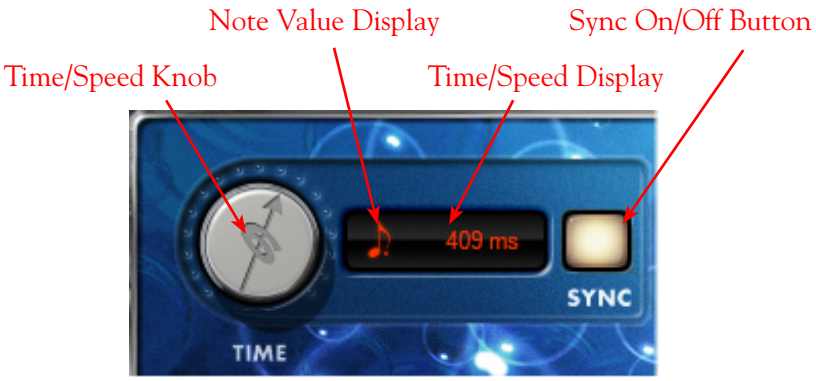
Host Sync On *Host Sync Off*

Host Sync - Click the Host Sync button to activate this feature. This sets the POD Farm Plug-In Master Tempo to follow the current project tempo of the VST/AU/RTAS host software. Note that even if your host project includes tempo changes, POD Farm Plug-In will follow those changes as well when Host Sync is active! To have a Modulation or Delay effect utilize this Host Sync Master Tempo, you additionally need to set the effect's FX Time/FX Speed - Sync On/Off button to "On".

***Note that when in POD Farm Standalone mode, you'll see only the BPM & Tap Tempo options (since obviously there is no "Host" application tempo to follow!)**

BPM Tempo Field /Tap Tempo Button - Click the Host Sync button to toggle the Host Sync mode "off" and you can then use these options to manually set a Master Tempo for POD Farm Plug-In. To set a specific BPM, click directly on the BPM value and drag up/down. Or, "tap" in the desired tempo by clicking directly on the Tap button - you'll see the BPM field then display the new Master Tempo you just tapped in. For best results, click several times at a steady rate for it to determine your desired tap tempo. To have a Modulation or Delay effect utilize this BPM Master Tempo value, you additionally need to set the effect's FX Time/FX Speed - Sync On/Off button to "On".

FX Time/FX Speed Controls - Within the Panel View for Modulation and Delay effects, you'll see this set of options. These controls work to modify the Master Tempo behavior, or allow you to set the effect's delay time/modulation speed parameter independently of the current POD Farm BPM setting.



Sync On/Off Button - Click to toggle FX Time/FX Speed On/Off.

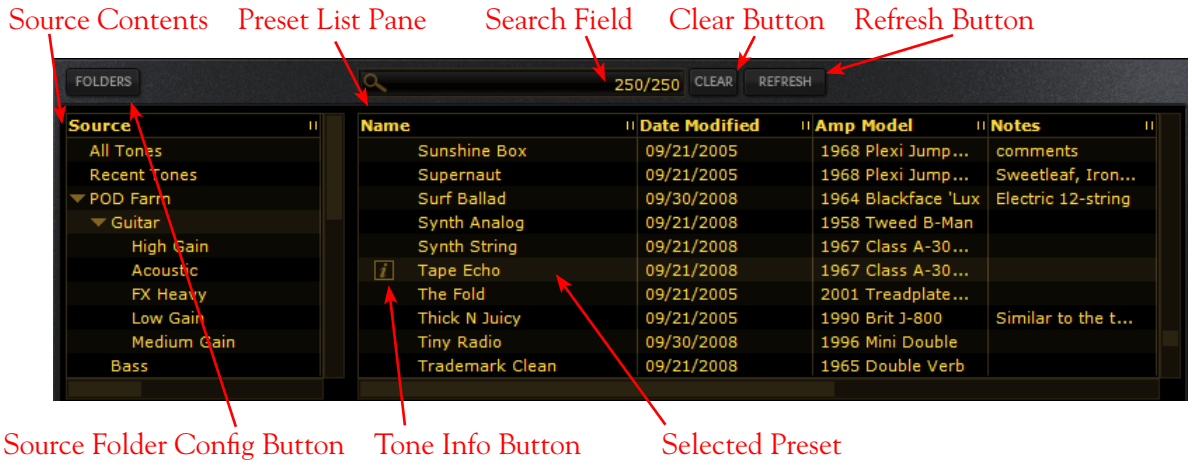
- **When FX Time/FX Speed Sync is OFF**, the effect's time/speed parameter will follow the speed setting shown in this field (displayed in milliseconds for delay effects, and Hertz for modulation effects). The Sync button also determines the behavior of the Time/Speed knob.
- **When FX Time/FX Speed Sync is ON**, this tells the effect parameters to follow the Master Tempo (see previous section). With Sync on, you'll also be able to modify the effect tempo by a note value - see the Time/Speed knob description below.

Time Knob (Delay effects) / Speed Knob (Modulation effects)

- **When FX Time/FX Speed Sync is OFF**, the Time/Speed knob adjusts the Delay Time parameter from 20 - 2000 ms (for Delay effects) or the Speed knob adjusts the parameter from 0.10 - 15.0 Hz (for Modulation effects). You'll see the tempo in the numerical field to the right of the speed knob - alternatively, you can double-click directly in this numerical field to type in an exact value. In this OFF mode, the effect is not following the Master Tempo (see Sync On/Off descriptions above).
- **When FX Time/FX Speed Sync is ON**, the effect follows the Host Sync/BPM Master Tempo of the Plug-In (see Sync On/Off descriptions above). The Time/Speed knob selects a note length division of the current Master Tempo value - from a whole note to a sixteenth note triplet.

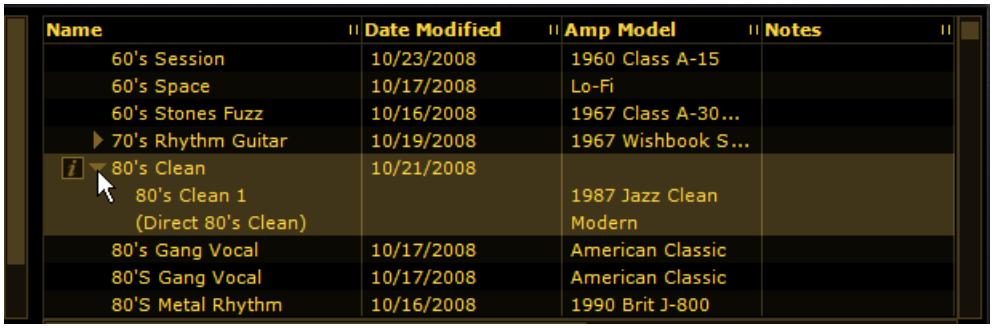
Presets View

Presets View provides a convenient way to browse and load Tones from your local Tone library into POD Farm. Just double-click any preset Name to load it into POD Farm.



Source Contents - The contents of the POD Farm "Tone Folder" is listed here. POD Farm creates its own Tone Folder on your computer and fills it with preset Tone files during installation in \My Documents\Line 6\Tones\POD Farm (on Windows®), or Documents/Line 6/Tones/POD Farm on Mac®.

Preset List Pane - This multi-column list displays the contents of the sub-directory selected in the left Source pane. Click on any preset to select it. Note that you can sort this list in different ways by clicking directly on a column heading (Name, Date Modified, etc.). Note that Presets that contain Dual Tones have the twirl-down arrow at the left of their names, which you can click to show the individual Tone 1/Tone 2 names it includes. Double-clicking one of these Dual Tone presets loads both these Tone 1 and Tone 2 settings.

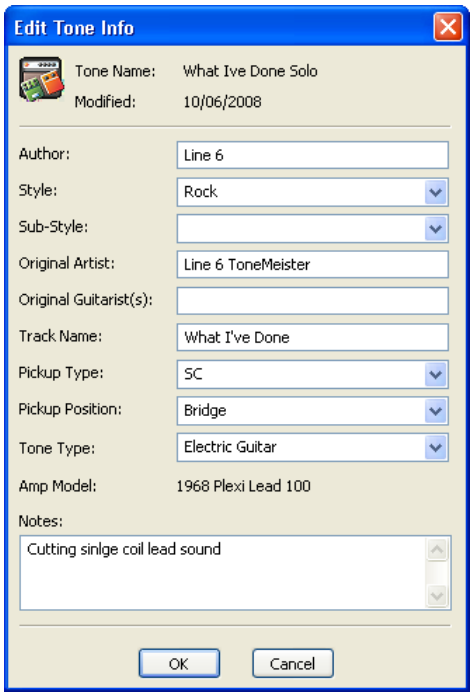


A Dual Tone Preset

Search Field/Clear Button - Type in the Search field to locate a Tone - this will search based on keywords in Line 6 Tone metadata, such as name, amp, artists, notes about the Tone, etc. Press the Clear button to clear any text in the Search field and reset to Preset List display.

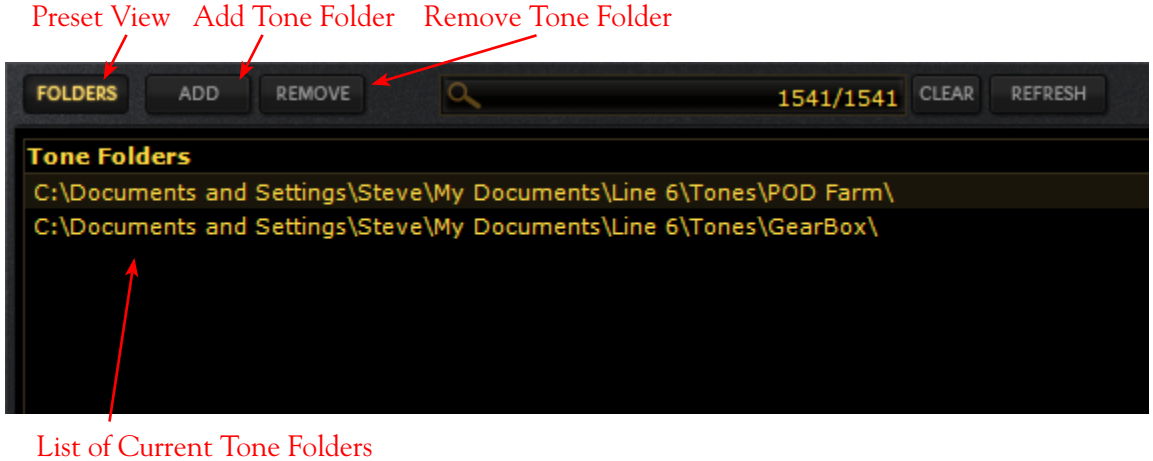
Refresh Button - If you've modified Tones, such as by doing a Save As, created New Tones, or made changes to the Source Folder configuration, you may need to click this Refresh button to update the Preset List to show them all.

Info Button - When a Tone preset is selected, you'll see the Info button to the left of its name. Click this button to launch the Edit Tone Info dialog, where you can enter and edit text that is saved with the Tone. Text you enter in the dialog's Notes field will then appear in the Preset List's Notes column. Note that when you do a Save As for any Tone, this Info dialog is automatically launched so you can enter some details about the Tone before saving. It is a great idea to add some things here, such as what guitar you used, your pickup position, what song or parts you used this specific Tone for, etc.



The Edit Tone Info dialog

Source Folder Configure Button - If you want to configure the Source Folder contents, so that the Presets View can display other sets of presets you have stored on your computer (such as .l6t preset files you may have created with other Line 6 applications, such as GuitarPort®, Line 6 Edit®, or GearBox®) press this button. This displays a configuration view:

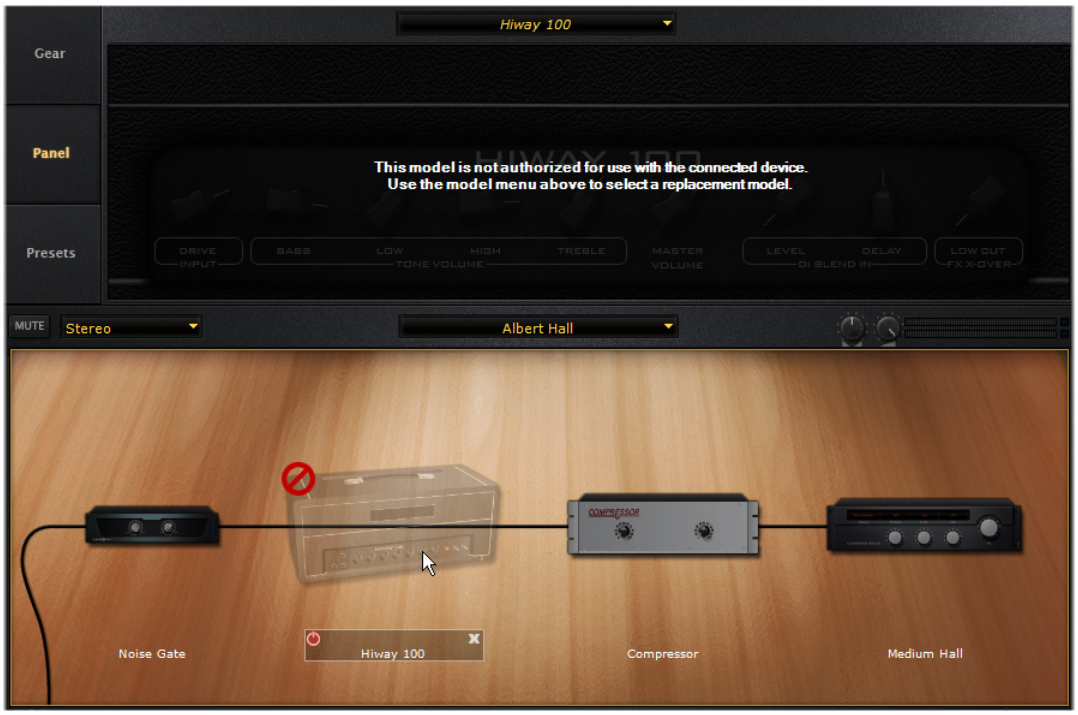


Saving a Preset

To save the currently loaded Tone Preset, click on the folder button to the right of the Preset menu on the Main Control Bar.

Loading a Preset with "Non-authorized" Models

As discussed in the Start Here chapter, Line 6 offers Model Pack Add-Ons for your Line 6 hardware, which expand the set of Amp & Effects Models available within POD Farm Plug-In (as well as in POD Farm in Standalone operation). You'll discover that among the hundreds of factory POD Farm Tones within the Presets View, that when some are loaded, one or more individual models appear bypassed in the Signal Flow View, and with a red slashed circle icon. This is telling you that the Preset was created using an optional Model Pack that your device does not have included. When you click on one of these "non-authorized" Models in the SFV, you'll see a message in the Panel View explaining this, and you can see model's name (***Hiway 100*** in this example) appears in italics in the Panel View menu to indicate it is not an available model:

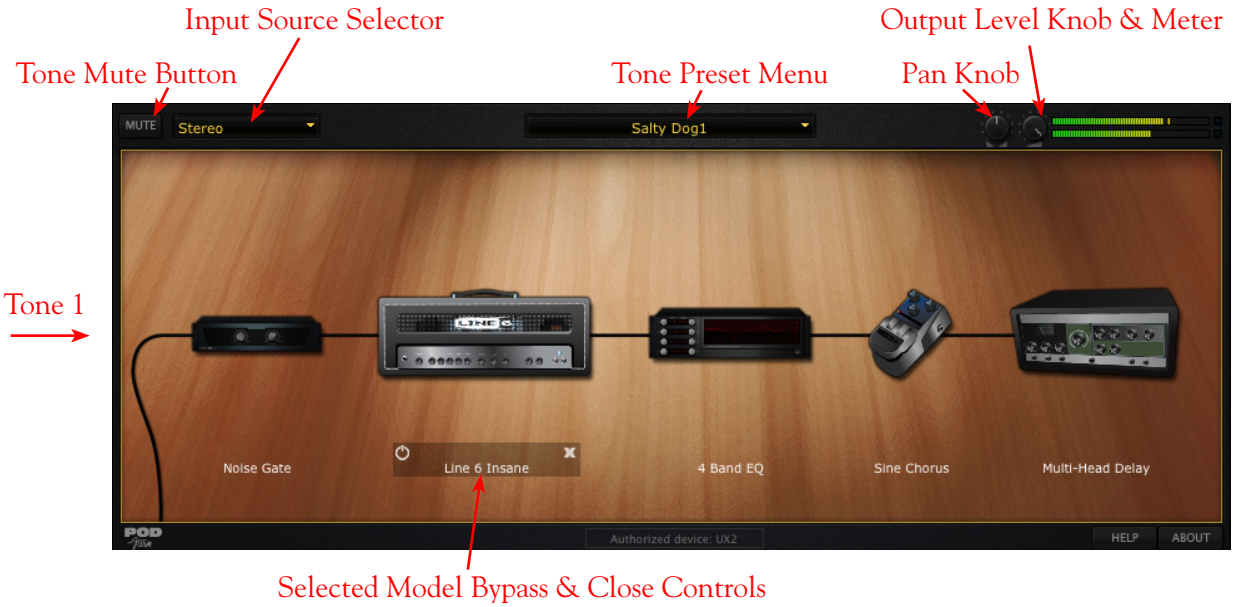


A Preset is loaded that includes an Amp Model requiring an optional Add-On Model Pack

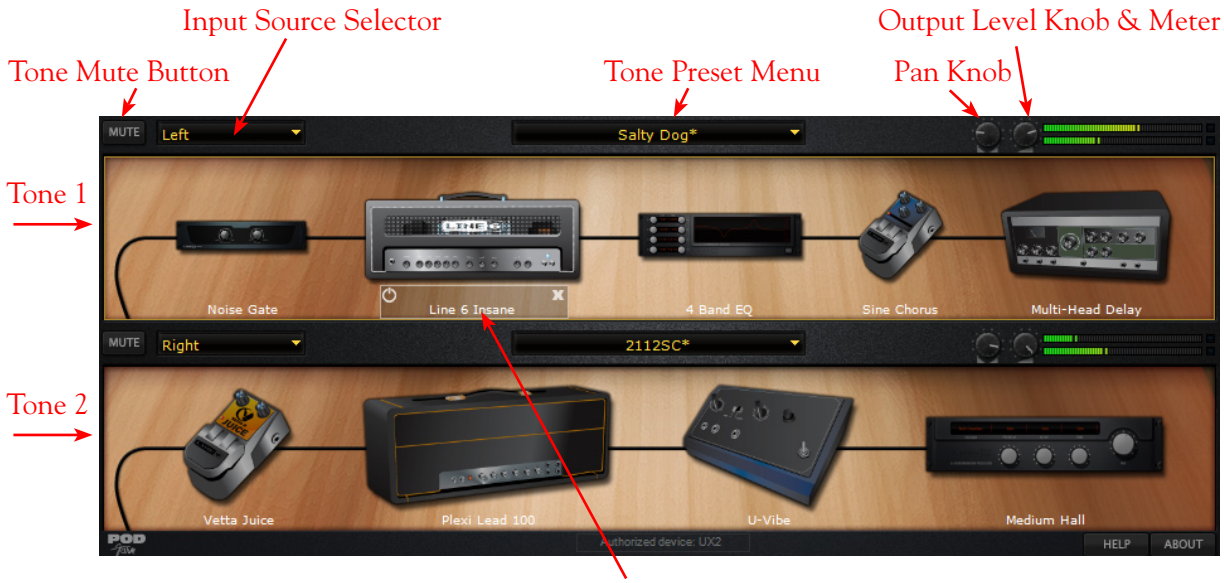
You can still use any preset like this that includes unavailable models - they are simply bypassed, and you can choose to remove the model or replace it with another model from the Panel View menu above. Or, you can, of course, launch Line 6 Monkey, go to the Optional Add-Ons tab and purchase some Model Packs to load up your Line 6 hardware with these additional Amp & Effects Models! Please see the Start Here chapter for more info. You can also check the Model List in the Model Gallery chapter to see exactly which models are included "standard" on your Line 6 hardware, and what each optional Model Pack offers.

Signal Flow View

The bottom of the application window is the Signal Flow View (SFV) which displays the chain of models making up the current Single or Dual Tone paths. To edit any model's settings, just double-click directly on the model within the SFV and its editable controls will be displayed in the upper window (see the Panel View section).



Signal Flow View - Single Tone Mode



Signal Flow View - Dual Tone Mode

Tone Mute - Click this button to mute a Tone - Tones 1 or 2 can be muted individually in Dual Tone mode. When muted, the Tone path is displayed dimmed and the Tone is silenced. All models remain visible within the Signal Flow View, and still fully editable.

Tone Input Source Selector - Depending on your DAW host software*, you can select the input source (left channel, right channel, both channels) of the track's audio that is fed into each of the Plug-In's Tone Paths.

***It is important to note here that not all DAW host software designs are consistent in the way they offer their audio channel routing and the resulting behaviors within Plug-Ins. For example, some hosts do not define tracks as either "Mono" or "Stereo" and may offer slightly different behaviors with a Mono versus Stereo audio clip in the track. So, depending on your DAW host software, your POD Farm Plug-In results may differ slightly than listed below - please check your DAW software's documentation for specifics. Either way, these Input Source options should provide you with a great deal of flexibility on any host.**

- **When POD Farm Plug-In is inserted on a Stereo audio track:**
  - **In Dual Tone mode**, the Plug-In functions as a stereo Plug-In with Tone 1 and Tone 2 each capable of processing an audio channel independently. Use the Input Source menu of each Tone to choose what input source (Left or Right incoming audio channel) you want each to process.
  - **In Single Tone Mode**, Tone 1 is a stereo-capable processing path. Use the Input Source menu to choose if you want both channels of the Stereo track to be processed, or just the Left or Right.

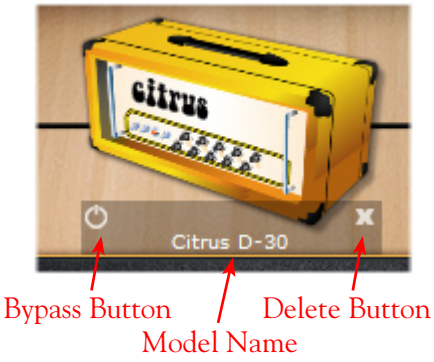
- **When POD Farm Plug-In is inserted on a Mono audio track**, the Input Source Select menus are non-selectable*, since they always just accept the track's Mono input.
  - **In Dual Tone mode**, the Plug-In functions as stereo-capable processing path. The Mono track signal is "split" and fed into each Tone signal path, allowing you to process each separately, and the output is stereo (but of course will only be routed thru your DAW software in stereo if you've configured the audio track itself with a stereo output).
  - **In Single Tone mode**, you'll of course have only the Tone 1 signal path, however, this processing path is still stereo-capable, meaning that if you add a stereo effect into Tone 1, it will process the signal with both channels of the stereo effect. The Plug-In output is stereo (but might only be routed thru your DAW software in stereo if the audio track is configured with a stereo output).

***As noted above, some DAW hosts do not define audio tracks strictly as "Mono", therefore, you may have selectable options in some hosts with Mono input tracks.**

Tone Preset Name and Menu Display - Each Tone has a Preset Menu, which makes it easy to select individual Tones, and to create new Dual Tone configurations. The Menu control displays the currently loaded preset. Click the downward arrow at the right of the Tone name to display a list of available Tones. The Menu displays presets within current folder only.

Pan Knob, Output Level Knob & Meter - Each Tone offers these controls to pan its output left/right and accurately set its level. Try panning and adjusting the levels differently on Dual Tones for a spacious wall of sound!

Model Bypass & Delete Controls - Hovering over or selecting a model within the SFV illuminates the model, and a set of controls is displayed. Use these controls to bypass the model, or to remove it completely from the Tone path.



Moving Effects Models

Many POD Farm Effects models offer the ability to be placed either "Pre" or "Post" within the signal chain (before or after the Amp model within the Tone path), which can offer slightly different sonic results, depending on the effect and amp settings in use. To move an effect, simply click and drag it left or right and you'll see white arrows pointing downward, indicating the Pre and Post positions into which the effect can be dropped. Note that when in Dual Tone mode, you can also drag any model between Tones to copy the selected model into the other Tone path! For example, in the screen below, the Tone 1 Analog Chorus modulation effect is being dragged from its original Tone 1 "Post" position to the Tone 2 "Pre" position - this will copy the Analog Chorus, along with its current parameter settings, into the Tone 2 signal path.

Dragging an effect to copy it from Tone 1 to Tone 2

POD Farm Standalone Operation

This chapter covers features unique to POD Farm Standalone Operation. Note that all other features are identical in operation to those of the Plug-In, so please review the POD Farm Plug-In chapter for details on other features.

If you own a Line 6 POD Studio, TonePort or GuitarPort device, the POD Farm Standalone application is available to you. You can run POD Farm in Standalone mode all by itself to use your computer as a virtual rack of amps & effects, and jam along with your favorite tracks, or simultaneously with your favorite Digital Audio Workstation (DAW) software and take advantage of POD Farm's ToneDirect™ Monitoring while recording your tracks! To launch POD Farm in Standalone operation:

- **On Windows®**, go to the Start button menu > Programs > Line 6 > POD Farm
- **On Mac®**, go to Applications > Line 6 > POD Farm

POD Farm running in Standalone Operation

ToneDirect™ Monitoring

ToneDirect™ Monitoring is a unique feature of your Line 6 hardware that provides an extremely low latency monitor signal of your POD Farm Tones through your device directly to your Main/Analog Outputs, while your Source signal is simultaneously fed out the Record Sends to your DAW software for recording. This allows you to configure your Tones in POD Farm while Standalone mode however you want to hear them for your performance, and then choose to feed either this "processed" signal, or a "dry", unprocessed signal to your DAW. Recording a dry signal in your DAW software allows you to

then use POD Farm Plug-In on the DAW track to "non-destructively" make changes to your recorded track's Tone any time up until your final mix. Or, you can choose to feed the fully processed Tone from POD Farm's Standalone mode to the Record Sends, and record your POD Farm Tones exactly as you hear them! Please see the Mixer View section for details on configuring the Record Sends.

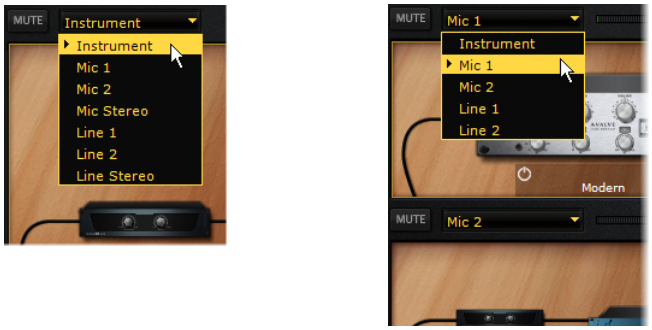
Also, since ToneDirect™ handles all the monitoring completely through your Line 6 hardware rather than through your DAW software, you won't need to use your DAW's "software monitoring" features. This means you can keep the DAW software's buffers at higher settings for greater stability and better CPU performance! Please also see the ToneDirect™ Monitoring section in the Hardware Chapter.

Input Source Select & Input Metering

POD Farm Standalone operation offers the following Input Source Controls, which differ from those in POD Farm Plug-In...

POD Farm's Input Source selectors are found at the top of the Signal Flow panel (Dual Tone configuration)

- The **Input Source Select** menu allows you to choose which of your Line 6 hardware's input "sources" is routed to a given Tone path, (e.g. - Instrument, Mic 1, Line Stereo, etc.) Note that the options available in the menu differ depending on the connected Line 6 hardware*, and for Single versus Dual Tone modes.



The Tone 1 Input Source Select menu with UX2 device, Single Tone mode (left) Dual Tone mode (right)

***Note - Some Line 6 devices offer only a 1/4 inch Instrument input (such as GX, TonePort DI, GuitarPort devices). When one of these devices is in use, no Input Menus nor Input Meters are displayed since this hardware type offers a "fixed" Instrument Input. All other devices offer Instrument, Mono "1" and "2" as well as "Stereo" Sources.**

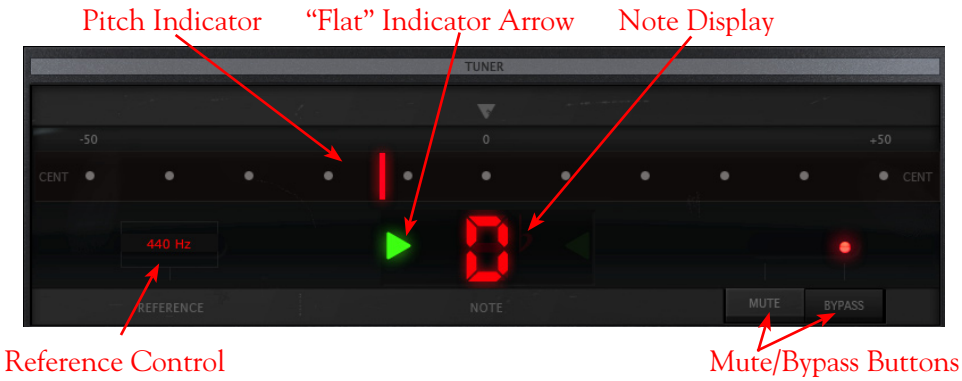
- In Single Tone mode, the menu lists each of the Mono and Stereo input sources your specific Line 6 device offers.
- In Dual Tone mode, there is an Input Source Select menu provided for each Tone (as in the above example with UX2). The Source menu for Tone 1 lists all Mono inputs your device offers. The Source menu for Tone 2 is dynamic and contingent upon the source selected for Tone 1. For example, "Same as Tone 1" is typically one option, as well as an input related to the current Tone 1 Source - when Tone 1's Source is "Mic 1", Tone 2 offers "Mic 2".

Note that whenever a "2" numbered Mono Source is selected for Tone 1 (Mic 2, Line 2, S/PDIF 2, etc.) Tone 2's Source is automatically set to "Same as Tone 1" .

- You'll see an Input Meter at the top left of the Tone's signal flow for each Tone 1 and Tone 2, whenever that Tone's Input is set to a Mic, Line or digital input (no meter appears if the Tone Input is set to an Instrument input).
- Unlike the Plug-In interface, there is no Input knob or meter at the top left of the Standalone application - to adjust input levels, use your guitar's volume, the Mic Gain knobs on your Line 6 hardware, or the output controls on any source device that is feeding into your Line 6 hardware to control the level coming into POD Farm - clipping should always be avoided.

Tuner View

The Tuner accepts input from anything connected into your Line 6 device's Instrument input. Click the Tuner button at the left to display the Tuner View and pluck an open single string on your guitar (or bass guitar). Use the indictors and controls to get in tune!



Tuning Indicators

The **Note Display** in the center of the tuner will tell you the note you plucked, while the **Pitch Indicator** appears within the meter to show you if your tuning is flat (left of the center of the meter) or sharp (right of center). You'll see a right-pointing, green arrow appear (as pictured above) if your tuning is flat, or a left-pointing, green arrow if sharp. Additionally, you'll see the Pitch Indicator turn green when your plucked string is in tune.

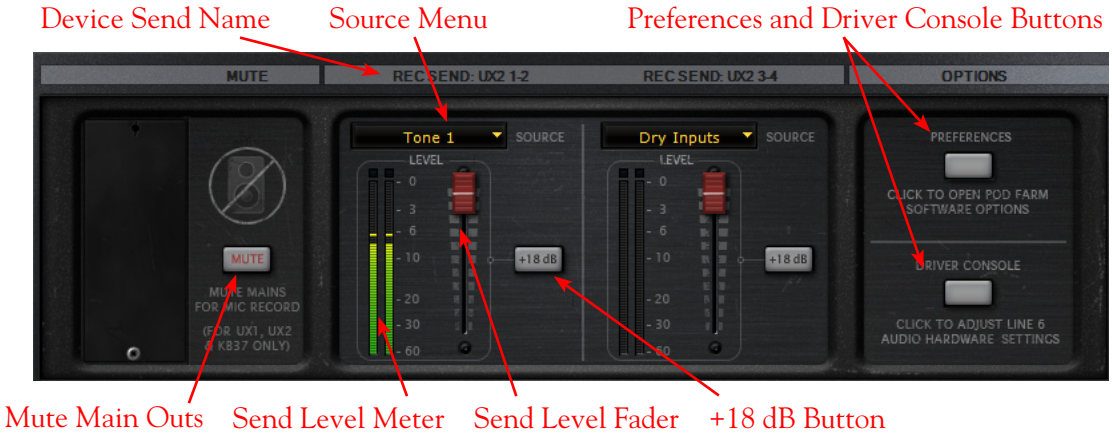
Reference Control

The Tuner's **Reference Control** tells the Tuner what to use as the base tuning reference note. 440Hz is the standard reference value for A and is generally used for tuning reference in modern, western music. Unless you have a particular need to adjust the Tuner's reference, you probably want to stick with the standard 440Hz setting for this control. To adjust the reference, either click on the number and drag up/down, or double click and enter the desired reference frequency.

Mute/Bypass Switches

The Mute and Bypass switches let you choose whether to Mute your guitar input signal or to hear it while tuning (with amp/cab/effect processing bypassed).

Mixer View



Mute Main Outs

The **Mute button** silences POD Farm's signal that is fed to your hardware's Main Outputs.

- The POD Farm Tone 1 and Tone 2 signals are still fed to the Headphone outs and Record Sends.
- This feature facilitates recording with microphones, (e.g. - recording vocals, in the same room as the monitor speaker system). Simply, press the Mute Line Out button and listen via Headphones while recording vocals in the same room.

Record Send Controls

The controls in this section allow you to select the type of signal routed to POD Farm's Record Sends* 1-2 & 3-4 (or Sends 9-10 & 11-12 for UX8 devices). You can think of the two Record Sends as "virtual pipelines" that each carry a stereo output signal from POD Farm, allowing you to select these POD Farm signals within your recording software as Input sources for recording into audio tracks. Here you can control what signal is fed to each of the two Record Sends, and set their levels.

***Note that the Record Send Source selection and Level controls do not affect the POD Farm Monitoring signal. These controls affect only the POD Farm signals fed to your Record Sends, providing you with independent control over your software recording levels versus your Monitoring signals!**

Audio Source Selection Menus

- Select the audio Source you want fed independently to each Record Send.
  - If POD Farm is in Single Tone mode, the options available in the Source menus will be **Processed**, **Semi-Processed** (Amp, Cab, Comp, EQ, and "Pre" positioned effects only), and **Dry Inputs**. (The Dry Inputs option feeds a stereo signal, with the same signal on both the left and right channels).
  - If POD Farm is in Dual Tone mode, the Source menu options will be **Tone 1**, **Tone 2**, **Mix (Tone 1 & 2)***, and **Dry Inputs**.

***Note that when either Send Source is set for "Mix Tone (1 & 2)", that the Tone 1 & 2 Mute, Pan and Volume controls within the Signal Flow View affect the Tone levels fed to that Send. For all other Send Source options, the Tone Mute, and Pan & Volume controls affect only the Monitor signal.**

Level Controls

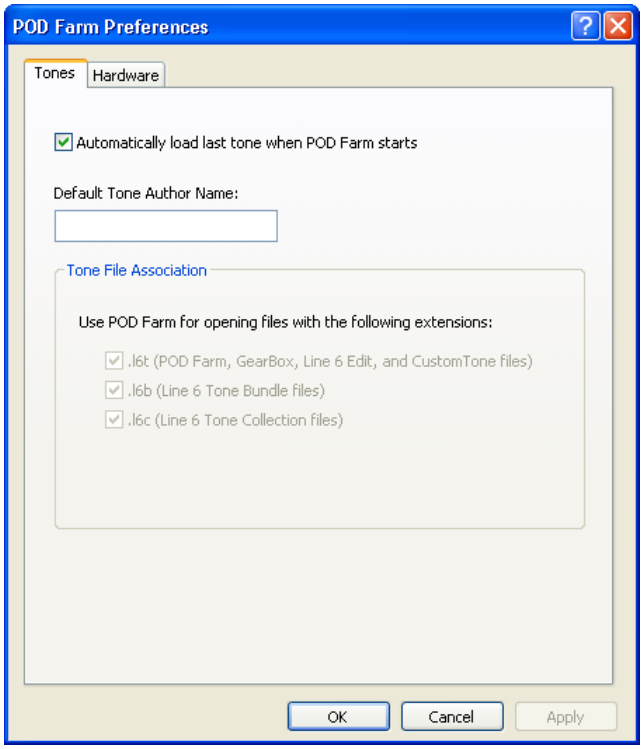
- Use the **Level Slider** to adjust the level of the signal fed to the Record Send. This is how you adjust the level of the signal that gets recorded into your audio software.
- Use the **Level Meter** to gauge your levels. The red clip indicator will light up if your level is too high - clipping should always be avoided in order to produce good quality recordings!
- Use the **+18 dB** button if your signal is not hot enough. When this button is lit, an 18 dB "boost" is applied to the Record Send signal. Watch the meters and adjust the Level Slider for a nice, hot signal.

Preferences and Driver Console Buttons

- The **Preferences** button provides shortcut access to the POD Farm Preferences dialog, where you can configure various POD Farm applications settings. See the following Preferences section for details.
- The **Driver Console** button provides shortcut access to the Driver Console (Line 6 Audio-MIDI Devices) dialog, where you can configure ASIO, WDM (Windows®) or Core Audio (Mac®) audio driver settings. For everything about audio drivers & settings you always wanted to know but were afraid to ask, please check out the Driver Panel & Recording chapter.

Preferences

The Preferences dialog offers some handy configuration settings for the POD Farm application. Launch the Preferences dialog from the File menu, or from the Preferences button in the Mixer View. There are two tabs of settings to behold here - Tones and Hardware...

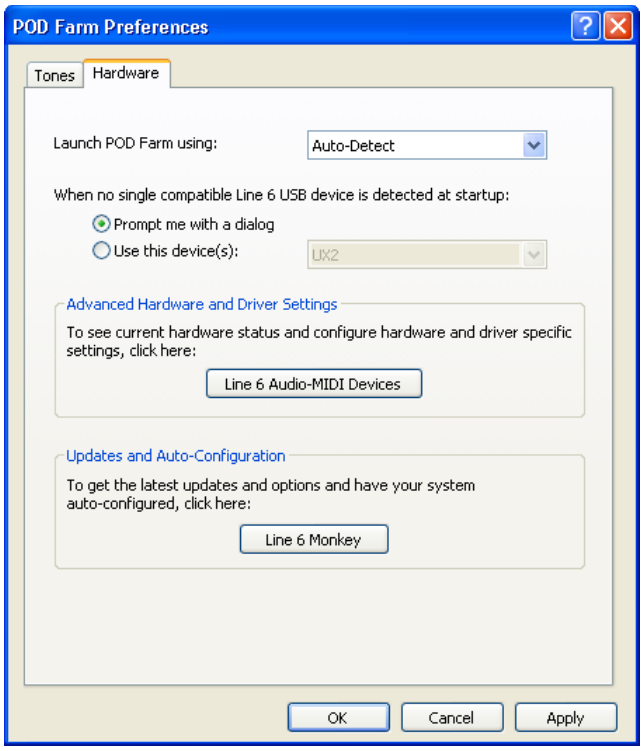


POD Farm Preference - Tones tab

Automatically load last tone when POD Farm starts - This checkbox is checked by default and is quite handy since it loads the complete last set of Tone settings you were last using in Standalone mode when you launch in Standalone mode again - regardless if things were saved as a Preset or not.

Default Tone Author Name - Type in your name here if you want all newly created Tone presets to automatically have this entered in the Tone Info and saved with the Tone Preset (see the Edit Tone Info dialog in the Presets View section for details).

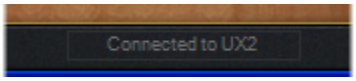
Tone File Association - The file types listed here are automatically "associated" with the POD Farm Standalone application... meaning, if you double click on any of these Line 6 file types outside of POD Farm (such as in a Windows® Explorer or a Mac® Finder window), the file will automatically launch POD Farm in Standalone operation and load the Tone.



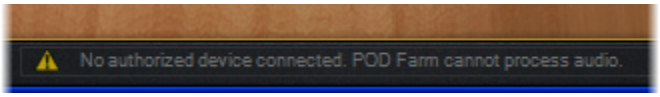
POD Farm Preferences - Hardware tab

Launch POD Farm using - Here you can choose a specific Line 6 device for POD Farm Standalone to always use when it launches (provided that device is connected and powered on). If you typically connect only one supported Line 6 device to your computer at a time, then it is easiest to just leave this set to Auto-Detect and POD Farm will do just that. But if you keep more than one Line 6 device connected to your computer, you can set this to have the POD Farm Standalone application always connect to just that device. (Note that POD Farm Plug-In and Model Pack authorizations will still be detected for any connected device, regardless of this setting).

Note that when the POD Farm Standalone application is running, you can see what device is in use at the bottom of the POD Farm window.



Or, if no compatible Line 6 USB device is connected, you'll see this alert at the bottom of the POD Farm window



When no single compatible Line 6 USB device is detected at startup - Keep this set to **Prompt me with a dialog** and you can choose a device (or, just connect your Line 6 USB device if you forgot!) Or, you can set this to use a specific device - useful if you just want to look at the POD Farm Standalone application as if connected to a device, such as to review some presets or Preferences settings.

Advanced Hardware and Driver Settings - Click on the button here to launch the Line 6 Audio-MIDI devices if you want to configure audio driver settings. For lots of geeky info about audio driver settings, please visit the Driver Console and Recording Applications chapter.

Updates and Auto-Configuration - Click on this button to launch Line 6 Monkey. If your computer is connected to the Internet, the little Monkey fellow can walk you right through checking your Line 6 products, downloading and installing any needed updates, and even take you to the Line 6 Store for more goodies! Get more info about Line 6 Monkey here.

Saving Tones

Just as with POD Farm Plug-In, you can Save (or do a Save As for) the current Tone settings as a Tone Preset (.l6t file) by clicking on the little folder icon in the Main Control Bar. When running in Standalone mode, you can also choose these options from the POD Farm **File** menu.

Model Gallery

About the Model Gallery ..... 6•3

Guitar Amp & Cab Models ..... 6•3

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

Bass Amp & Cab Models ..... 6•11

Rock Classic ..... 6•11
Flip Top ..... 6•12
Adam and Eve ..... 6•12
Silverface Bass ..... 6•12
Eighties ..... 6•13
Bass Cab Models ..... 6•13

Preamp Models ..... 6•14

American Classic ..... 6•14
Vintage U.K. ..... 6•14
Lo-Fi ..... 6•15
Vintage ..... 6•15
Modern ..... 6•15
Console ..... 6•15

Effects Models ..... 6•15

Delay ..... 6•15
Analog Delay w/Modulation ..... 6•16
Tube Echo ..... 6•16
Digital Delay ..... 6•17
Modulation ..... 6•17
Sine Chorus ..... 6•17
Line 6 Flanger ..... 6•17
Phaser ..... 6•17
U-Vibe ..... 6•18
Opto Tremolo ..... 6•18
Rotary Drum + Horn ..... 6•18
Stomp (Distortions, Dynamics, & Filters) ..... 6•19
Facial Fuzz ..... 6•19
Fuzz Pi ..... 6•19
Screamer ..... 6•20
Classic Distortion ..... 6•20
Bass Overdrive ..... 6•20
Bronze Master ..... 6•21
Sub Octaves ..... 6•21
Female De-Esser ..... 6•21
Male De-Esser ..... 6•21
Vetta Comp ..... 6•22
Reverb ..... 6•22
Standard Spring ..... 6•22
Brite Room ..... 6•22
Medium Hall ..... 6•22
Cavernous ..... 6•22
Slap Plate ..... 6•23
Wah ..... 6•23
Vetta Wah ..... 6•23
Weeper ..... 6•23
Other Effects ..... 6•23
Gate ..... 6•23
Comp (Compressor) ..... 6•24
EQ ..... 6•24

Model List ..... 6•25

About the Model Gallery

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

To follow is the list of amp, cab and FX models that are included as "**Factory-Standard***" models for POD Studio, TonePort, GuitarPort devices, as well as for the standard POD Farm License for iLok. Note that the new POD Studio UX1 & UX2 devices also come with the **FX Junkie** Model Pack Add-On included for free!

For the breakdown of the Factory-Standard Models for each supported Line 6 device, please see the Model List section in this chapter. For descriptions of the Factory-Standard Models included in POD X3 and PODxt family devices, please refer to your Pilot's Handbook, and more info is also available in the Model Pack Handbooks.

***Factory-Standard Models are those that are included as permanently installed models on a Line 6 device. These models cannot be transferred to other Line 6 devices. Likewise, Add-Ons that come included with Line 6 device (such as the FX Junkie Model Pack Add-On that comes free on POD Studio UX1 & UX2 devices), are also "fixed" to the hardware. However, it is possible to transfer the License Key that you are granted for any Add-Ons that you purchase separately between any supporting Line 6 device that you own by using Line 6 Monkey. Please see the Start Here chapter or Line 6 Online Support for more about Transferring License Keys.**

Guitar Amp & Cab Models

1964 Blackface 'Lux

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

Most players love a Deluxe Reverb® when it's turned up to about 7 for a nice gritty sound that cleans up when you back off your guitar's volume knob just a little. Notice how the tone control response changes as this Amp Model's Drive is changed: clean settings are crisp and present, while more driven settings will mellow the high end. This is typical of what you get from a Deluxe Reverb® and is nicely captured here. The Deluxe Reverb® itself has only Bass and Treble controls, leaving us, once again, with the prospect of a couple knobs with nothing to say for themselves. But fear not; in this case, we've set up the model's Middle knob so you can add some post-Amp Model Midrange contouring for a little more flexibility, while Presence adds, well, Presence. Once again, set the Middle knob to its "neutral" 12 o'clock position and the Presence knob to 0 for the classic Deluxe

sound. Tweaked up right, this tone will cut through and sing. We jacked into Input 1 of the Vibrato Channel to get this model cooked up.

** FENDER® and DELUXE REVERB® are registered trademarks of Fender Musical Instruments Corporation and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Brit Gain 18

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

**All product names are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development. MARSHALL® is a registered trademark of Marshall Amplification PLC.*

▲ Return to Model Gallery List

1990 Brit J-800

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

Turn to this Amp Model to conjure up tones of the coveted JCM 800, one of Marshall's most universally acclaimed modern amps. This updated version of the Plexi continued Marshall's heritage with added gain and edge for a new generation of rock guitarists. One of the biggest differences here is that the tone controls are located after the preamp tubes.

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

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

** MARSHALL® is a registered trademark of Marshall Amplification PLC and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Citrus D-30

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

**All product names are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development. ORANGE® is a registered trademark of Orange Musical Electronic Company, Ltd.*

▲ Return to Model Gallery List

1967 Class A-30 Top Boost

The 1967 Class A-30 Top Boost model is based on* a Vox® AC 30. Music was changing in the early '60s and guitarists were asking for more brilliance & twang. So the Jennings Company, makers of Vox® amps, decided to add Treble and Bass controls (and an extra 12AX7 gain stage, incidentally) in addition to the Treble Cut knob it already had (which in actuality was a sliding bandpass filter that always seemed like it was working backwards); this additional circuit became known as Top Boost.

The AC 30 with Top Boost was the amp made famous by many British invasion bands. Much of the unique character of the Vox® sound can be attributed to the fact that Class A amps overdrive in a very different way than Class AB. Brian May of Queen, Mike Campbell of Tom Petty's Heartbreakers, and The Edge of U2 have all used classic AC 30s to make their music. Although usually played fairly clean, a cranked AC 30 has a great saturated lead tone, a la Brian May on the early Queen albums.

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

VOX® is a registered trademark of Korg Europe Limited and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.

▲ Return to Model Gallery List

1987 Jazz Clean

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

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

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

** ROLAND® is a registered trademark of Roland Corporation and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Line 6 Chemical X

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

▲ Return to Model Gallery List

Line 6 Insane

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

▲ Return to Model Gallery List

Line 6 Piezacoustic 2

This one is designed to work with the piezo output of solid body electrics that have one of those newfangled bridges with the 'acoustic' pickup built in. Since you don't have to worry about the body shaking itself to pieces with feedback on that type of guitar, we've cooked up this model with more low-mids and low frequencies. Try this one on your Line 6 Variax® guitar's acoustic models too - you did get yourself a Variax®, right?

▲ Return to Model Gallery List

Line 6 Spinal Puppet

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

▲ Return to Model Gallery List

Line 6 Treadplate

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

▲ Return to Model Gallery List

1968 Plexi Jump Lead

Guitar playing is all about experimentation, isn't it? That, and finding all the possible ways to get more distortion out of whatever gear you have at hand. One of the fun things you can do with a Plexi is take a short guitar cable and jumper channel I and channel II (as they're frequently numbered) together for a little extra saturation. Some guys loved this sound so much that they pulled the chassis and permanently wired a jumper into the amp. Being the obsessive/compulsive tone freaks we are, we just had to give you the 1968 Plexi Jump Lead model to give you a sound based on* of this setup.

** All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. MARSHALL® is a registered trademark of Marshall Amplification PLC.*

▲ Return to Model Gallery List

1968 Plexi Lead 100

The 1968 Plexi Lead 100 is modeled after* the infamous '68 Marshall® 'Plexi' Super Lead — coveted by tone connoisseurs the world over. We literally scoured the world for this particular amp, finally finding a great example of a Super Lead languishing (we like to think fate preserved it for us) in Holland. By the time this amp was built (ca. 1968), Marshall® had completely changed the circuitry away from the Fender® 6L6 power tube heritage and moved to an EL34 tube. Another major tone difference was due to the necessary output & power supply transformer changes. All this mucking about added up to create a tone forever linked with Rock Guitar. Amps of this era didn't have any sort of master volume control, so to get the sound you'd have to crank your Super Lead to max — just the thing to help you really make friends with the neighbors. Hendrix used Marshalls of this era; a decade later Van Halen's first two records owed their "brown sound" to a 100-watt Plexi (Our Super Lead, in fact, has the 'lay down' transformer that was unique to '68 models, the same as Hendrix and Van Halen's Marshalls). To get a crunch sound out of a Plexi, you would likely crank the input volume and tone controls (to 10!) You'll find that, in keeping with our "make-it-sound-a-whole-lot-like-the-original" concept, this model is set up to do pretty darned near the same thing.

** All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. MARSHALL® is a registered trademark of Marshall Amplification PLC. FENDER® is a registered trademark of Fender Musical Instruments Corporation.*

▲ Return to Model Gallery List

Power Amp

Just need some clean stereo power with lots of headroom? Well here it is, but no need to hurt yourself lifting this heavy-duty power source!

▲ Return to Model Gallery List

1953 Small Tweed

Modeled after* a 1953 "wide panel" Fender® Tweed Deluxe Reverb®, the 1953 Small Tweed Amp Model will snarl with the best of them. The original amp had only a single Tone control, essentially a treble roll off. We set up the Treble knob to give you this treble roll off when using this Amp Model, which left us with the Bass and Middle knobs just sitting there, so we set up the Bass and Middle as post-Amp Model controls, which essentially lets you EQ up your tone as you would do on a mixing console after recording your amp. Set the Bass and Middle knobs at halfway to put them in 'neutral', turn the Presence to 0, and try the Treble knob somewhere above halfway for a classic Tweed sound.

** FENDER® and DELUXE REVERB® are registered trademarks of Fender Musical Instruments Corporation and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

1993 Solo 100 Head

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

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

While primarily known for its high gain personality, the SLO-100 has a

great clean tone as well. Eric Clapton put Soldano on the map when he played "Saturday Night Live" with his Soldano SLO-100.

** MARSHALL® is a registered trademark of Marshall Amplification PLC and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

2001 Treadplate Dual

The 2001 Treadplate Dual Amp Model is based on* a 2001 3 Channel Mesa/Boogie® Dual Rectifier® Solo Head. The Dual Rectifier® was part of Boogie's more modern, high gain approach for that "big hair" sound. In contrast to the earlier Boogies, the Dual Rectifier's tone controls have more influence at high gain settings, so you can scoop the mids and increase the bottom end.

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

** MESA/BOOGIE® and RECTIFIER® are registered trademarks of Mesa/Boogie, Limited and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Tube Preamp

Before we created the dedicated Preamp Models featured in POD Farm, we developed this simple tube preamp model for the Amp Model slot of our PODxt® and GuitarPort®. This model was created to give PODxt and GuitarPort users a solution for plugging the output from an acoustic guitar's piezo pickup or a bass into GuitarPort or PODxt hardware. It can also deliver some tasty tones with a Line 6 Variax® guitar or bass, or standard electric guitar. With the tone controls at 12 o'clock, the EQ is "flat."

Adventurous recordists will find that it can even be used to add some tube warmth or distorted grind to just about anything — warming up keyboards, crunching up drums, and fuzzing up vocals the way producers and engineers often do in the studio with vintage tube gear. When you do this stuff, you want to use the Drive control like a mix knob on a reverb to control how much processing you want to hear.

▲ Return to Model Gallery List

1958 Tweed B-Man

The 1959 Tweed B-Man Model is based on* the classic '58 Fender® Bassman® 4x10 combo, the amp that started it all — instant rock and roll tone. Originally a bass guitar amp, the Bassman® became a Blues staple for 6-string guitarists. It has the fat bottom end you'd expect from a bass amp, but also has the Fender® twang on the top. Incidentally, when Jim Marshall built his first amps with Ken Bran they were heavily influenced by the early Bassman®.

One of the interesting things about the Bassman® is just how interactive the Middle and Treble controls are. The Middle control isn't a bandpass, as in most tone control setups. Instead, it's almost like a second treble control. The two are additive, so if you're running your Middle knob higher than halfway up with this model, you'll find that the Treble control might give you more bright than you really want. On the other hand, when you turn the Middle knob down, you'll probably want to boost the Treble.

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

▲ Return to Model Gallery List

Guitar Cab Models

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

1 x 6	1960 Super O (based on Supro S6616)
1 x 8	1960 Tiny Tweed (based on Fender® Tweed Champ®)
1x10	1959 Gibtone (based on Gibson® combo)
1x10	1960 G-Brand (based on Gretsch® 6156)
1x12	1953 Small Tweed (based on Fender® Tweed Wide Panel Deluxe Reverb®)
1x12	1964 Blackface 'Lux (based on Fender® Deluxe Reverb®)
1x12	1960 Class A-15 (based on Vox® AC-15)
2 x 2	2001 Mini T (based on Fender® Mini Twin)
2x12	2001 Line 6
2x12	1965 Blackface (based on Fender® Blackface Twin Reverb®)
2x12	1996 Match Chief (based on Matchless Chieftain)
2x12	1987 Jazz Clean (based on Roland® Jazz Chorus 120)
2x12	1967 Class A-30 (based on Vox® AC-30 Top Boost)
4x10	2001 Line 6
4x10	1959 Tweed B-Man (based on Fender® Bassman® cab)

4x12	2001 Line 6
4x12	1967 Green 20s (based on Marshall® "Basket Weave" cab with Celestion® Greenbacks)
4x12	1968 Green 25s (based on Marshall® cab with Celestion® Greenbacks)
4x12	1978 Brit Celest T-75s (based on Marshall® cab with stock Celestion® T-75's)
4x12	1996 Brit Celest V-30s (based on Marshall® cab with Celestion® Vintage 30's)
4x12	2001 Treadplate (based on Mesa/Boogie® Dual Rectifier® cab)
1x15	1962 Thunder (based on Supro® '62 Thunderbolt)
2x12	1967 Wishbook (based on Silvertone '67 Twin Twelve)

**All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. SUPRO is a registered trademark of Zinky Electronics. GIBSON is a registered trademark of Gibson Guitar Corp. GRETSCH is a registered trademark of Fred W. Gretsch Enterprises, Ltd. FENDER, CHAMP, DELUXE REVERB, TWIN REVERB and BASSMAN are registered trademarks of Fender Musical Instruments Corporation. VOX is a registered trademark of Korg Europe Limited. ROLAND is a registered trademark of Roland Corporation. MARSHALL is a registered trademark of Marshall Amplification PLC. MESA/BOOGIE and RECTIFIER are registered trademarks of Mesa/Boogie, Limited. SILVERTONE is a registered trademark of Samick Music Corporation.*

▲ Return to Model Gallery List

Bass Amp & Cab Models

Rock Classic

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

** AMPEG® and SVT® are registered trademarks of St. Louis Music, Inc. and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Flip Top

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

** All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. AMPEG and PORTAFLEX are registered trademarks of St. Louis Music, Inc. MOTOWN is a registered trademark of UMG Recordings, Inc. P BASS is a registered trademark of Fender Musical Instruments Corporation.*

▲ Return to Model Gallery List

Adam and Eve

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

** SWR® is a registered trademark of Fender Musical Instruments Corporation and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Silverface Bass

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

with the high-school jazz ensemble. Try playing a little of the *Peter Gunn Theme*....

** All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. FENDER, BASSMAN, and TWIN REVERB are registered trademarks of Fender Musical Instruments Corporation. VOX is a registered trademark of Korg Europe Limited.*

▲ Return to Model Gallery List

Eighties

What would any collection of bass amps be without a Gallien-Krueger 800RB? This model is based on the solid state amp that helped define what new bass amps sounded like for the better part of that decade. Geddy Lee had one. Will Lee used one on *Late Night With David Letterman*. And bands like Def Leppard powered through a decade of pop metal with the 800RB. The GK 800RB produces a very scooped sound, and doesn't really distort. Try pairing this amp with another legend of the Eighties, the Hartke 410 cabinet. This rig is known for producing what we call the "mid 80's metal bass" tone. It's the perfect choice when you're ready for a little Pyromania....

**All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Bass Cab Models

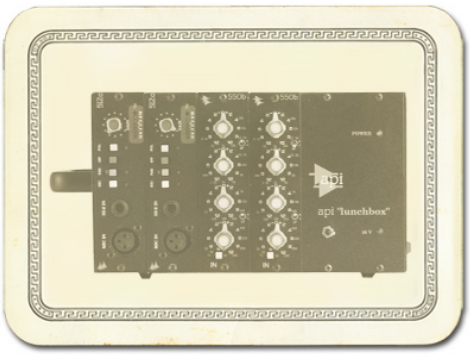
1 x 15	Flip Top Based on a 1960's Ampeg® B-15
2 x 15	DoubleShow Based on a Fender® Dual Showman® D130F
4 x 10	Adam Eve Based on an Eden® 410 cab
4 x 10	Silvercone Based on a Hartke® 410 cab
8 x 10	Classic Based on an Ampeg® SVT® Cab

**All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. AMPEG and SVT are registered trademarks of St. Louis Music, Inc. FENDER and DUAL SHOWMAN are trademarks of Fender Musical Instruments Corporation.*

▲ Return to Model Gallery List

Preamp Models

American Classic

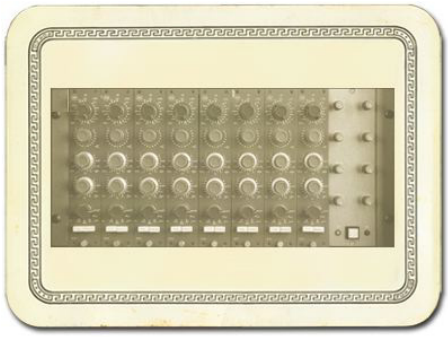


This model is based on* an API 512 Mic Pre and API 550b EQ housed in an API Lunchbox 500 6-B. In 1967 API introduced the 512 as the first modular mic pre. Along for the ride also came the 550 EQ and together the modular components were housed in a 4 position rack complete with a handle — the "lunchbox". This combination is responsible for many legendary recordings of the 60's and 70's. The resulting American Classic model also incorporates tonal elements of the analog tape machines of the day, by Revox, Studer, and MCI. Hence, our model is designed to give your inputs the "sonic love" of the entire analog recording process from the API mic pre, through the EQ, to the sound of recording to tape.

** All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. SWR is a registered trademark of Fender Musical Instruments Corporation. REVOX and STUDER are trademarks of Studer Professional Audio GmbH.*

▲ Return to Model Gallery List

Vintage U.K.



POD Farm's Vintage UK model is based on* the truly classic Neve 1073 pre-amp. Designed by Rupert Neve in the early 1970's, as a discrete transistor mic/line amp with 3-band EQ and high-pass filter, the 1073 was used in a variety of Neve consoles. NOT known for being the flattest or cleanest kid on the block, the Neve 1073 became the "Gold Standard" of pre amps regardless. It's credits are endless and likely numerous songs playing on the radio right now, as you read this, were recorded with a Neve 1073. Like the American Classic, this model's sound is based not just on our analysis of the 1073, but also incorporates the kind of "sonic love" you'd have gotten when recording through a 1073 to legendary Revox, Studer, and MCI analog tape machines.

** All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development. NEVE is a registered trademark of AMS Neve Ltd. REVOX and STUDER are trademarks of Studer Professional Audio GmbH.*

▲ Return to Model Gallery List

Lo-Fi

Looking for something aggressive, trashy, or just plain interesting? Try the Lo-Fi! It gives you tones that are heavily band-passed (meaning there's little low end or extreme high end), with lots of distortion available from the driver knob. You'll find it's just the thing when you want your vocals to sound like they came through a telephone, megaphone or toy microphone.

▲ Return to Model Gallery List

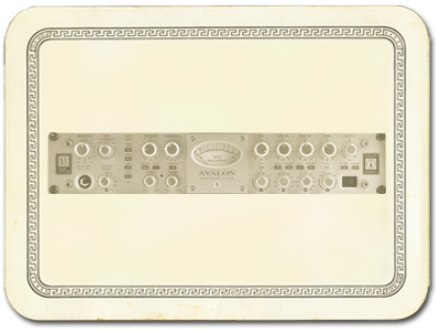
Vintage

Incorporating elements of analog tape machines of the day, this composite model is true to form, lacking the crystal clear 8k and above which wouldn't arrive for years.

▲ Return to Model Gallery List

Modern

This model is based on* an Avalon® VT-737, which is an excellent example of a modern tube preamp design incorporating an all-discrete, Class A transistor circuit in the built-in 4-band equalizer. This is a good choice for clean, bright, non-compressed sound, with soft transients.



All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These trademarks of other manufacturers are used solely to identify the products of those manufacturers whose tones and sounds were studied during Line 6's sound model development. AVALON is a registered trademark of Avalon Industries, Inc.

▲ Return to Model Gallery List

Console

Here's our model inspired by solid state console mic pre designs, delivering flat frequency response that is very clean and without the additional personality that the other Preamp Models provide. This is a great choice when you want to capture quality audio without adding color, as you might want to do when recording line level instruments like keyboards.

▲ Return to Model Gallery List

Effects Models

Delay

Delay Effects create echoes by repeating a delayed version of the signal that feeds them. The FEEDBACK knob on Delay control panels determine how many repeats you'll hear. TIME determines how late the

echo will be versus the input signal, and allows Tap Tempo. A short delay time and low feedback setting will give you a classic "slap back" delay. Longer delay times give you a distinctly separate echo, and higher feedback settings increase the number of echoes. There's always a MIX control, and each of the Models has a few other controls as well....

▲ Return to Model Gallery List

Analog Delay w/Modulation

The Analog Delay w/ Modulation model is based on* the Electro-Harmonix® Deluxe Memory Man which is a pedal that uses the "bucket brigade" electronics of other analog echoes, and adds a chorus circuit to boot. This adjustable chorus is applied to the echoes only, leaving the direct sound unaffected. The Memory Man, with its warm, distorted tone and swimming echoes, became an important tool for many guitarists, and was an essential part of the guitar sounds for the first U2 album. Part of the Deluxe in Deluxe Memory Man was the increased delay time of 500 milliseconds. Analog w/ Mod emulates that classic Memory Man tone with the added advantage of 2 seconds of delay time. The mod speed and depth controls set up the chorus on the delays.

** ELECTRO-HARMONIX® is a trademark of New Sensor Corp. and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Tube Echo

The classic 1963 Maestro® EP-1 was the first of a series of "Echoplex®" designs distributed by the company, and made by Harris-Teller in Chicago. As touted in a Maestro advertisement, the Echoplex's "...special effects range all the way from a controlled high speed reverberation to a full, throbbing echo"! The main feature of the Echoplex design is a special cartridge of looped 1/4-inch audio tape that wraps past separate record and playback heads. The position of the playback head can be moved to adjust the delay time from 60 to 650 milliseconds. Tube Echo is based on* the classic Echoplex tone with the extra advantage of up to 2 seconds of delay time. DRIVE lets you dial up some tube warmth like the original and FLUTTER (short for wow and flutter) adds that unique sound of a slipping, dirty tape capstan!

** MAESTRO® and ECHOPLEX® are trademarks of Gibson Guitar Corp. and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Digital Delay

This model is a straight up digital delay with Bass and Treble tone controls. Nothing fancy here, just basic echo-cho-cho-cho. After all, it's good to cleanse the palate every once in a while.

▲ Return to Model Gallery List

Modulation

Mod Effects are things that swoosh, pulse and warble — from phase shifters to flangers to choruses. Why are they called Mod (Modulation) effects? Well, if we consult a dictionary, we discover that 'modulate,' in the electronic world means to "alter the amplitude or frequency of (a wave) by (using) a wave of a lower frequency to carry a signal" (definition courtesy of *The Oxford Encyclopedic English Dictionary, Third Edition*, thank you very much). That modulating wave is what causes all that swooshing, pulsing, and warbling. The SPEED of the Mod effects controls how quickly (or slowly) the modulating waveform sweeps, and generally allows Tap Tempo. DEPTH controls overall amplitude of the modulating wave, which usually determines just how intense the effect will be. There's always a MIX control, and sometimes there are also other controls, as we're about to describe....

Sine Chorus

Here's your basic digital chorus, which gives you the classic swimmy/watery sound of chorus, plus BASS and TREBLE controls for bass-ing and trebl-ing. :-)

Subtle settings of the chorus can also be used to give a fatter sound. Extreme settings can totally change the character of your sound.

▲ Return to Model Gallery List

Line 6 Flanger

Flanger is most famously known as the "jet-plane" whoosh effect of several classic 70s recordings. It can also be used to give a "swooshy" or "swept" sound to guitar and other sources, or just to create a "bigger" sound. Eddie Van Halen, for instance, used flanger effects as an important part of his signature sound on many classic Van Halen recordings, including "Ain't Talkin' 'Bout Love" and much of the Van Halen I album. . The Line 6 Flanger really shines when you set CONFIG to POST, letting the stereo sweep offset serve up luscious harmonic shimmer.

▲ Return to Model Gallery List

Phaser

POD Farm's Phaser is based on* the MXR® Phase 90 — the guitar stomp box phaser that changed the world. The Phase 90 is relatively subtle compared to other phasers, and when you use it, it becomes part of the overall guitar tone rather than trying to grab the spotlight all to itself. Its lush, organic, and groovy swirl can be heard all over the first two Van Halen albums, as well as Jimmy Page's work on Physical Graffiti. The Phase 90 is a four stage phaser; its single knob controlled only speed. POD Farm's Phaser gives you additional flexibility with MIX and FEEDBACK controls to adjust the intensity of the effect.

** MXR® is a trademark of Applied Research and Technology, Inc. and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

U-Vibe

The U-Vibe model is based on* the now-legendary Uni-Vibe, which was put on the map in 1969 by Jimi Hendrix. Essentially a four-stage phase shifter, the Uni-Vibe is best known for its watery texture and sultry tones. One listen to "Machine Gun" and you'll know what we mean. You can recreate the effect of the original Uni-Vibe's vibrato switch by turning the MIX control to 100% wet. (That's what the switch did on the original.) The DEPTH control acts like the Uni-Vibe's "Intensity" knob.

**All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Opto Tremolo

The Opto Tremolo model is based on* the optical tremolo circuit that was used in the blackface Fender® amps, like the '64 Deluxe Reverb® and '65 Twin Reverb®. Basically a light bulb and a photo-resistor, when the light got brighter, the tremolo got louder (how's that for cutting edge?) It's a very smooth, even tremolo, and the obvious choice for use with the amp models that are based on Fender® originals.

** FENDER®, DELUXE REVERB® and TWIN REVERB® are trademarks of Fender Musical Instruments Corporation and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Rotary Drum + Horn

Fine furniture and cool tones — the Leslie® 145 that the Rotary Drum + Horn model is based on* gave you both at once! That tube-driven behemoth (you definitely don't want to try picking one up on your own) features a belt-drive rotating high frequency horn along with a downward-facing 15-inch speaker that had a segmented drum spinning under it to disperse the sound. It was originally designed to be used with electric organs like the Hammond B3, but once guitarists (and even vocalists!) heard it, they just had to get in on the rotate-o-rama. Our model gives you all that whirligig glory, without giving you a herniated disc. Slow/Fast switch acts like the one that came on the Leslie 145's preamp, ramping between the two speeds. This effect also gives you TONE and MIX settings. For the truly

authentic kind of spin that a Leslie delivers, you'll want to set the MIX knob to max, since a Leslie had no 'dry' path.

** LESLIE® is a trademark of Suzuki Musical Instrument Manufacturing Co. Ltd. and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Stomp (Distortions, Dynamics, & Filters)

Stomp Effects give you a choice of Models of classic distortions stompboxes, a stomp box-style compressor, and a couple of De-Esser effects designed for taming Sss and Shh sounds that are common when recording vocals.

Facial Fuzz

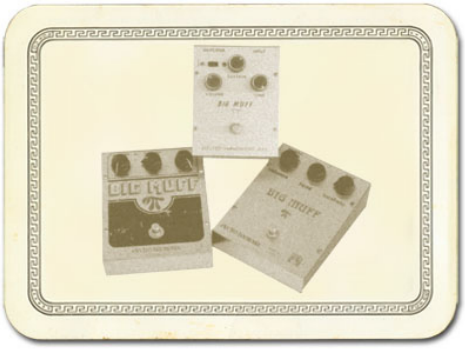
Sometime in late 1966, an infamous circular stomp box hit the London music scene. Designed and built by Arbiter Music, the Fuzz Face would soon begin its famous association with guitar legend Jimi Hendrix (and more recently, Eric Johnson). Like all stompboxes from the early era, the Fuzz Face would see many design changes, as well as re-issues. Our model is based on* the germanium diode-powered treasure pictured here: an original, very early "gray with black screening" Arbiter Fuzz Face. Call the Facial Fuzz model up, and treat yourself to our faithful re-creation of the original's fuzz and glory. Crank up the drive, and you'll be seeing Purple Haze right before your eyes!

**All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Fuzz Pi

Not to be outdone by the Brits, the colonies came up with their own twist on the fuzz rage. Mike Mathews and his band of merry men at Electro-Harmonix® had been cooking up all sorts of nifty effects when their attention turned to the distortion/fuzz pedal. Their most popular offering was the Electro-Harmonix® Big Muff Pi®, which POD Farm's Fuzz Pi model is based on*. The Pi was known more for its sweet sustain than for its buzz, as in early Santana or Ernie Isley.



**All product names used in this document are trademarks of their respective owners, which are in no way associated or*

affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development.

▲ Return to Model Gallery List

Screamer

From Stevie Ray Vaughan to Michael Landau, the simple Ibanez® Tube Screamer® is the overdrive heard 'round the world. This medium-gain pedal was introduced in the early '80s, and in many blues circles, you're not allowed to solo without one. Over the years, Ibanez® issued several variations of the venerable Tube Screamer®, but none have reached the fabled status of the TS-808® that this model is based on*.

** IBANEZ® is a trademark of Hoshino Gakki Co. Ltd. and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Classic Distortion

Born and bred in the late '70s, the ProCo Rat was the beginning of a new generation of distortion boxes. With a sound that was angrier and more aggressive than a fuzz, the Rat put teeth into a new breed of metal that was beginning to crawl to the surface of the music scene. The TONE knob on POD Farm's Classic Distortion Model based on* the Rat model functions like the original's "filter" control, giving you brighter tone at lower settings, and darker tone at higher settings. Once bitten, you'll know why we call this one "tone with teeth!"

** All product names used in this document are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are used solely to identify the specific products whose tones and sounds were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Bass Overdrive

This model was inspired by our look at the Tech 21 Bass Sans Amp®, plus a few extra liberties taken by the Line 6 sound design team. The Sans Amp® is famous for delivering a very quiet and crisp signal under all circumstances, while also serving up a very distinct distortion. Is pleasingly metallic quality makes it a favorite with the Post-Metal crowd and Industrial bands, and producers in all genres of music have come to favor the Bass Sans Amp for crunching up loops. The Bass Overdrive covers the same sort of territory, with a bit of a uniquely Line 6 bent. Choose this distortion for your bass or any other signal and it will immediately become a very close and furry friend. Note for non-bass players: this stomp box absolutely rocks on signals other than bass. No, really, try it.

▲ Return to Model Gallery List

Bronze Master

Originally designed for bass, but equally cool on guitar... the Maestro® Bass Brassmaster is considered by many to be the Holy Grail of bass distortion units, and ultra-rare bird designed in the early '70's for Maestro® by synth genius Tom Oberheim. It showed up on Chris Squire's gear list in a mid-70's Yes tour program. In fact, the Brassmaster was the first distortion unit we can think of designed primarily with the bassist in mind, and man, did Mr. Oberheim get it right! The original has a fairly elaborate set of controls, include two separate volumes and toggles for accentuating different harmonic voicings. We weren't able to make an exact duplicate of some of that complexity when creating the Bronze Master for POD Farm, but you'll find that this model does give you a luscious palette of super-sweet bass fuzz in the style of the Brassmaster, with righteous distortion that doesn't take away that all-important low end. For guitar players, think of it as somewhere between an Octave Fuzz and a synth. You can get positively freaky with this one.

All product names are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development. MAESTRO® is a registered trademark of Gibson Guitar Corp.

▲ Return to Model Gallery List

Sub Octaves

All bassists know that in just about every musical situation, lower can be better! But we couldn't just let bass players have all the fun, so we've included an Octave device that's inspired by the very popular Boss OC-2. Your Sub Octave gets you down into booty-shaking territory mighty quick. Use it to create additional voices, 1 octave and 2 octaves below what you're playing. Remember, lower can be better, especially when it makes the booty shake!

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

▲ Return to Model Gallery List

Female De-Esser

The Female De-esser should be your first choice when taming the Sss and Shh sounds of female vocalists, although as with all things musical, you may find many uses for it and may find that for some male vocalists it works better than the Male De-esser. For general information on De-essers, see the What is the De-esser section. Technically-savvy users will want to know that this de-esser performs its gain reduction only on the selected frequency band, unlike the more typical insert-style De-essing of the Male De-esser.

Male De-Esser

The Male De-esser should be your first choice for controlling the Sss and Shh sounds of male vocalists, although as with all things musical, you may find many uses for it and may find that for some female vocalists it works better than the Female De-Esser. For general information on De-essers, see the What is the De-esser section. Technically-savvy users will want to know that this is a standard insert-style De-esser, performing gain reduction on the full bandwidth audio signal.

▲ Return to Model Gallery List

Vetta Comp

This effect is taken from the Vetta II, Line 6's flagship guitar amplifier. A Line 6 original, Vetta Comp has a fixed ratio (2.35:1, in case you're asking) with the threshold (that would be your SENS knob) adjustable from -9dB to -56dB and up to 12dB of gain available at the LEVEL knob. In other words, turn the SENS knob 'til you like the way your signal's compressed, then set the volume with LEVEL.

▲ Return to Model Gallery List

Reverb

Reverb Effects simulate the reverberation of sound in a physical space, where the source sound combines with countless, tightly spaced echoes. POD Farm's collection of reverb models emulate physical environments (rooms and halls), plate reverbs (which traditionally feature a big steel plate with some sort of speaker driving it plus multiple pickups to pick up the vibrations of the plate) and spring reverbs (the kind guitar players know best). Choose a Spring Reverb when you want the kind of classic sound created by spring reverb tanks built into guitar amps, or used for studio processing on classic recordings. This is the place to come, for instance, when you're looking for that signature Surf Music sound of splattering reverb. Choose a Room Reverb when you want a polished, modern studio sound. It simulates the sound of ambience in a room, and can be set to subtly enhance the size and polish of your tone, or make it sound like you're playing in a large, resonant chamber.

Standard Spring

One of the many things that people have loved about the blackface Fender® Twin Reverb® over the years has been its rich, dense reverb sound. The three-spring tank offered a more complex sound than the Fender® earlier spring reverbs, and of course that's what the POD Farm Standard Spring model is based on*. Go find yourself a bevy of bikini-clad beauties, wax up your board, and dig in.

** FENDER® and TWIN REVERB® are trademarks of Fender Musical Instruments Corporation and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

Brite Room

Here's the sound of a live, bright room to add life to any track.

Medium Hall

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

Cavernous

Now that's big! Fire this verb up and get set for a long night of dandelion dreams...

Slap Plate

This reverb dishes up the vibe of early rock and roll recordings, like Sam Phillips' great work at Sun Studios. Thank you very much.

▲ Return to Model Gallery List

Wah

The POD Farm Wah effects simulate classic wah pedals, and can be used to provide a "parked wah" sound. If using POD Farm Plug-In, the Wah position can be controlled via your DAW software's parameter automation for wah pedal effects!

Vetta Wah

This is the original PODxt/Vetta Wah Model, which is a bit of a play on an old classic. We've made it a nice balanced wah, designed to sound great in most any style of playing.

▲ Return to Model Gallery List

Weeper

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

All product names are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development. VOX® is a registered trademark of Korg Europe Limited. ARBITER® is a registered trademark of Arbiter Group PLC.

▲ Return to Model Gallery List

Other Effects

Gate

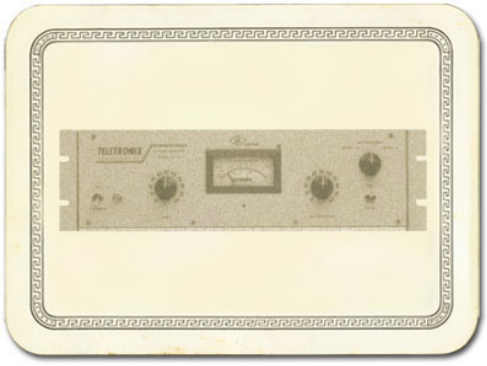
The Gate is designed to reduce the noise that your guitar or other source makes when you are not playing. You can think of it as a gate that opens to let your guitar or other sound through when you play, and closes when you stop playing to shut out the noise you would otherwise hear after you stop playing. The Gate works by detecting the input level coming into POD Farm. When the input level is below the level set for the gate's THRESHOLD knob, the gate will close at the speed set by the Gate's DECAY knob, and cut off the signal from your input. When the input level is above the threshold, the gate will open to let your input signal through. Turning the Threshold knob clockwise increases the aggressiveness of the gate in its effort to cut off sound. The idea is to set the threshold low enough so that it doesn't cut off the signal as you are playing or a note is sustaining, but high enough so that the background noise from your guitar or other source doesn't keep the gate open. When you're using a Stomp effect, Amp Model or Preamp Model that adds a lot of distortion to your Tone, you'll need to adjust the Gate to work well with that, and you'll probably have to tweak the Gate if you change

Models, change drive settings, or use different guitar(s), pickup configurations, or other changes to your input source, and the volume of audio that it's providing.

You can turn the Gate on/off by clicking its bypass button, and the setting of the Gate is saved as part of a Tone.

▲ Return to Model Gallery List

Comp (Compressor)



The Comp (Compressor) effect in POD Farm is modeled after* the classic, studio-standard LA-2A® tube compressor. It's just the thing when you want to smooth out your levels the way that you would typically do in a recording studio. The THRESHOLD knob determines how aggressive the compressor will be in smoothing things out. Turning the knob farther to the left give you more aggressive compression. The GAIN knob lets you increase level once you've smoothed things out. But be careful: if you add too much gain here, you may see that you start clipping, and need to back off again on the gain.

** LA-2A® is a trademark of William Putnam and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

▲ Return to Model Gallery List

EQ

The 4 Band Semi-Parametric EQ lets you emphasize and de-emphasize selected ranges of audio frequencies, from bass to midrange to treble. The knobs on the left of the EQ's control panel let you choose the frequency that each of the 4 bands of the EQ will focus on, and set the amount of gain that will be added to or subtracted from that frequency band.

The top knob pair is for the highest frequency range (the treble), providing a high shelf which boosts all the audio at and above the frequency point you select. As you make changes to this and the other EQ bands, the resulting EQ curve is shown in the EQ Edit Panel. The second knob pair down controls a bandpass filter for the for the high-mids, boosting frequencies at and around the frequency that you select. The third knob pair down is for the low mids, and the bottom knob pair, for the bass, controls a low which boosts all the audio at and below the frequency you select. Press the RESET button to "zero" out all the gains, and set each band to a default frequency point, which is generally a good starting point. As you make EQ adjustments, it's a good idea to frequently check what the Tone sounds like with the EQ turned off, to make sure that you're really making improvements when adding EQ!

Model List

To follow is a list of all Amp, Cab and Effects models that are included as "Factory-Standard" models for each Line 6 device supported by POD Farm (and/or POD Farm Plug-In), as well as included within each optional Model Pack. These models will appear within POD Farm's Gear View menus when the respective device is the one in use by POD Farm, and if the optional Model Packs are authorized for the Line 6 device.

Note that the new POD Studio UX1 & UX2 devices also come with the **FX Junkie** Model Pack Add-On included for free!

Please refer to the Model Gallery section for descriptions of the POD Farm Factory Standard Models. Additional descriptions for models can be found in the Pilot's Handbook for your device and in the Model Pack Handbooks. Please visit the Line 6 Online Store for information about Add-On Model Packs and iLok Licenses & upgrades for POD Farm – or just launch Line 6 Monkey with your Line 6 USB interface connected and look in the Optional Add-Ons tab to see what's in store for you!

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	POD XT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Guitar Amps								
Line 6 21st Century Clean		■	■	■				
Line 6 Sparkle		■				■		
Line 6 Twang		■				■		
Line 6 Bayou		■				■		
Line 6 JTS-45		■	■	■				
Line 6 Class A		■	■	■				
Line 6 Mood		■	■	■				
Line 6 Spinal Puppet	■	■	■					
Line 6 Throttle		■			■			
Line 6 Chemical X	■	■	■					
Line 6 Purge		■				■		
Line 6 Insane	■	■	■					
Line 6 Octone		■			■			
Line 6 Piezacoustic 2	■	■	■					
2001 Zen Master		■	■					
1953 Small Tweed	■	■	■					
1958 Tweed B-Man	■	■	■					
1960 Tiny Tweed		■	■					
1964 Blackface 'Lux	■	■	■					
1965 Double Verb		■	■	■				

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
1996 Mini Double		■				■		
1960 Gibtone Expo		■				■		
1960 Two-Tone		■	■	■				
1973 Hiway 100		■	■	■				
1965 Plexi 45		■	■	■				
1968 Plexi Lead 100	■	■	■					
1968 Brit Plexi Bass 100		■				■		
1968 Plexi Jump Lead	■	■	■					
1968 Plexi Variac'd		■	■	■				
1969 Brit Plexi Lead 200		■				■		
1990 Brit J-800	■	■	■					
1996 Brit JM Pre		■	■	■				
1996 Match Chief		■	■	■				
1993 Match D-30		■	■	■				
2001 Treadplate Dual	■	■	■					
2001 Cali Diamond Plate		■			■			
1985 Cali Crunch		■	■					
1987 Jazz Clean	■	■	■					
1967 Wishbook Silver 12		■				■		
1993 Solo 100 Head	■	■	■					
1960s Super O		■	■	■				
1962 Super O Thunder		■				■		
1960 Class A-15		■	■	■				
1967 Class A-30 Top Boost	■	■	■					
Tube Instrument Preamp	■	■	■					
2002 Bomber Uber		■			■			
2002 Bomber X-TC		■				■		
2002 Angel P-Ball		■			■			
Line 6 Variax Acoustic		■	■	■				
Line 6 Super Clean		■				■		
Line 6 Super Sparkle		■				■		
Line 6 Sparkle Clean		■			■			
Line 6 Crunch		■				■		

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Line 6 Smash		■			■			
Line 6 Fuzz		■			■			
Line 6 Chunk Chunk		■			■			
Line 6 Big Bottom		■			■			
Line 6 Treadplate	■	■	■	■				
Line 6 Lunatic		■	■	■				
Line 6 Agro		■	■	■				
2003 Connor 50		■			■			
2003 Deity Crunch		■				■		
2003 Deity Lead		■			■			
2003 Deity's Son		■			■			
1963 Blackface Vibro		■				■		
1967 Double Show		■				■		
1972 Silverface Bass		■				■		
1987 Brit Gain Silver J		■			■			
1992 Brit Gain J-900 Clean		■			■			
1992 Brit Gain J-900 Dist		■			■			
2003 Brit Gain J-2000		■			■			
2002 Mississippi Criminal		■			■			
Citrus D-30	■	■	■					
L6 Modern Hi Gain		■	■	■				
L6 Boutique #1		■	■	■				
Class A-30 Fawn		■	■	■				
Brit Gain 18	■	■	■					
Brit J-2000 #2		■	■	■				
Bass Amps								
Line 6 Tube Preamp		■						■
Line 6 Classic Jazz		■						■
Line 6 Brit Invader		■						■
Line 6 Super Thor		■						■
Line 6 Frankenstein		■						■
Line 6 Ebony Lux		■						■
Line 6 Doppleganger		■						■

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Line 6 Sub Dub		■						■
1972 Amp 360		■						■
2003 Jaguar		■						■
1975 Alchemist		■						■
1974 Rock Classic	■	■						■
1968 Flip Top	■	■						■
1998 Adam and Eve	■	■						■
1958 Tweed B-Man		■						■
1967 Silverface Bass	■	■						■
1964 Double Show		■						■
1989 Eighties	■	■						■
1973 Hiway 100		■						■
1971 Hiway 200		■						■
1969 British Major		■						■
1968 Brit Bass		■						■
2003 California		■						■
1998 Jazz Tone		■						■
1978 Stadium		■						■
2002 Studio Tone		■						■
1967 Motor City		■						■
1965 Brit Class A100		■						■
Pre-Amps								
American Classic	■	■						
Brit Classic	■	■						
Lo-Fi	■	■						
Vintage	■	■						
Modern	■	■						
Console	■	■						
Guitar Cabs								
1x6 1960s Super O	■	■	■					
1x8 1960 Tiny Tweed	■	■	■					
1x10 1959 Gibtone	■	■	■					

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
1x10 1960 G-Brand	■	■	■					
1x12 2001 Line 6	■	■	■					
1x12 1953 Small Tweed	■	■	■					
1x12 1964 Blackface 'Lux	■	■	■					
1x12 1960 Class A-15	■	■	■					
2x2 2001 Mini T	■	■	■					
2x12 2001 Line 6	■	■	■					
2x12 1965 Blackface	■	■	■					
2x12 1996 Match Chief	■	■	■					
2x12 1987 Jazz Clean	■	■	■					
2x12 1967 Class A-30	■	■	■					
4x10 2001 Line 6	■	■	■					
4x10 1958 Tweed B-Man	■	■	■					
4x12 2001 Line 6	■	■	■					
4x12 1967 Green 20s	■	■	■					
4x12 1968 Green 25s	■	■	■					
4x12 1978 Brit Celest T-75s	■	■	■					
4x12 1996 Brit Celest V-30s	■	■	■					
4x12 2001 Treadplate	■	■	■					
1x15 1962 Thunder	■	■	■					
2x12 1967 Wishbook	■	■	■					
Bass Cabs								
1x12 Boutique		■						■
1x12 Motor City		■						■
1x15 Flip Top	■	■						■
1x15 Jazz Tone		■						■
1x18 Session		■						■
1x18 Amp 360		■						■
1x18 California		■						■
1x18+12 Stadium		■						■
2x10 Modern UK		■						■
2x15 Doubleshow	■	■						■

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
2x15 California		■						■
2x15 Class A		■						■
4x10 Line 6		■						■
4x10 Tweed		■						■
4x10 Adam and Eve	■	■						■
4x10 Silvercone	■	■						■
4x10 Session		■						■
4x12 Hiway		■						■
4x12 Green 2019s		■						■
4x12 Green 2519s		■						■
4x15 Big Boy		■						■
8x10 Classic	■	■						■
Dynamics FX								
Gate	■	■	■					
Compressor	■	■	■					
Blue Comp		■	■	■				
Blue Comp Treble Boost		■					■	
Red Comp		■	■	■				
Vetta Comp	■	■	■					
Vetta Juice		■					■	
Auto Swell		■	■	■				
Female De-Esser	■	■						
Male De-Esser	■	■						
Delay FX								
Delay		■						
Analog Delay		■	■	■				
Analog Delay w/Modulation	■	■	■					
Tube Echo	■	■	■					
Multi-Head Delay		■	■	■				
Sweep Echo		■	■	■				
Digital Delay	■	■	■					

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Stereo Delay		■	■	■				
Ping Pong Delay		■	■	■				
Reverse Delay		■	■	■				
Tape Echo		■	■				■	
Echo Platter		■					■	
Low Rez		■					■	
Phaze Eko		■					■	
Bubble Echo		■					■	
Modulation FX								
Sine Chorus	■	■	■					
Analog Chorus		■	■	■				
Line 6 Flanger	■	■	■					
Jet Flanger		■	■	■				
Phaser	■	■	■					
U-Vibe	■	■	■					
Opto Tremolo	■	■	■					
Bias Tremolo		■	■	■				
Rotary Drum + Horn	■	■	■					
Rotary Drum		■	■	■				
Auto Pan		■	■	■				
Lumpy Phase		■					■	
Stereo Square Chorus		■					■	
Expo Flange		■					■	
Random Chorus		■					■	
Analog Square Chorus		■					■	
POD Purple X		■					■	
Random S & H		■					■	
Tape Eater		■					■	
Hi Talk		■					■	
Sweeper		■					■	
Warble-Matic		■					■	
Stereo Expo Chorus		■					■	

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Stereo Square Flange		■					■	
Reverb FX								
'Lux Spring		■	■	■				
Standard Spring	■	■	■					
King Spring		■	■	■				
Small Room		■	■	■				
Tiled Room		■	■	■				
Brite Room	■	■	■					
Dark Hall		■	■	■				
Medium Hall	■	■	■					
Large Hall		■	■	■				
Rich Chamber		■	■	■				
Chamber		■	■	■				
Cavernous	■	■	■					
Slap Plate	■	■	■					
Vintage Plate		■	■	■				
Large Plate		■	■	■				
Distortion FX								
Facial Fuzz	■	■	■					
Tube Drive		■					■	
Fuzz Pi	■	■	■					
Screamer	■	■	■					
Octave Fuzz		■	■					
Classic Distortion	■	■	■					
Killer Z		■					■	
Boost + EQ		■					■	
Bass Overdrive	■	■	■					
Bronze Master	■	■	■					
Wah FX								
Vetta Wah	■	■	■					

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Fassel		■	■	■				
Weeper	■	■	■					
Chrome		■	■	■				
Chrome Custom		■	■	■				
Throaty		■	■	■				
Conductor		■	■	■				
Colorful		■	■	■				
Filter FX								
4 Band SemiParametric EQ	■	■	■					
Auto Wah		■	■	■				
Synth Lead		■				■		
Synth String		■				■		
Synth Analog		■				■		
Synth FX		■				■		
Buzz Wave		■				■		
Rez Synth		■				■		
Saturn 5 Ring Mod		■				■		
Double Bass		■				■		
Synth Harmony		■				■		
Dingo Tron		■				■		
Clean Sweep		■				■		
Seismik Synth		■				■		
Sub Octaves	■	■	■					
Bender		■	■	■				

How To...

Basic Operation ..... 7•2

How to Insert POD Farm Plug-In on an audio track ..... 7•2
How to switch Views (Gear, Panel, Presets) ..... 7•3
How to add models to a Tone ..... 7•3
How to edit Amp or Effects settings ..... 7•4
How to turn POD Farm's software knobs ..... 7•4
How to fine-tune POD Farm's knobs and Model or Tone menus ..... 7•4
How to use the Tuner ..... 7•5

Load and Save Tones ..... 7•6

How to load a Tone Preset ..... 7•6
How to create a New (empty) Tone ..... 7•7
How to Save a Tone ..... 7•7
How to switch to Dual Tone mode ..... 7•8
How to switch to Single Tone mode ..... 7•9

Hardware Setup ..... 7•9

How to select hardware for POD Farm to use ..... 7•9
How to select your Preferred Audio Device ..... 7•10
How to connect your Hardware to a guitar amp ..... 7•11

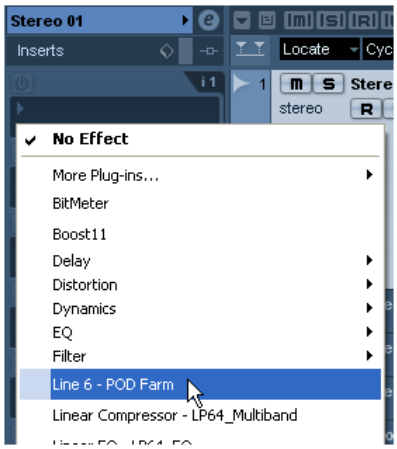
Stay Up To Date ..... 7•11

How to check & update POD Farm, Line 6 hardware drivers and firmware ..... 7•11
How to purchase POD Farm Plug-In ..... 7•12
How to find out what Amp & Effects Models are included with your Line 6 device .. 7•12
How to purchase Model Packs ..... 7•12
How to use your Model Packs with POD Farm ..... 7•13
How to find FAQs ..... 7•13

Basic Operation

How to Insert POD Farm Plug-In on an audio track

Like any audio Plug-In, you can load POD Farm Plug-In as an "Insert" effect on any audio track in your host software to utilize it's processing on any input fed into the audio track, or to process the playback of any audio clip within the audio track. Unlike most Plug-Ins, POD Farm is not a single "one-trick-pony" effect, but actually a massive arsenal of multiple processing components, designed to add amp, speaker & mic simulation, plus a number of different effects simultaneously. And, in Dual Tone mode, you can apply two sets of all these processing goodies! This may sound complex, but the good news here is that you still use POD Farm Plug-In just like any other individual effect Plug-In - just choose "POD Farm Plug-In" in your host's audio track - effects insert menu. Host applications present this menu lightly differently, but it can typically be found with other audio track options in the track header, and /or in the Mixer panel's track options. For example, Steinberg Cubase® offers a set of "Insert" menus for each audio track both at the left of the track in its Inspector panel, as well as in the Mixer:



Selecting POD Farm Plug-In in a Steinberg Cubase® audio track's Insert menu

As mentioned in the POD Farm Plug-In chapter, some hosts differ in their options for Mono versus Stereo audio tracks, so you'll have some choices for POD Farm's Source Select menus, depending on specifically what signal you want POD Farm's Tone 1 and Tone 2 to each process. In most cases, the default Source options will choose the necessary Stereo or Mono input, leaving it up to you to simply load a Tone Preset and dial in your desired amp & effect settings in the POD Farm Plug-In window.

With POD Farm Plug-In inserted on your audio track, you can now record an "unprocessed" guitar, bass or microphone input signal, or load a previously recorded audio clip into the track, and choose whatever amp & effects processing you like. The real benefit here is that POD Farm is processing everything you hear in real-time, on the playback *output* of the track - which is what is referred to as "non-destructive" processing. Just as the term implies, any files audio recorded or inserted into the track are never altered by POD Farm, so you can change the Plug-In's settings at any time all the way up until your final mix of the project without committing to any Tone settings. You can also insert additional POD Farm Plug-In instances on other tracks (as well as Aux. Sends/Buses) in the same project - the only limits are you computer's CPU capacity and your creativity.

▲ Return to How To Topics

How to switch Views (Gear, Panel, Presets)

The top portion of the POD Farm window is where these "Views" are displayed. The View Toggle buttons at the left load each of these Views. The Gear View is where you can choose your Amp & Effects models to insert into your Tone. The Panel View is where you edit the Amp & Effects settings. And the Presets View offers a fully searchable "tree view" list of all the saved Tone Presets.

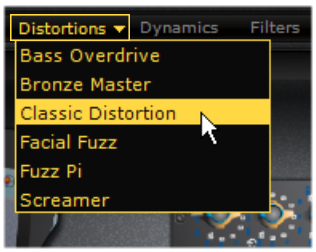
The View Toggle Buttons (POD Farm Plug-In)

▲ Return to How To Topics

How to add models to a Tone

You can customize your Tone by changing or adding Amp and Effects models to any of the dozens available in POD Farm. Just click on the Gear View button at the top left of POD Farm and select any of the category menus across the top of the panel to display the category's models - then scroll through the "carousel" of gear!

Once you find the piece of gear you want, either double click on it to add it to the currently selected Tone, or drag it directly into the Signal Flow View below. Note that you can also click at the right of each category name at the top to choose a model directly from the menu as opposed to scrolling through all models in the selected category. Please see the Gear View section for more details.



Selecting a specific model directly from a category menu in Gear View

▲ Return to How To Topics

How to edit Amp or Effects settings

All POD Farm Amps and Effects can be edited easily in the Panel View. Just click the Panel button at the top left, and then click on any Amp or Effect model in your Signal Flow to display its Edit Panel. See the full info here.

Panel View, displaying a Delay effect's Edit Panel

▲ Return to How To Topics

How to turn POD Farm's software knobs

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

Also, check out the details on "fine-tuning" knobs and other settings…

▲ Return to How To Topics

How to fine-tune POD Farm's knobs and Model or Tone menus

You can fine-tune the setting of most of POD Farm's on-screen knobs as well as the Model and Tone Preset menus.

For knobs:

- Click the left button of your mouse anywhere on the knob or other control.
- Use your keyboard's left/right or up/down arrows to "fine-tune" it's value, adjusting in small increments.
- To "reset" the Tone 1 or Tone 2 Pan knob to center, double-click directly on the Pan knob.

For Model and Tone menus:

- Your keyboard's up/down arrows select the next/previous item in the menu once you've clicked on the menu to select it.

▲ Return to How To Topics

How to use the Tuner

When running POD Farm in Standalone operation, click the Tuner View button at the top left of POD Farm to load the Tuner. The Tuner accepts input from anything plugged into the Instrument jack on your Line 6 device.

The Tuner (POD Farm Standalone Operation only)

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

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

The standard tuning for guitar is, from the largest string to the smallest, E-A-D-G-B-E. POD Farm's Tuner is "chromatic" - meaning it can tune to any note in the chromatic 12 tone scale - so you are not limited to using it for standard guitar tuning. Use the tuner to try some different tunings as well. For instance, "Drop-D" tuning is accomplished by tuning the biggest string down to D instead of E. The table below provides a number of alternate tunings for you to try. Tunings are listed on the left. Columns labeled String 6 (the fattest string) to String 1 (the thinnest string) tell you the pitch to tune to for each string:

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

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

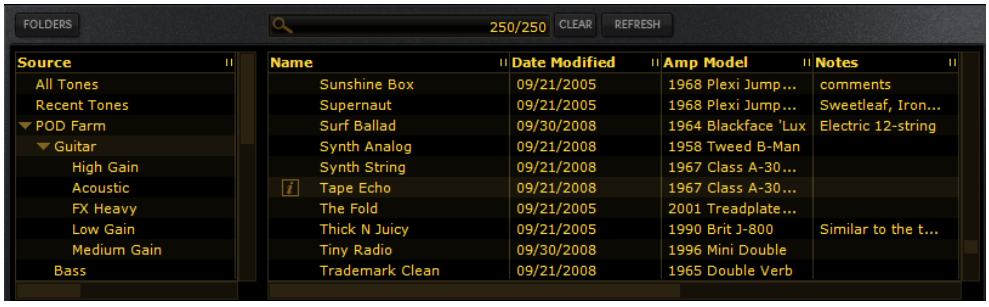
▲ Return to How To Topics

Load and Save Tones

How to load a Tone Preset

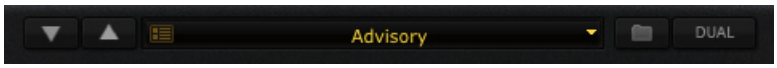
There are actually a few ways to load a Tone Preset in POD Farm....

Presets View - The easiest is to click on the Presets button at the top left of POD Farm to display the Presets View. Here you'll see all the saved POD Farm Tone Presets. Use the Search field to find a specific Tone, or browse through the folders of Tones - then simply double-click on the Tone name and you'll see it load into the Signal Path View below. Please see the Presets View section for more info.



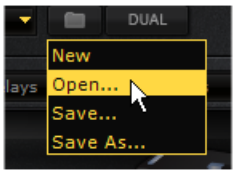
The Preset View

Main Control Bar - The row of controls across the very top of the POD Farm window is the Main Control Bar. Here you'll see the Preset Menu, regardless what View is currently displayed below. This menu lists the contents of the current Source folder selected within the Presets View. Just choose any Tone from this menu and you'll see it load into the Signal Flow View. You can also use the "Next/Previous" arrow buttons to step you through the Presets in the current Source folder. Please see the Main Control Bar section for more info.



The Next/Previous buttons and Preset Menu on the Main Control Bar

Tone - Open command - Click on the little folder icon on the Main Control Bar and choose **Open**. This allows you to browse your entire computer and load any POD Farm supported Tone Preset file.

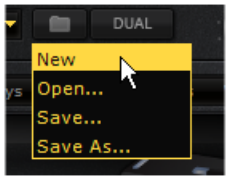


File > Open (Standalone Operation only) - Go to the POD Farm Standalone File menu and select **Open** to do the same as the above.

▲ Return to How To Topics

How to create a New (empty) Tone

Sometimes you just want to start from scratch, and create your own sonic masterpiece from the ground up. You can do this by clicking the little folder icon on the Main Control Bar and selecting **New**.

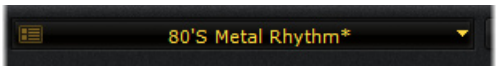


This loads a fresh, new Tone with no models loaded at all. Note that the type of new Tone created (Single versus Dual) is determined by the current state of the **Dual** button to the right of the folder button - turn it "on" if you want your new Tone to be a Dual Tone. Since this is a totally new Tone, you'll want to Save it to recall it again in the future.

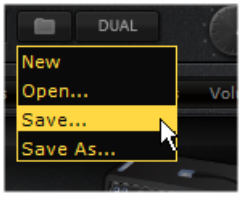
▲ Return to How To Topics

How to Save a Tone

Once you've edited a Tone, or created a new one, you'll of course need to Save it to your computer to be able to recall it again later in POD Farm Standalone or Plug-In. The settings saved in a Tone Preset are your Guitar or Bass Amp & Cab, Preamp, and Effect Model selections and their settings, the Single versus Dual Tone configuration, as well as any data in the Text Info dialog for the Tone. If a Tone name is shown followed by an asterisk within the Tone Preset menu, this tells you that the Tone Preset has been altered versus the saved version.



Click on the little folder Icon on the Main Control Bar and choose **Save** to overwrite the current Tone preset with your changes. Or, choose **Save As** to leave the current Tone preset as it was, and save the new setting you've created as a new Tone.



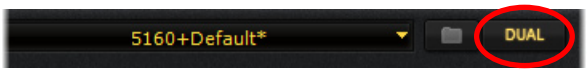
If doing a Save As, in the **Save Tone As** dialog you'll be able to name the Tone, and optionally choose the location where to save it on your computer.

Note - By default, Tone Presets are saved to the assigned POD Farm Tone folder, and POD Farm's Presets View is already configured to list all Tones stored in this directory. If you want to create additional Tone folders, and/or configure the Presets View to list contents of additional folders, please see instructions in the Presets View section.

▲ Return to How To Topics

How to switch to Dual Tone mode

One of the most powerful features offered in POD Farm is the ability to create a Dual Tone configuration. This provides two independent stereo Tone signal paths, each with their own set of Amp, Cab, Mic and Effects models. POD Farm is in "Dual Tone mode" when you see the Dual button lit on the Main Control Bar. You'll also see that by default, when a Dual Tone Preset is created, it will consist of two Tone names with a "+" symbol between them, as in this example:



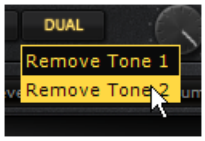
If you currently have a Single Tone loaded, just press the Dual button to enter Dual Tone mode, and a second Tone path will be added to the Signal Flow View below, allowing you to choose any individual Tone Preset for it in its own Preset Menu.

Signal Flow View - Dual Tone mode

▲ Return to How To Topics

How to switch to Single Tone mode

POD Farm is capable of running in Single Tone or Dual Tone modes (please see the previous Dual Tone description). Any time you load a Single Tone Preset (one without a "+" symbol in its title) from the Main Control Bar Preset Menu, or from the Presets View, it will load in POD Farm's Single Tone mode. If you are currently in Dual Tone mode, you can use the Dual button **Remove Tone** options to convert to a Single Tone:



- **Remove Tone 1** - This removes Tone 1, and the existing Tone 2 becomes the only signal path, and thus becomes "Tone 1".
- **Remove Tone 2** - This removes Tone 2, and the existing Tone 1 becomes the only signal Path.

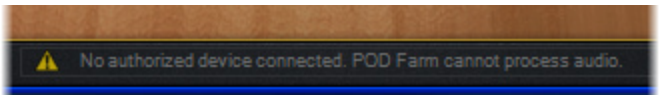
▲ Return to How To Topics

Hardware Setup

How to select hardware for POD Farm to use

The POD Farm software was designed for the new POD Studio line of Line 6 USB audio interfaces, however, POD Farm can also be used with any TonePort or GuitarPort device as well. Further, POD X3 and PODxt devices can utilize POD Farm Plug-In as an optional Add-On. POD Farm and all Add-Ons must first be authorized for use with your Line 6 hardware - please see the Start Here chapter if you need some help with this process.

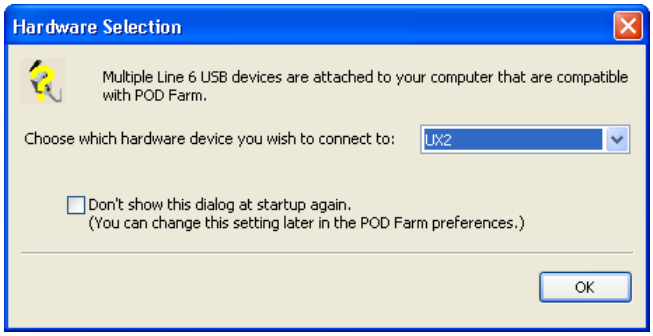
When you insert POD Farm Plug-In in your DAW host software or launch POD Farm in Standalone mode, it automatically looks for an authorized Line 6 USB device connected to your computer. If POD Farm cannot detect an authorized Line 6 device, you'll see an alert at the bottom of POD Farm.



Obviously, you'll first want to make sure your Line 6 device is properly connected to the USB port of your computer and powered on*. If not, exit POD Farm, connect the device and try again.

***Note – It is specifically recommended to always connect your Line 6 device directly to your computer's USB port, and not into a USB hub. USB hubs can sometimes cause communication errors with USB audio devices.**

If you have more than one Line 6 USB device connected to your computer, then POD Farm Plug-In will automatically detect the authorization on either (assuming at least one device is authorized for POD Farm Plug-In). When launching POD Farm in Standalone operation, you'll likely see the following dialog, where you can select the device you want POD Farm Standalone to use.



Optionally, you can go to the File > Preferences (Windows®) or POD Farm > Preferences (Mac®) > Hardware tab when in POD Farm Standalone mode and set the following options to choose a specific device on startup to avoid getting the above prompt.

▲ Return to How To Topics

How to select your Preferred Audio Device

See the Choosing your Line 6 Hardware as your preferred device section in the Hardware chapter to learn how to set your Line 6 device versus a different audio interface as your Preferred Audio Device in Windows® or Mac®.

▲ Return to How To Topics

How to connect your Hardware to a guitar amp

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

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

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

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

Note – If you happen to have a stereo power amp (even better, a tube stereo power amp) then the above bullet points are true as well, since a power amp includes no preamp stage.

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

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

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

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

▲ Return to How To Topics

Stay Up To Date

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

To easily see what version of POD Farm software you are using, just go the **Help** (Windows) or **POD Farm** (Mac) menu and choose **About POD Farm**. This also lists the credits for the creation of this software.

To check for any available updates for POD Farm software or your Line 6 Gear… With your Line 6 hardware USB cable connected, and with your computer's Internet connection active, launch **Line 6 Monkey** from POD Farm's **Help** menu. Don't forget to check out all those additional items available

for you in the **Optional Add-Ons** tab of Line 6 Monkey. For more about using Line 6 Monkey, please read up in the Start Here chapter.

▲ Return to How To Topics

How to register your Line 6 Hardware purchase

It's important to register your Line 6 hardware so that you can obtain customer support and stay informed about the latest new products and Add-Ons. Visit the Line 6 web site Support section and select the Register Gear option there. Alternatively, Line 6 Monkey will politely ask to take you there if the little Monkey fellow sees your gear is not registered yet (see previous item).

▲ Return to How To Topics

How to purchase POD Farm Plug-In

POD Farm Plug-In is already included if you've purchased a new POD Studio device. It is also available as an optional Add-On for all TonePort, GuitarPort, POD X3 and PODxt devices. POD Farm Plug-In works with Windows® VST® & RTAS® and Mac® AU®, VST® & RTAS® plug-in formats. The easiest way to get POD Farm Plug-In is to connect your Line 6 device to your computer and launch Line 6 Monkey - go to the **Optional Add-Ons** tab to see what Add-Ons are available for your device. The little Monkey dude will walk you through the process and you'll be able to download, install, activate and start using POD Farm Plug-In within minutes!

You can launch the Line 6 Monkey program from:

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

Or, you can head directly to the Line 6 Online Store to find out more.

▲ Return to How To Topics

How to find out what Amp & Effects Models are included with your Line 6 device

All Line 6 USB hardware includes a "Factory Standard" set of Amp, Cabinet, Mic & Effects Models right out of the box. The new POD Studio UX1 and UX2 devices also include the FX Junkie Model Pack Add-On for free. For the breakdown of the Factory-Standard Models for each supported Line 6 device, please see the Model Gallery section in this document. For descriptions of the Factory-Standard Models included in POD X3 and PODxt family devices, please refer to your Pilot's Handbook, and more info is also available in the Model Pack Handbooks.

▲ Return to How To Topics

How to purchase Model Packs

Model Packs are additional sets of amp, cab and/or effects that you can purchase to expand the Tone possibilities for your Line 6 device. You can purchase, install and authorize Model Packs using Line 6 Monkey online – you don't even need to get out of your chair! With your Line 6 device connected,

just launch **Line 6 Monkey** and go to the **Optional Add-Ons** tab and see what's available for your Line 6 hardware. Follow the steps to easily purchase and download Add-Ons and start using them in minutes.

You can launch the Line 6 Monkey program from:

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

Or, you can head directly to the Line 6 Online Store to find out more.

▲ Return to How To Topics

How to use your Model Packs with POD Farm

Once you've purchased and authorized your Model Packs, you'll simply see the new models available within the POD Farm Gear View menus in both POD Farm Plug-In as well as when in Standalone Operation. You'll be able to select and use these added Amp & Effects models just like any others.

For more info on Model Packs, please check out the Model Pack Handbooks, available for download on the Line 6 - User Manuals page.

▲ Return to How To Topics

How to find FAQs

For the latest Frequently Asked Questions and up-to-the-minute support information, please visit the vast Knowledge Base reference and forums Line 6 Support page, covering all Line 6 products. More downloadable documentation for POD Farm is also available on the POD Farm Online Help page.

▲ Return to How To Topics

TROUBLESHOOTING

Audio Glitches ..... 8•2
Why can't I hear the effects? ..... 8•4
Why can't I launch POD Farm in Standalone Operation? ..... 8•5
The Line 6 device Audio Driver cannot be found by your computer when connecting your Line 6 device, or on startup ..... 8•5
POD Farm volume/output level is too low ..... 8•5
Light is off on Line 6 hardware ..... 8•7
Line 6 hardware does not power up ..... 8•7
Multiple computers: Using POD Farm on more than one computer ..... 8•7
No sound ..... 8•7
Causes of excess noise or unwanted distortion and clipping ..... 8•9
I still hear noise when the Gate is on ..... 8•10
USB Errors ..... 8•10
iLok USB Issues ..... 8•11
Warranty, Customer Service and Repair Information ..... 8•11

Audio Glitches

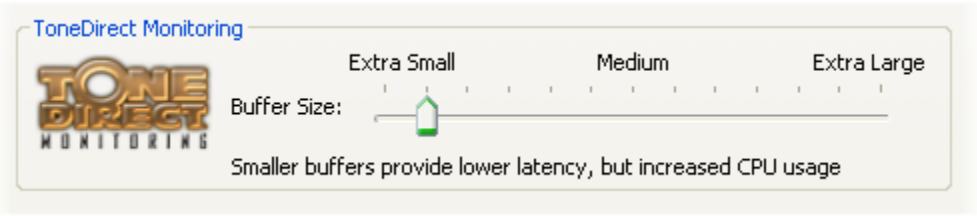
Audible pops and clicks and other audio glitches may occur when another program or device is trying to stream audio or video, or if your computer cannot provide enough system resources (RAM memory, or hard disk or computer processor speed) for POD Farm. There can be many different causes for this type of problem, since there are so many possible computer models, parts, and configurations. Be sure to check the additional POD Farm computer setup and recording documentation on the POD Farm Online Help page of the Line 6 web site. The following tips may also help to resolve audio issues…

On Windows® systems -

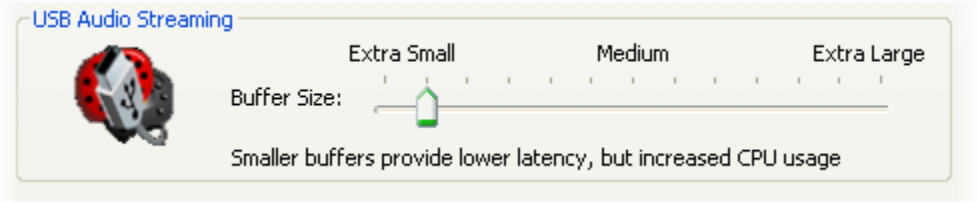
If you are experiencing audio dropouts or glitches with POD Farm in Standalone operation, then you can try adjusting the ToneDirect™ Monitoring buffer slider or by adjusting the USB Audio Streaming slider (for POD X3/PODxt devices). You can access this control by going to the Line 6 Audio-MIDI Devices dialog:

Start button > *Settings* > *Control Panel* > *Line 6 Audio-MIDI devices*.

For POD Studio, TonePort or GuitarPort devices, adjust the slider one tick to the right at a time, until the monitoring signal is free from audio dropouts:



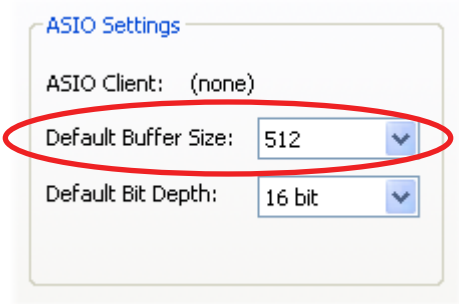
For POD X3 or PODxt devices, adjust the USB Audio Streaming buffer slider one tick to the right at a time, until the monitoring signal is free from audio dropouts:



On Mac® or Windows® systems – If you are recording into your audio software and the recording have dropouts or pops and clicks, then you can try adjusting a Recording Buffer, if one is offered.

On Windows® systems, the Line 6 Audio-MIDI settings dialog offer an ASIO Buffer size adjustment, and this is what you should use. (Note that this is only available when you are using your Line 6 hardware's ASIO driver with your audio software). You can access the Line 6 ASIO Buffer size setting by going to the Line 6 Audio-MIDI Devices dialog:

Start button > *Settings* > *Control Panel* > *Line 6 Audio-MIDI device*



Note that some Windows® audio programs also offer access to an ASIO Buffer size control within their own preferences or audio options, but is recommended that you always make ASIO buffer settings adjustments in the Line 6 Audio-MIDI devices dialog only.

On Mac® systems, Line 6 devices utilize the Mac® Core Audio driver system and all these audio driver settings are all handled by the Mac® Operating System's Audio-MIDI Setup dialog. This dialog does not offer buffer settings for the Core Audio driver. However, some recording applications do offer their audio buffer settings – please check the documentation for your Mac recording software to see if any such options are available.

Audio glitches can be caused by your computer just being too busy processing other tasks from other software or hardware. When doing anything with POD Farm and/or DAW software on your Windows® or Mac® computer, it is always a good idea to shut down all other programs that you do not need. It is especially important during audio recording on your computer that you are not performing other tasks on your computer such as copying files, playing your new first-person-shooter game, or burning a CD!

Note that it is specifically recommended that you connect your Line 6 device's USB directly to a USB port on your computer, and not into a USB hub. Some USB hubs can cause communication errors with USB audio devices .

Other computer peripherals can sometimes cause conflicts with your Line 6 hardware, or might be fighting for use of the same computer resources. You can try disconnecting any USB devices you do not need while using your Line 6 device if you encounter any such USB device conflicts.

Keep it lean & mean - It is common for pro recording studios to make their computers be dedicated DAWs (Digital Audio Workstations), meaning they don't install practically ANYTHING other than the audio software and plug-ins they use for audio work, as well as limit the installation of peripheral non-audio hardware as well. Most of us need to use the computer for some other, non-audio tasks, but it's good to keep in mind that the more "stuff" you install and run, the greater the chance for software and hardware conflicts which can diminish the audio performance!

Also note that some USB speakers occasionally create clicks and pops themselves. Listen to your speakers separate from POD Farm for a while if you suspect this might be the problem.

Hard disk access speed - One common cause of clicks and pops in your recording and playback audio is caused from your computer not being able to write/read the audio data from your hard disk fast enough. Most audio recording software will recommend that you use a hard disk that is rated at 7200 RPM disk speed (or faster). It is also not advisable that you use an external hard disk that is connected via USB 1.0 – instead it should be USB 2.0 or Firewire to ensure fast data transfer for audio work.

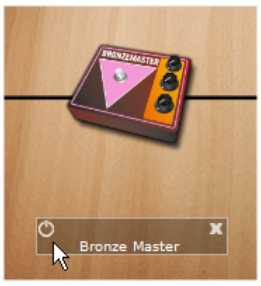
On Windows®, the latest PC's typically utilize the Serial ATA (SATA) interface format for Hard Disks, which is fast and typically requires no user tweaking. But if your PC utilizes the IDE Hard Disk controller interface type, check that your internal IDE controller (which controls your hard disk and CD/DVD drives in your computer) is configured for DMA mode for higher speed operation. To configure your drives to use DMA mode under Windows®:

- Click on the Start button, and select Settings > Control Panel.
- Double-Click the System icon.
- Select the Hardware tab, and press the Device Manager button.
- Select the IDE ATA/ATAPI Controllers tree and open it.
- Check each IDE channel to make sure the Transfer Mode is set to **DMA if available**.
- You must reboot your machine if you make changes to these settings.

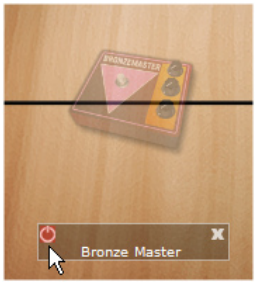
▲ Return to Troubleshooting List

Why can't I hear the effects?

Are any models bypassed? Each individual effect and amp/preamp can be bypassed independently by clicking on the bypass button beneath it in the Signal Flow View. A bypassed effect appears dimmed, with the bypass button lit. Note that amp and preamp models can be individually bypassed this way as well.

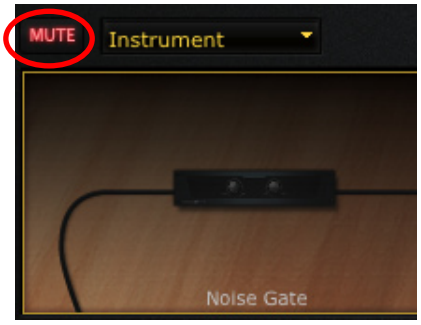


Effect Bypass button



Effect in Bypassed state

Is the Tone signal flow Muted? Both Tone 1 and Tone 2 offer a Mute button at the top left of their Signal Flow. If active, this of course silences the entire Tone independently of the other - the Signal Path of the tone is dimmed when muted.



Why can't I launch POD Farm in Standalone Operation?

POD Farm Standalone Operation requires that a Line 6 POD Studio, TonePort or GuitarPort USB audio interface is USB connected to your computer. Only these devices include the necessary audio components necessary for the ToneDirect Monitoring and Mixer capabilities offered in POD Farm's Standalone mode. If you do have one of these Line 6 devices connected, then please see the USB Errors section for possible causes.

As an alternative, all Line 6 USB interfaces, (all POD X3, PODxt, POD Studio, TonePort & GuitarPort hardware) support the Line 6 GearBox software for Mac or Windows. If you own one of these Line 6 devices, you can download the latest GearBox version for free on the Line 6 Downloads site. GearBox can be run in Standalone operation and provide mixing, monitoring and Tone preset editing capabilities for your device. If you are using POD Farm Plug-In, it is possible to run GearBox in Standalone operation at the same time with your Line 6 hardware as well (but it recommended to use GearBox version 3.7 or later).

The Line 6 device Audio Driver cannot be found by your computer when connecting your Line 6 device, or on startup

When this happens, (assuming, of course, you didn't forget to plug in the USB cable) it means that one of the Line 6 device driver files may be missing or corrupted. Download the latest POD Farm installer directly from the Line 6 Software Downloads page and run it to install POD Farm and the latest device drivers. Any missing or corrupt files will be re-installed, leaving any Tones Presets that you've saved in place.

▲ Return to Troubleshooting List

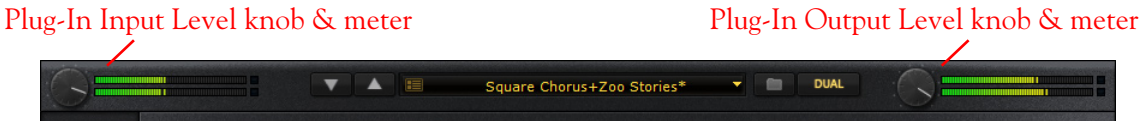
POD Farm volume/output level is too low

If you're not getting as much volume as you want from the POD Farm Tone you've chosen, you may need to go through your signal chain - from instrument to POD Farm to hardware - and optimize your levels at several different stages...

Guitar/Mic Volume - Make sure that the Volume knob on your guitar/bass is turned up. If you are using a stomp box between your guitar and your Line 6 device, be sure its output level is turned up as well. If plugging a Mic into the Mic in of your Line 6 hardware, adjust the Mic Gain knob to get a sufficiently high signal. The only thing to be careful of here is that you shouldn't turn up so loud that you are now clipping the input of your Line 6 hardware. POD Studio UX1, UX2 and many other Line 6 devices offer meters and red CLIP light indicators on the front panel to warn you of this.

Amp Gain & Volume - Turn the Volume knob on the Amp Model that you're using as high as you can go without clipping. The Gain knob will of course add distortion as you turn it higher, which may not be the sound you are after, but if the Gain knob is very low this will affect the overall output of the Tone. So you may need to turn up the Amp Volume knob to compensate for low Gain settings. Different Amp Models and settings of the Amp knobs will result in different perceived ranges for the Volume knob. This is because of the very different amount of energy that the Tone includes at various frequency ranges, and how the different distortion characters of the different amps are perceived as volume by our ears and brains. Turning the mids way down with a heavily overdriven sound to get a classic metal Tone, for instance, can result in a perceived lack of volume because all the midrange portion of your guitar signal has been removed.

Input & Output Level knobs (POD Farm Plug-In only) - When inserted on a track, POD Farm Plug-In receives the input from your DAW software's track, meaning it is affected by the level of your track input, the software's track input controls, the amplitude of audio clips within the track, and the track volume for output. Therefore, POD Farm Plug-In offers both Input and Output knobs & meters at the top of the window. Use these knobs to balance the in and out levels, and of course always turn down to avoid clipping at either stage.



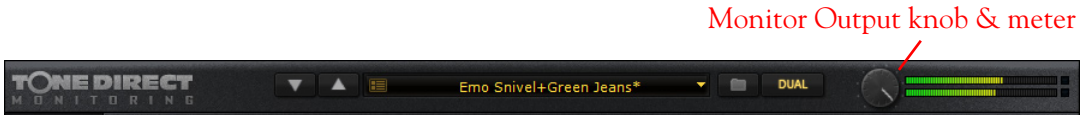
Tone Volume knobs (POD Farm Plug-In) - A Volume knob and meter is also available for each Tone 1 and Tone 2 in the Signal Flow View. You'll want to make sure these are turned up to show a healthy output level on the meters.

Tone Volume and Meters - POD Farm Plug-In

Tone Volume knobs (POD Farm Standalone operation) - A Volume knob and meter is also available when in POD Farm Standalone operation for each Tone 1 and Tone 2 in the Signal Flow View. Note that these Volume knobs affect only the POD Farm Monitor signal, and not the signal fed to the Record Sends.*

*** One exception is if you have selected the "Mix (Tone 1 & 2)" option in either of the Mixer View - Record Send Source menus. In this case, the SFV Tone Mute button, Pan and Volume knobs do affect the signal fed to those Record Sends.**

Monitor Output Level (POD Farm Standalone operation) - This volume affects only the Monitor output, and not signal fed to the Record Sends. Normally, you'll want to set this Volume knob at the top of the window set as high as possible, without clipping on the meters.



Hardware Volume - The Volume or Output knob on your Line 6 hardware determines the overall volume of everything you hear coming out the analog Outs/Main outs. Be sure it is turned up sufficiently to get a usable output. Note that this also affects the Headphone level on some Line 6 units, while others offer a separate Headphone volume knob.

▲ Return to Troubleshooting List

Light is off on Line 6 hardware

If the light or front panel meters on your POD Studio, GuitarPort or TonePort hardware does not light up, it means that the is not receiving power from the USB connection. (TonePort UX8 includes a Power switch, so you of course should be sure to turn it on!) See USB Errors.

▲ Return to Troubleshooting List

Line 6 hardware does not power up

The light on top or front panel meters of the POD Studio, TonePort and GuitarPort hardware comes on to show that it is receiving power and when the driver is correctly initialized and ready to go. These units' lights should come on solidly whenever connected via USB to your computer successfully. If it does not, or if the indicator light is red rather than green, or if the front panel lights are blinking, see the discussion of USB Errors.

Multiple computers: Using POD Farm on more than one computer

You can install and use POD Farm with more than one computer if you like. You may need to first Authorize your Line 6 device on the new computer the first time you go to use POD Farm Plug-In or to run in Standalone operation. It's a simple process really - Just connect your Line 6 hardware to the computer you'd like to use and run Line 6 Monkey - please check the Start Here chapter for info. You won't be able to access any POD Farm features without your Line 6 hardware connected. If you've purchased POD Farm Plug-In for iLok, then once your license is downloaded to your iLok USB key you can run POD Farm Plug-In on any computer as long as you have the iLok key connected - no Line 6 USB audio interface is required with the iLok license.

▲ Return to Troubleshooting List

No sound

There are a number of things that could be wrong here. Let's start with the simple stuff, and work our way through the possibilities for the Line 6 hardware:

- **Line 6 hardware output volume –** Be sure the knob on the your device is turned up, that it is connected properly to your headphones, speakers or audio system, that the power is on for your speakers or audio system, and that their volume(s) are turned up. Try playing something else through the speakers, audio system or headphones to make sure they're working. Try switching audio cables too since they sometimes can be the problem. If you are running POD Farm in Standalone operation, be sure the POD Farm Source Select input menu for each Tone path is correctly set to the input(s) you are plugged into.

- **Can't get any input level from a microphone when plugging into a POD Studio/TonePort/POD X3 Mic input? –** Be sure you are using a good XLR type mic cable, and if you are plugging the cable directly from the mic into the Line 6 device's XLR Mic In jack (no need to first go into a mixer or preamp with POD Studio or TonePort hardware – POD Farm will provide the preamp for you). Check that the Mic Gain knob on your Line 6 device is turned up. If you are running POD Farm in Standalone operation, be sure the POD Farm Source Select input menu for each Tone path is correctly set to the input jack you are plugged into.
- **Is the POD Farm software running? (Standalone operation only) –** Seems like a silly question, but if you have other software windows open, you might have closed the POD Farm Standalone application window and not noticed it! For POD Studio, TonePort and GuitarPort devices, you will not hear any processed signal unless POD Farm is running and the Tones are not Muted.
- **Is there a USB problem with your hardware? –** The light on top of the UX1/DI/GX devices normally lights green when connected and properly recognized by the computer. If the light is not lit or is lit red, see USB Errors. If the light is green, try disconnecting and reconnecting the USB cable from the Line 6 hardware to "reboot" it to see if that fixes the problem. Also, try connecting into a different USB slot on your computer if one is available. The same is true of the UX2/UX8/KB37 front panel VU meters – they should light up when correctly connected and powered by the computer.
- **Is the guitar input working with your Line 6 hardware? –** The LED light on the GuitarPort hardware also acts as an input level indicator, flashing orange when medium volume sound is being received at the guitar connector, and red when the maximum level is reached. If the light doesn't go orange as you play your guitar loudly, you may have the volume turned down on your guitar (been there, done that), a bad guitar cable, the cable not plugged in all the way to the Line 6 hardware (been there and done that, too!), or a broken guitar. Try plugging the guitar into an amp or other device to see if it's working OK with them.
- **Are the meters showing levels in the POD Farm software? –** The meters at the top right of the POD Farm Standalone application's window show the level of audio that is being output by the software. If they're moving but you don't hear sound, be sure you've checked the hardware output volume. If they're not moving as you play guitar, playing a different audio source through the hardware, such as your DAW software playback. You could have the Tone 1 or Tone 2 Mute button activated (at the top of each Tones signal path in POD Farm), the Monitor Volume knob turned all the way down, or the Amp Model's volume turned all the way down. It is also possible that you've got the Gate effect on with too aggressive a setting. Try bypassing the Gate effect in the POD Farm Tone Signal Path View to check for this problem.
- **Are some of the TonePort UX8's inputs muted? –** In the 'Outputs & Monitoring' tab of the Line 6 Audio-MIDI Devices application, you can mute/unmute UX8 inputs as well as POD Farm record sends. If you want to hear the POD Farm-processed audio from either Send 9-10 or Send 11-12, make sure that these inputs are not muted. If you are recording a dry signal into your recording software, but want to hear the processed signal, simply mute Inputs 1-2, unmute Send 9-10 and select the Input 1-2 as your audio source within your recording software.

  Note that all settings in the 'Outputs & Monitoring' panel affect only the UX8 hardware monitoring levels. These settings do not affect signals that are sent to the recording software.
- **Is the TonePort UX8 plugged into an AC outlet? Is the power switch on? –** Unlike other POD Studio/TonePort units, UX8 does not receive power from the USB bus. Make sure the unit is plugged in and switched on.
- **Is the Monitor Level slider up?** For POD X3 & PODxt, there is a Monitor Level slider in the 'Inputs & Recording' tab of the Line 6 Audio-MIDI Devices dialog.
- **No system sounds or sound from other audio programs while using Line 6 hardware –** Do these programs allow you to see and choose your Line 6 device or audio driver in their preferences? If

not, then the Line 6 driver may not be installed correctly. You can run Line 6 Monkey with your Line 6 device connected and choose "Drivers" in the Updates tab to make sure you have the latest version. Or, just try re-installing the driver using Monkey, following the installer steps it provides.

- **If your Line 6 Hardware is not configured as your computer's Sound Card:** You must connect a cable from the Output of your Line 6 device to the input of your sound card.
  - **POD Studio & TonePort Users:** Connect either the ¼-inch Analog Outs or the Headphone Out to your sound card
  - **GuitarPort Users:** Connect an 1/8-inch stereo cord from the Monitor Out to the Line input of your sound card (very likely another 1/8-inch stereo connector).
  - **POD X3 & PODxt users:** Connect the ¼-inch Left & Right line outs, or the Headphone Output to your sound card.

▲ Return to Troubleshooting List

Causes of excess noise or unwanted distortion and clipping

Noise and distortion? That's what electric guitar is all about, right!? But if you're hearing the bad kind of noise or distortion from POD Farm, there are several possible sources and solutions, including the POD Farm amp, Tone and Monitor volume knob settings, sound card noise, guitar noise, and speaker or audio system noise. Let's run through each of these, and how it might be a part of your problem:

- **Input and/or Output levels not optimal –** It is a good idea to go through your signal chain and make sure you've got all your components' levels set for the best audio quality. Please see the previous section - POD Farm volume/output level is too low.
- **Guitar Noise –** It's easy to find out if your guitar or guitar cable is the source of your noise problem. Just disconnect your guitar cable from your Line 6 hardware and see if the noise goes away. If it does, try using a different guitar cable to see if the cable is the problem. If changing the cable doesn't take care of it, you may just have a guitar with noisy pickups, or your guitar may be picking up electrical noise from your computer's display or other sources. You can generally reduce these noises with the POD Farm Gate effect.
- **Speaker or other Audio System Noise when using Line 6 hardware –** It's also possible that the noise is occurring AFTER your Line 6 device, in your speakers, headphones, or other system that you are connecting your device to for listening. If you're using headphones, try another pair that you own or can borrow from a friend to see if the headphones are the problem. If you're listening via multimedia speakers or other equipment, try connecting headphones directly to your Line 6 device instead to determine if noise is coming from the Line 6 device, or your speakers or audio system. You may have the volume turned too high on the speakers or audio system, causing distortion there. Also, try unplugging the cable that connects your Line 6 device to your speakers or audio system, and see if the noise goes away. If it does, the noise is probably coming from the Line 6 device or something feeding into it; if the noise doesn't go away, it means that the speakers or other audio system components are probably the noise makers. You should also try a different cable to connect your device's output to your system, to make sure the cable isn't the problem.
- **Noise complaints from your family and neighbors –** Sorry, you're on your own there.

▲ Return to Troubleshooting List

I still hear noise when the Gate is on

The POD Farm Gate will not completely eliminate noise but it will reduce it considerably. Please see the information on the Gate to learn how to gate works and how its light can help you adjust the Gate for best performance as you change Amp Models, pickups or guitars.

▲ Return to Troubleshooting List

USB Errors

If you are having USB communication problems with you Line 6 audio interface, the first thing to do is check your cables to make sure they haven't gotten disconnected accidentally. If you have a spare USB cable, try it instead to make sure the cable isn't the problem. To follow are several items relating to USB connectivity...

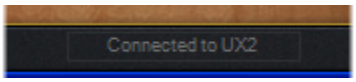
TonePort UX8 and all POD X3 family devices require a USB 2.0 connection, all other Line 6 devices operate at USB 1.1 and can connect to either a USB 1.1 or USB 2.0 connection.

TonePort UX8 does not reconnect after Windows® goes into standby

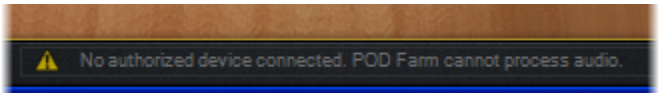
When Windows® goes into standby mode or hibernation, the UX8 may not come back online. Toggle the power switch to reconnect the unit to the driver.

USB connection indicators

The POD Farm Standalone application displays a message at the bottom of the window when successfully connected, listing the type of Line 6 device in use:



If no authorized Line 6 USB device is detected, you'll see this alert at the bottom of the POD Farm window:



USB Connectivity

- It is specifically recommended that you always connect your Line 6 device directly to your computer's "built-in" USB port and not into a USB hub. USB hubs are known to sometimes cause communication errors with USB audio devices. USB audio devices require a fast, uninterrupted flow of audio data to and from the computer. (For iLok USB keys, these are usually fine connected to any USB 1.1 or 2.0 USB port or hub).
- On Windows® systems, it is not recommended that you connect more than one PODxt or POD X3 family device to the computer at the same time. These Line 6 devices utilize a common device driver and only one can be initialized at a time.

- USB connection to your Line 6 hardware is required in order to use the audio features of POD Farm in Standalone operation and/or POD Farm plug-In. So make sure your device is connected to your computer via USB and powered on if you want to use these features.

Note - POD X3 and PODxt devices can utilize POD Farm Plug-In as an optional Add-On, but POD Farm requires a connected POD Studio, TonePort or GuitarPort device to be launched in Standalone operation.

- If you believe that your USB connection is OK, try re-installing the Line 6 device's Driver or POD Farm software. (Reinstalling POD Farm will not affect any Tone Presets that you've stored). The easiest way to do this is to run Line 6 Monkey with your Line 6 device connected and go to the Updates tab. Here you will see if you have the latest device driver and POD Farm software versions installed. You can download and install any available updates here by selecting them in the Monkey Updates tab, or choose to re-install the same versions to make sure all is configured correctly. Just follow the steps as prompted by Line 6 Monkey.

iLok USB Issues

If you are using the POD Farm Plug-In for iLok, have your iLok correctly connected to your USB port, but POD Farm Plug-In is displaying a "not authorized" error, then check the following:

- Is the LED on the iLok key lit? If not, then the ilok USB key may either not be inserted or installed correctly. Try exiting all audio software, then remove and reinsert the USB key, or try it in a different USB port.
- Go to iLok.com, log in to your iLok account and check that the POD Farm license is correctly installed on your iLok key.
- Check to see if there is an updated driver for the iLok USB key at iLok.com - if so, install the new driver following their instructions.
- You can find the details for your purchased POD Farm Plug-In for iLok on your Line 6 account as well. For instructions on purchasing the POD Farm for iLok license and configuration, please see the iLok section in the *Start Here* chapter.

Warranty, Customer Service and Repair Information

Before contacting the Line 6 Customer Service team, please take the time to visit the Line 6 Support site and the searchable Line 6 Knowledgebase system which is often the fastest and easiest way to get answers. There are also several documents posted on the POD Farm Online Help section of the Line 6 web site – please visit the site for the most up to date information on your Line 6 gear and warranty and service information.

What Is...

What are the Amp, Cab and Effect Models? ..... 9•3
What are the Amp Model and Cab Model controls in Panel View? ..... 9•3
What is ASIO® ? ..... 9•4
What is BPM? ..... 9•4
What is the Bypass button? ..... 9•5
What is Chorus? ..... 9•5
What is Comp (Compressor)? ..... 9•6
What is Core Audio® ? ..... 9•6
What is a DAW? ..... 9•6
What is De-Esser? ..... 9•7
What is Delay? ..... 9•7
What is Dual Tone mode? ..... 9•8
What are the Effects? ..... 9•8
What is EQ (4 Band Equalizer)? ..... 9•9
What is a Flanger? ..... 9•9
What are the FX Time/FX Speed controls? ..... 9•10
What is FX X-Over, Lo Cut (on Bass Amps) ..... 9•11
What is Gate? ..... 9•11
What is Host Sync? ..... 9•11
What are Hot Keys (keyboard shortcut assignments)? ..... 9•12
What is an iLok? ..... 9•13
What is Modulation (or Mods)? ..... 9•13
What are Model Packs? ..... 9•14
What is Parameter Automation? ..... 9•14
What are the Pre and Post buttons? ..... 9•17
What is a Preferred Audio Device? ..... 9•17
What is Re-Amping ..... 9•18
What is a Record Send? ..... 9•18
What is the Reference control in the Tuner? ..... 9•19
What is a Rotary Drum + Horn? ..... 9•19
What is Reverb (Verb)? ..... 9•20
What are Sends? ..... 9•20
What is the Signal Flow View? ..... 9•21
What is a Sound Card? ..... 9•22
What is Tap Tempo? ..... 9•22
What is ToneDirect™ Monitoring? ..... 9•22
What is a Tone Preset? ..... 9•23

What is Tremolo?..... 9•23
What is a USB hub?..... 9•23
What is Variax®?..... 9•23
What is Wah?..... 9•24
What is Windows® 64 Bit?..... 9•24

What are the Amp, Cab and Effect Models?

Line 6 pioneered the use of modeling technology for guitarists with the world's first modeling guitar amp. Since then, all Line 6's products have included Models developed through extensive, meticulous studies of guitar, bass and pro audio equipment heralded for its classic tone qualities.

To create a Model, we first locate an absolute mint version of a particular piece of equipment, with that special sound quality that makes it a truly remarkable guitar sound machine. We lock ourselves away in the Line 6 labs and sound studios to study this piece of classic equipment in exhaustive detail. We play guitars through it, listen to it, measure, write software, and then play and listen some more as we carefully craft a software Model that captures the signature qualities of the equipment being studied.

The resulting Model is designed to emulate the controls and sound qualities of the original equipment studied, including the beloved quirks and unruly qualities that made the original equipment classic in the first place. Each model is painstakingly perfected until it becomes an organic, living thing with guitar tone pumping through its veins. And when they're finally ready, we unleash these software Models in revolutionary new products like POD Farm.

Of course, as we're studying all that classic equipment, we're bound to come up with an idea or two for something that classic equipment can't do. When we do, you end up with something like the Line 6 Insane Amp Model—with as much paint-peeling high gain as a distortion box, but the well defined, love-to-play-it quality of a truly world class guitar amplifier.

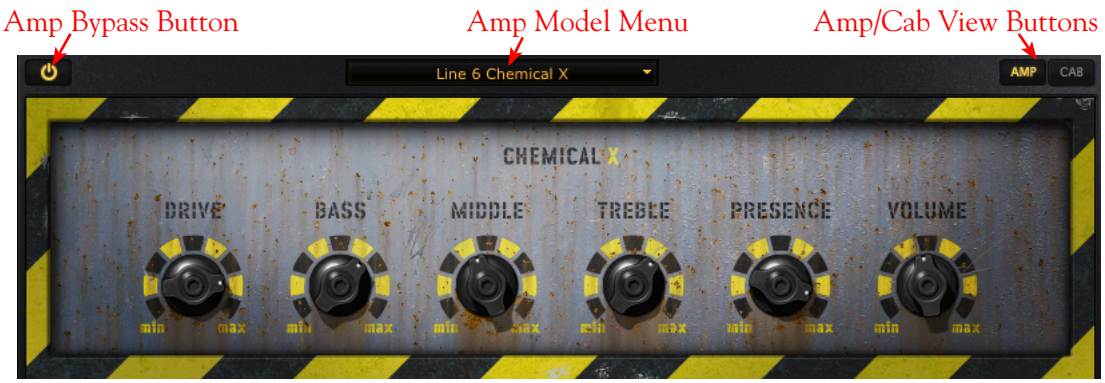
The particular Models that power POD Farm were each originally developed for Line 6's revolutionary POD X3 and PODxt products, which has now transformed the way that guitar is recorded in the world's greatest studios, for countless platinum recordings. Each one represents a particular amplifier, cabinet or type of effect that has become a standard in the guitar world. Together, they deliver a range of sound that allows you and POD Farm to achieve the signature sounds of countless classic recordings.

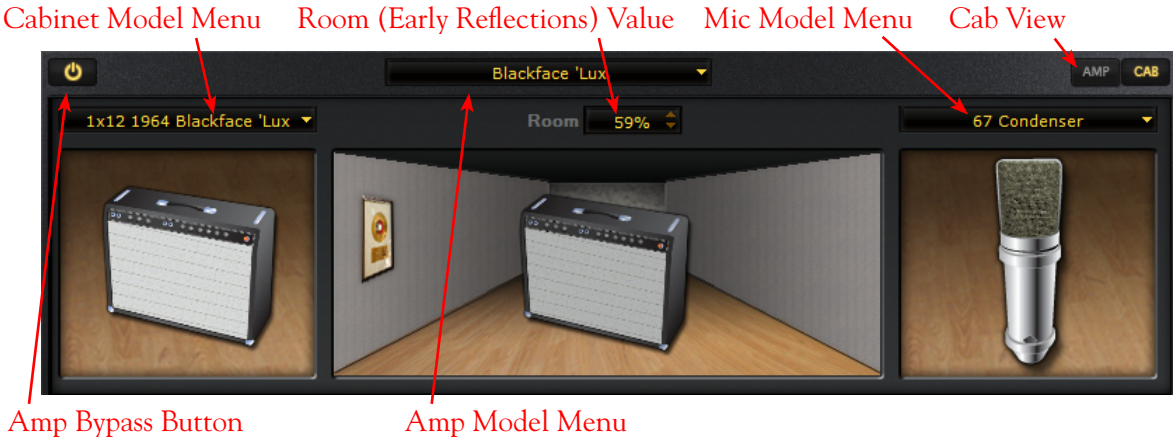
Check out the Model Gallery section to see exactly what gear Line 6 used to capture these classic Amp, Cab and Effects models!

▲ Return to What Is Topics

What are the Amp Model and Cab Model controls in Panel View?

When the Panel View button is selected at the top left of POD Farm, and you click on a guitar amp, bass amp, or preamp model within the Signal Flow View, the amp's "Edit Panel" is displayed in the Panel view. This provides access to all the amp's controls, as well as the speaker cabinet, mic and "Room" parameter via the Amp/Cab View buttons.





These controls are covered in detail in the Panel View section.

▲ Return to What Is Topics

What is ASIO®?

ASIO® is a protocol for computer audio that allows audio software to communicate with audio hardware. It is a feature available on many recording programs, which use ASIO® to communicate with a sound card or other audio device. Line 6 POD Studio, TonePort, GuitarPort, POD X3 and PODxt devices all come with ASIO® drivers for Windows® - these drivers are installed when you run the POD Farm application installer, or can be downloaded individually from the Line 6 Support - Software Downloads page.

ASIO® was designed with the assumption that a single sound card would provide input and output to your audio software application. When you choose set your audio software to use the ASIO driver for your Line 6 device, it will act as that single sound card. Your guitar (or whatever you are plugging into your Line 6 hardware's input) will feed into your computer through your Line 6 hardware, and your audio software will play back through this hardware's outputs, and not through other sound cards' outputs on your computer.

ASIO® also provides better performance on Windows® systems since it allows the input signal that is fed into the sound card travel through the computer, your audio software, and back out the sound card outputs in a very short amount of time. This is what is referred to as "low latency" operation. Please see your Windows® recording program's instructions for details on ASIO® operation.

Note - Line 6 hardware utilizes ASIO® drivers for Windows® systems only. For Mac® computers, Line 6 hardware uses the Core Audio driver, which also offers low latency operation, and is the driver format compatible with most popular Mac® audio software.

▲ Return to What Is Topics

What is BPM?

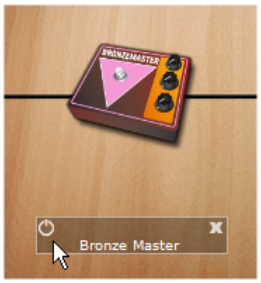
BPM stands for "Beats Per Minute", which is the common unit of measure for musical tempo. POD Farm offers a BPM option which allows you to enter in a specific tempo for Delay and Modulation effects to optionally "sync" to, thus allowing your echo repeats and swishy chorus or flanger be in time

with your music. Also see the related Host Sync & Tap Tempo options in the Plug-In chapter.

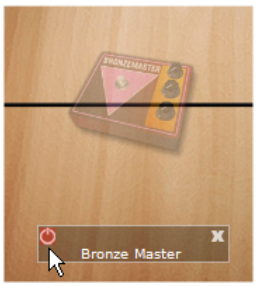
▲ Return to What Is Topics

What is the Bypass button?

All amp & effects models include their own "bypass" button on then, which you'll see whenever you hover your mouse over a model within the Signal Path View. Engaging the Bypass button turns the amp/effect model's processing "off", yet still allows the signal to pass through it unprocessed.



Effect Bypass button



Effect in Bypassed state

Note that you'll also see a bypass button for each model at the top left of its Edit Panel is displayed in the Panel View, which toggles this same function on/off.

▲ Return to What Is Topics

What is Chorus?

Chorus is one of the several "Mods" (modulation) category effects in POD Farm. Chorus, like all "modulation effects", add a very short delayed repeat to the original signal, and then "modulates" the pitch of the delayed signal using an oscillator. The Depth knob controls the intensity of the oscillation, while the Speed controls its rate. Chorus is generally used to give a "lush" or "swimmy" sound to guitar. Andy Summers of the Police, for instance, made chorus an important part of his signature sound. Some effects are modeled after classic gear described in the Model Gallery.

▲ Return to What Is Topics

What is Comp (Compressor)?

Comp, which is an abbreviation for Compressor, is one of the POD Farm Effects. Compressors even out audio signals by reducing the volume of the loudest sounds to better match the volume of quieter sounds. You can use subtle compression to make your guitar playing sound more even, or drastic compression for dramatically increased sustain and a very consistent level. Compression is also extremely useful for vocals to even out the dynamics and allow them to be turned up and prominent in the musical mix.

The POD Farm Dynamics category also includes one or more other types of Compressors (depending on the Line 6 device and Add-Ons you own), each with their own slightly different flavor. These can also be positioned "Pre" (before) the amp processing, which can give a different kind of sound than the dedicated Comp effect which always runs "Post" (after) the amp processing. Some effects are modeled after classic gear described in the Model Gallery.

▲ Return to What Is Topics

What is Core Audio®?

Core Audio® is a Mac® protocol for computer audio that allows audio software to communicate with audio hardware. Most all popular Mac® audio recording programs now utilize Core Audio to communicate with a sound card or other audio device. Line 6 POD Studio, TonePort, GuitarPort, POD X3 and PODxt devices come with Core Audio drivers - these drivers are installed when you run the POD Farm application installer, or can be downloaded individually from the Line 6 Support - Software Downloads page.

Core Audio provides excellent performance on Mac® systems since it allows the input signal that is fed into the sound card travel through the computer, your audio software, and back out the sound card outputs in a very short amount of time. This is what is referred to as "low latency" operation. Please see your Mac® recording software's instructions for details on Core Audio operation.

▲ Return to What Is Topics

What is a DAW?

DAW is an acronym used by audio geek types to refer to a "Digital Audio Workstation" - which is really a fancy term for any Windows® or Mac® computer system that is primarily configured for audio recording & editing. With today's fast CPU chips, fast hard drives and plentiful RAM, most any computer is up to the task of some serious audio recording right out of the box. The primary components you need are a good quality sound card (or "audio interface") such as any Line 6 USB device, and a capable audio/MIDI recording & editing software, such as Steinberg® Cubase® or Nuendo®, Digidesign Pro Tools® LE, Cakewalk® SONAR®, Ableton Live® or Apple® Logic® or GarageBand®. These software applications vary in features, complexity and price, so there is certainly one out there just right for you

(talent not included). POD Farm can be a key element for any DAW, since it offers a huge array of pro quality tones, Plug-In support for most any major DAW software, and great ease-of-use!

▲ Return to What Is Topics

What is De-Esser?

A de-esser is an audio tool designed to reduce sibilance (Sss and Shh sounds) from vocals. It does this by "listening" for audio energy focused at a selected FREQUENCY (the frequency where the objectionable part of the Sss and Shh sounds are occurring). When it hears high level audio at and around this frequency, it quickly ducks the volume by the AMOUNT you choose, effectively reducing the volume of Sss and Ssh sounds. POD Farm offers two - a "Female" and a "Male" De-Esser, each for use with vocalists of respective gender.

To use the De-Esser appropriately, try adding the POD Farm Plug-In to a test vocal track - if you hear more Sss and Shh sounds that you would like, try also adding the EQ within the Plug-In as well, and bypass the De-Esser for the moment. Set one of the EQ bands to provide a bandpass with a narrow width or Q, and set it to cut quite a bit, maybe something like -20dB. Now set the frequency for that band of EQ to one of the frequency points available from the De-Esser, and play the track, switching back and forth between enabling and bypassing the EQ to hear the results. Try different frequencies until you find the one that seems to have the most effect on the Sss and Shh sounds, then disable the EQ. Use that frequency setting in POD Farm's De-Esser and while playing, adjust the AMOUNT knob to where it sounds best. If all has gone well, you should hear that your Sss and Ssh sounds are being reduced, yet the overall vocal sound is minimally affected.

What is Delay?

Delays is one of the categories of POD Farm Effects, and you'll find several types within POD Farm's Delays menu. A Delay effect adds a delayed echo of your guitar. A short delay time and low feedback setting will give you a classic "slapback" delay (great for that Rockabilly thing). Longer delay TIME gives you a distinctly separate echo, and a higher FEEDBACK setting increases the number of echoes. You can also utilize the SYNC button when using the POD Farm Plug-In Host Sync feature to have your delay repeats follow along to the tempo set in your DAW software project (a little U2 inspiration,

perhaps?) Please see the details covering the Host Sync and FX Time/FX Speed options in the Plug-In chapter. Some Delay effects are modeled after classic gear described in the Model Gallery.

▲ Return to What Is Topics

What is Dual Tone mode?

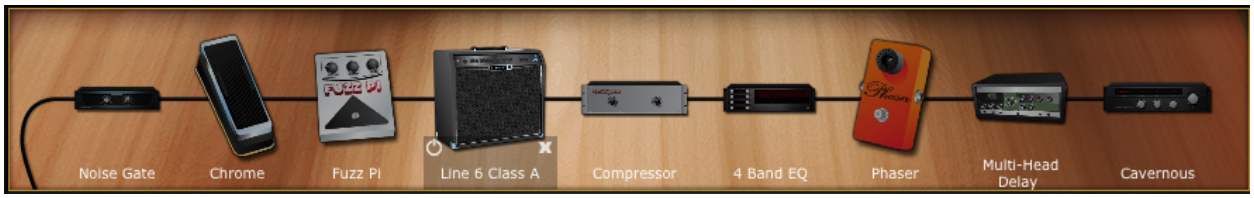
One of POD Farm's most powerful features is the ability to process not one, but two completely independent signal paths! This allows you apply POD Farm Plug-In on one guitar track, for example, and have it run through two separate amps, cabs - each with their own sets of effects! You can toggle from Single Tone mode to Dual Tone mode via the Dual button on the Main Control Bar. When in Dual Tone mode, you'll see two signal paths within the Signal Flow View, providing access to all components of both Tone 1 and Tone 2. Please see the section covering Dual Tone operation in the How To chapter. The POD Farm Plug-In chapter also covers several scenarios for using Dual Tone mode.

The Dual Tone button on the Main Control Bar

Note - If you own a POD X3, you probably want to read up on the POD X3 Dual Tone concept, covering it's own, internal Dual Tone processing capabilities - please check out your POD X3 Pilot's Handbook.

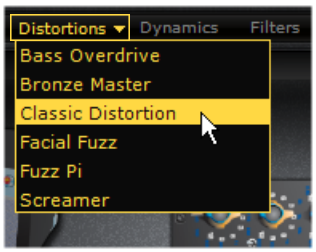
▲ Return to What Is Topics

What are the Effects?



POD Farm includes eleven category menus of Effects in the Gear View Panel - Distortions, Dynamics, Filters, Mods, Delays, Reverbs, Wahs, Gate, Comp, and EQ. Within these menus lie a vast arsenal of vintage and modern effects just waiting for you to use on audio tracks of all types! When you load a Tone Preset in POD Farm, the Effects will recall the settings saved for that Tone.

In Gear View, click on any effect category to show its effects in the spinning "carousel" display. Or, click at the right of any effect category name at the top of the Gear View to choose a model directly from the menu. Then you can simply click on and drag any effect directly into the Tone 1 or Tone 2 signal path below. Please see the Gear View section for more details.

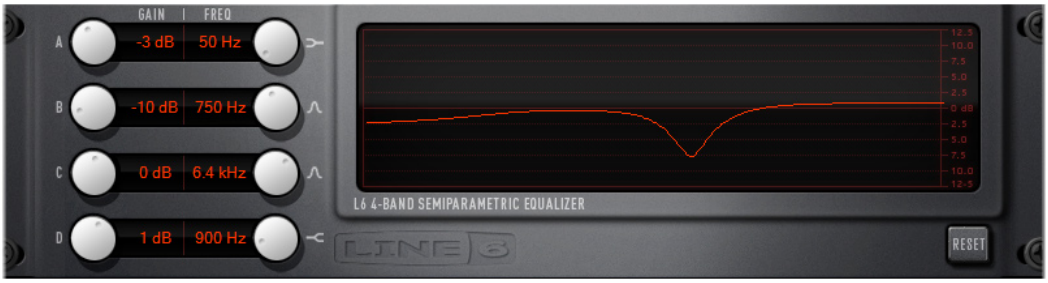


Selecting an effect model directly from the category menu in Gear View

Many of the effects are modeled after classic gear described in the Model Gallery.

▲ Return to What Is Topics

What is EQ (4 Band Equalizer)?



EQ, which is an abbreviation for Equalizer or equalization, is one of the POD Farm Effects. Equalizers add or remove any range of audio frequencies from bass to treble, offering a number of "bands" or graphical controls to individually boost or cut specific frequency ranges. POD Farm offers a 4 Band "Semi-Parametric" style EQ. The 4 Band EQ is configured as a "Post" effect – that is, it comes after both the Amp and the Compressor in your signal flow.

▲ Return to What Is Topics

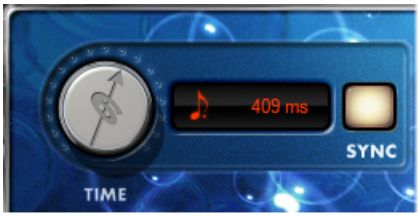
What is a Flanger?

Flanger is one of the POD Farm Modulation effects (found in the Mods menu in Gear View). The Flanger's sound is most famously known as the "jet-plane" whoosh effect of several classic 70s recordings. It can also be used to give a "swooshy" or "swept" sound to guitar, or just to create a "bigger" sound. Eddie Van Halen, for instance, used flanger effects as an important part of his signature sound on many classic Van Halen recordings. Adjust the DEPTH higher for a more intense sweep, and adjust the

SPEED from a slow swoosh to an alien warble. As with most Modulation effects, FX Speed controls also allow you to "sync" to your tempo using POD Farm Plug-In Host Sync feature - please see What are the FX Time/FX Speed Controls? and the related tempo options in the Plug-In chapter for more details. Some Modulation effects are modeled after classic gear, as described in the Model Gallery.

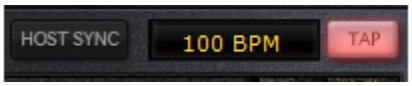
▲ Return to What Is Topics

What are the FX Time/FX Speed controls?



Most POD Farm's Delay and Modulation Effects allow you to set their time/speed using the set of FX TIME controls (found in Delay effects) or FX SPEED controls (found in Mod effects). With the SYNC button off, you can use the Time or Speed knob to set whatever rate you like. Or, double click directly in the numerical field and type in a specific value.

Additionally, you can turn the SYNC button to ON, which changes the function of the Time/Speed knob so that it sets configures to a note value division of the POD Farm Host Sync or BPM/Tap tempo, which is located at the top right of the effects Edit Panel in the Panel View.



The POD Farm Plug-In Host Sync - BPM/Tap Tempo controls

With the Host Sync option on*, POD Farm Plug-In's tempo value follows the tempo of the current host software project. With Host Sync off, POD Farm's tempo is set either by dragging the BPM number up/down, or by using the Tap Tempo button. To use the Tap Tempo button, just click several times at a steady beat directly on the Tap button - you'll see the Tap button blink to indicate the tempo, as well as the BPM value displayed in the field.

***Note that when in POD Farm Standalone mode, you'll see only the BPM & Tap Tempo options (since obviously there is no "Host" application tempo to follow!)**

For example, with a moderate BPM set in POD Farm (such as 120 BPM or so), turn FX Time/FX Speed SYNC button ON and set the Time/Speed knob to a quarter note setting. POD Farm's Delay and/or Mod Effect as it pulses in quarter note time to match the 120 BPM tempo. You can also choose other notes values — U2's guitarist, The Edge, is fond of using dotted-eighth note delays.

Please also see the in the Plug-In chapter for more details on using the POD Farm tempo options.

▲ Return to What Is Topics

What is FX X-Over, Lo Cut (on Bass Amps)

The **FX X-Over, Lo Cut** knob (a clever abbreviation for Effects Crossover, Low Cut) is found on all Bass Amps and is designed to reduce the low frequencies of Delay, Modulation and Reverb effects' "wet" signals to alleviate the "muddiness" that can sometimes occur when used on bass guitar. Turn the Lo Cut knob clockwise to select a frequency range from 25Hz to 800Hz. The portion of the signal below the frequency you choose will not have the effect applied to it. Note that this Lo Cut feature is not applied to your normal "dry" signal at all, therefore, if you do not have any Delay, Mod or Reverb effect active, then you'll hear no change in your Tone whatsoever.

What is Gate?

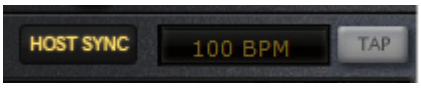
The **Gate** effect included in POD Farm is designed to reduce the noise that your guitar or bass makes when you are not playing. You can think of it as a gate that opens to let your guitar sound through when you play, and closes when you stop playing to shut out the low level noise you would otherwise hear after you stop playing.

The Gate works by detecting the input level coming into POD Farm Plug-In (or, coming into the assigned Line 6 device input when running in Standalone operation). When the input level is below the level set for the gate's Threshold knob, the gate will close at the speed set by the Gate's Decay knob, and silence the signal. When the input level is above the threshold, the gate will open to let the full signal through, unaffected. Turning the Threshold knob clockwise increases the aggressiveness of the gate in its effort to cut off sound. The idea is to set the threshold low enough so that it doesn't cut off the signal the input level decays (such as on sustained notes or ends of vocal phrases), but high enough so that low level noise doesn't keep the gate open.

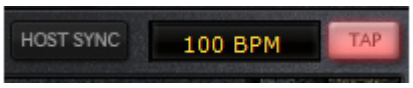
▲ Return to What Is Topics

What is Host Sync?

For most Delay and modulation effects in POD Farm, you'll see the **Host Sync - BPM/Tap Tempo** controls at the top right of the Edit Panel.



Host Sync On



Host Sync Off

When the **Host Sync** button is activated, this sets the POD Farm Plug-In tempo to follow the current project tempo of the VST/AU/RTAS host software. You can then utilize the FX Time/FX Speed - Sync On/Off button found in most Delay and Modulation effects' Edit Panels to follow this Host tempo.

***Note that when in POD Farm Standalone mode, you'll see only the BPM & Tap Tempo options (since obviously there is no "Host" application tempo to follow!)**

Please see What are the FX Time/FX Speed Controls? and the related tempo options in the Plug-In chapter for more details.

▲ Return to What Is Topics

What are Hot Keys (keyboard shortcut assignments)?

What Hot Keys are available in POD Farm? You can type on your computer's keyboard to activate various POD Farm functions. These Hot Keys are available in POD Farm Standalone Operation only:

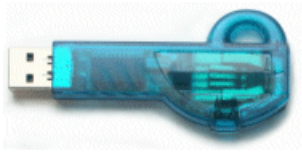
Hot Key Assignments		
Command - Action	**Windows®**	**Mac®**
Main Menu Commands		
File-Open	Ctrl + O	⌘ O
File-Tone-As	Ctrl + S	⌘ S
File-Tone-Save As...	Ctrl + Shift + S	⇧⌘ S
File-Tone Info...	Ctrl + I	⌘ I
File-Tone-Recent	Ctrl + [0 - 9]	⌘ [0 - 9]
Help-Open Help	F1	⌘ ?
File-Tone-Open (B)	Ctrl + Alt + O	⌥ ⌘ O
File-Tone-Save (B)	Ctrl + Alt + S	⌥ ⌘ S
File-Tone-Save As (B)	Ctrl + Alt + Shift + S	⌥⇧⌘ S
File-Tone-Info (B)	Ctrl + Alt + I	⌥ ⌘ I
File-Tone-Recent (B)	Ctrl + Alt + [0 - 9]	⌥ ⌘ [0 - 9]
POD Farm-Preferences...		⌘ ,
POD Farm-Hide POD Farm		⌘ H
POD Farm-Hide Others		⇧⌘ H
POD Farm-Quit POD Farm	Alt + F4	⌘ Q
Window-Minimize	WINKEY + M	⌘ M

Hot Key Assignments		
Command - Action	**Windows®**	**Mac®**
Menus (After selecting item in menu...)		
Next Item	Down or Right Arrow	Down or Right Arrow
Previous Item	Up or Left Arrow	Up or Left Arrow
Knobs (After selecting knob...)		
Single Step Up	Up or Right Arrow	Up or Right Arrow
Single Step Down	Down or Left Arrow	Down or Left Arrow

▲ Return to What Is Topics

What is an iLok?

The iLok is a proprietary USB hardware dongle that holds licenses for software protected by PACE Anti-Piracy's Interlok® system.

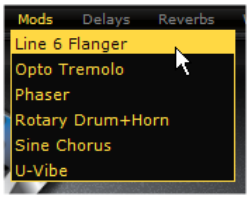


The iLok USB Smart Key

If you own an iLok and purchase the POD Farm Plug-In for iLok, you can use the iLok USB key to store your POD Farm Plug-In license, as well as any other Mac® and Windows® iLok-enabled software licenses, all on the one iLok USB key. The iLok is portable, and allows you to run POD Farm Plug-In on any computer. It is also easy to manage all your iLok software licenses with iLok.com - where you can set up a secure account, view all licenses on your iLok key, take delivery of new licenses, and even move them between multiple iLok keys! Please see the POD Farm Plug-In for iLok section in the *Start Here* chapter for more info.

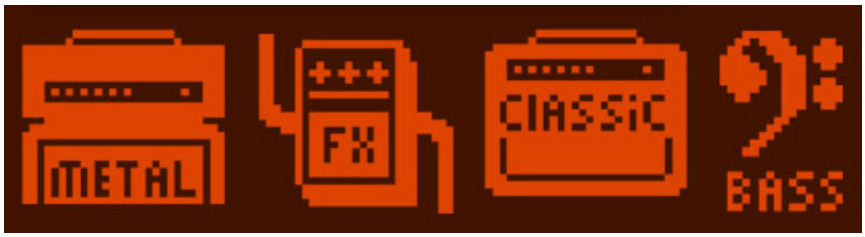
▲ Return to What Is Topics

What is Modulation (or Mods)?



Modulation (or abbreviated as Mods), is one of POD Farm's Effects categories. The Modulation effects menu s found in the Gear View Panel, and lists effects that incorporate pitch and/or volume modulation, such as Chorus, Flanger, Tremolo, etc. Many modulation effects are based on classics, as described in the Model Gallery.

What are Model Packs?



Model Packs are optional Add-Ons that you can purchase for your POD Studio, TonePort, GuitarPort and PODxt device, to expand its set of amp and/or effects model set. When you add Model Packs to your Line 6 device, the extra models are available for both POD Farm in Standalone operation and POD Farm Plug-In!

- The **Metal Shop** pack contains 18 bone crushing high gain amp models.
- The **Classic Collection** pack contains 18 vintage amp models.
- The **FX Junkie** contains 17 sinister stomps, 13 mind bending mods, and 5 dreamy delays. (POD Studio UX1, UX2 and PODxt Live units already includes all models in the FX Junkie).
- The **Power Pack** expands a Pod Studio/TonePort/GuitarPort's amp, stomp, mod, delay, and verb collection to that of a PODxt. (PODxt's already include all models in the Power Pack).
- The **Bass Expansion** Model pack delivers 28 bass amp and 22 bass cab models all paired with the perfect mic selections.

POD X3 Owners: Your POD X3 already includes all the above Model Packs! But don't put your wallet away just yet, there are still some other Add-Ons you can purchase via Line 6 Monkey.

Just connect your Line 6 device to your computer and launch Line 6 Monkey – the Optional Add-Ons tab will show you which Model Packs and other goodies are just a few clicks away (well, a few clicks and a credit card number anyway). For more info, please check out the Model Pack Handbooks.

▲ Return to What Is Topics

What is Parameter Automation?

Most audio plug-ins are "automatable" from within your audio host software - meaning, adjustments of the Plug-In parameters (e.g. - wah pedal position, delay mix level, stomp on/off, etc.) can either recorded in real-time by the host software, or manually adjusted over time with editable envelopes right on the track where the Plug-In is inserted. All major DAW host applications, such as Steinberg Cubase®, Digidesign Pro Tools®, and Cakewalk SONAR®, provide plug-in parameter automation capabilities, typically on each audio track as well as on aux. bus channels. Each host software offers automation options slightly differently, so it is recommended you consult your host software's documentation for specific instructions. Also check out the additional documentation on the POD Farm Online Help site for working with POD Farm Plug-In and automation!

In all host audio software, you'll be able to access a menu of POD Farm Plug-In's parameters so that you can choose exactly which Amp and Effects models' parameter(s) you want to automate. POD Farm Plug-In presents its list of parameters with their names in abbreviated form in order to accommodate length limitations of the host software. For example, "1 Wah-Pos" and "2 Wah-Pos" are

the abbreviated names that appear in the host automation menu for the Tone 1 Wah Position and the Tone 2 Wah Position parameters, respectively. To follow is a table showing the abbreviated Parameter Command, as it appears in your host software, and a Description for the parameter's function. (Note that in your host software you'll see two of each command, preceded by a "1" or "2" designating Tone 1 versus Tone 2)...

Automation Parameter Command Descriptions	
Parameter Command	**Description**
Amp -Type	Guitar/Bass Amp/Preamp - Model Select
Amp/Pre-1	Guitar/Bass Amp - Drive, Preamp - Parameter #1
Amp/Pre-2	Guitar/Bass Amp - Bass, Preamp - Parameter #2
Amp/Pre-3	Guitar Amp-Mid, Bass Amp-Low Mid, Mid, Preamp - Parameter #3
Amp/Pre-4	Guitar Amp-Treble, Bass Amp-Hi Mid, Mid, Preamp - Parameter 4
Amp/Pre-5	Guitar Amp - Presence, Bass Amp-Treble, Mid, Preamp - Parameter #4
Amp/Pre-Vol	Guitar/Bass Amp/Preamp - Volume
Pre-6	Preamp - Parameter #6
Pre-7	Preamp - Parameter #7
Pre-8	Preamp - Parameter #8
Pre-9	Preamp - Parameter #9
Pre-10	Preamp - Parameter #10
Pre-11	Preamp - Parameter #11
BassAmp-DILvl	Bass Amp-DI Level
BassAmp-DIDly	Bass Amp-DI Delay
BassAmp-Xover	Bass Amp FX Crossover
Cab-Type	Guitar/Bass Amp - Cab Model Select
Mic-Type	Guitar/Bass Amp - Mic Model Select
Cab-Room	Guitar/Bass Amp - Room (Early Reflections)
Gate-On/Off	Gate - Bypass On/Off
Gate-Thresh	Gate Threshold
Gate-Decay	Gate - Decay
Comp-On/Off	Compressor - Bypass On/Off
Comp-Thresh	Compressor - Threshold
Comp-Gain	Compressor - Gain
EQ-On/Off	EQ - Bypass On/Off
EQ-Freq1	EQ - Frequency #1
EQ-Gain1	EQ - Gain #1
EQ-Freq2	EQ - Frequency #2
EQ-Gain2	EQ - Gain #2
EQ-Freq3	EQ - Frequency #3
EQ-Gain3	EQ - Gain #3
EQ-Freq4	EQ - Frequency #4

Automation Parameter Command Descriptions	
Parameter Command	**Description**
EQ-Gain4	EQ - Gain #4
Wah-Type	Wah - Model Select
Wah-On/Off	Wah - Bypass On/Off
Dst/Dyn/Flt-Type	Stomp Category Effect (Distortion/Dynamics/Filter) - Model Select
Dst/Dyn/Flt-On/Off	Stomp Category Effect (Distortion/Dynamics/Filter) - Bypass On/Off
Dst/Dyn/Flt-1	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #1
Dst/Dyn/Flt-2	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #2
Dst/Dyn/Flt-3	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #3
Dst/Dyn/Flt-4	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #4
Dst/Dyn/Flt-5	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #5
Mod-Type	Modulation Category Effect - Model Select
Mod-Enable	Modulation Category Effect - Bypass On/Off
Mod-Pre/Post	Modulation Category Effect - Pre/Post Position toggle
Mod-Speed	Modulation Category Effect - Speed
Mod-Note	Modulation Category Effect - Tempo Note Division
Mod-1	Modulation Category Effect - Parameter #1
Mod-2	Modulation Category Effect - Parameter #2
Mod-3	Modulation Category Effect - Parameter #3
Mod-4	Modulation Category Effect - Parameter #4
Mod-Mix	Modulation Category Effect - Wet/Dry Mix
Dly-Type	Delay Category Effect - Model Select
Dly-On/Off	Delay Category Effect - Bypass On/Off
Dly-Pre/Post	Delay Category Effect - Pre/Post Position toggle
Dly-Time	Delay Category Effect - Delay Time
Dly-Note	Delay Category Effect - Tempo Note Division
Dly-1	Delay Category Effect - Parameter #1
Dly-2	Delay Category Effect - Parameter #2
Dly-3	Delay Category Effect - Parameter #3
Dly-4	Delay Category Effect - Parameter #4
Dly-Mix	Delay Category Effect - Wet/Dry Mix
Vrb-Type	Reverb Category Effect - Model Select
Vrb-On/Off	Reverb Category Effect - Bypass On/Off
Vrb-Pre/Post	Reverb Category Effect - Pre/Post Position
Vrb-1	Reverb Category Effect - Parameter #1
Vrb-2	Reverb Category Effect - Parameter #2
Vrb-3	Reverb Category Effect - Parameter #3
Vrb-Mix	Reverb Category Effect - Wet/Dry Mix
Amp-On/Off	Amp/Preamp - Bypass On/Off

Automation Parameter Command Descriptions	
Parameter Command	**Description**
Cab-On/Off	Cabinet - Bypass On/Off
Dst/Dyn/Flt-6	Distortion/Dynamics/Filter Category Effect - Parameter #6
Dst/Dyn/Flt-Pre/Post	Distortion/Dynamics/Filter Category Effect - Pre / Post Position
Sys-Tempo	Plug-In "Master" System Tempo Value
Sys-Out Level	Tone Output Knob
Sys-Out Balance	Tone Pan Knob

▲ Return to What Is Topics

What are the Pre and Post buttons?

The Mod, Delay and Reverb effects include a Pre/Post switch, which is found at the top right of the effect's Edit Panel. This switch allows the effect to be positioned **Pre** (before the amp/cab/mic or Preamp processing) or **Post** (after the amp/cab/mic or Preamp). As you click the pre/post switches of these effects, you'll see all the position of the effect changed within the Signal Flow View. Note that it is also possible to click and drag on any one of these effects directly within the Signal Flow View as well to move them between Pre or Post positions.

What is a Preferred Audio Device?

Windows® calls the device it uses to play system sounds the Preferred Audio Device. You can choose to make your Line 6 device your preferred audio device, and then Windows® will route all sounds that your computer makes through POD Farm and to the Line 6 hardware via the USB cable.

Your Line 6 USB audio device is one of the best-sounding USB bus-powered devices in the world, so if you do use it as your preferred audio device, you'll get no-compromise sound quality. However, on some systems you will lose some sound capabilities if your Line 6 device is the preferred audio device:

- If your sound card provides surround sound via multiple speakers, this would also be a feature that you would lose by making your Line 6 hardware your preferred audio device.
- MIDI File Playback - Some sound cards also have synthesizer chips onboard that some programs such as Windows® Media Player® uses to be able to play MIDI files, and some games require it for their MIDI sound playback as well. Therefore, MIDI playback sounds might also not be available to you if you were using your Line 6 device as the preferred audio device. If your sound card has one of these, you could get around this by connecting the audio output from your computer to the Monitor In jack on the back of your Line 6 device. Another trick to retain synth functionality for MIDI file playback is to go to START > Control Panel > Sound > Audio tab > and set MIDI music playback to "Microsoft GS Wavetable SW Synth" which will play out the Preferred Audio Device.

- Some older computers have the audio output of their internal CD drive connected to the internal sound card via a direct analog connection, so the audio from the CD drive is never "seen" by the computer as the CD plays. If your computer is set up this way, making your Line 6 device your preferred audio device would mean you could not use the computer's CD to play audio CDs via Windows Media Player or other programs. However, you do sometimes get an alternative to enable digital playback of the CD. This can be accessed on some Windows® systems by right clicking on the "My Computer" icon on your desktop and choosing Properties. You will then see a tab named Device Manager. Select your CD here and navigate to an option to enable digital audio playback of the CD (if this option is provided), and you will now be able to playback audio from your computer's CD drive in any program, and hear it coming out of your Line 6 device. If your CD doesn't support digital playback, you could also get around this by connecting the audio output from your computer to the Monitor In (or Aux In) jack of your Line 6 device.

▲ Return to What Is Topics

What is Re-Amping

Re-amping is the process by which you can record a completely dry unprocessed signal to your digital recorder/computer, while monitoring an amp/fx processed tone, and then route the recorded dry audio back through an amp to apply this sound on the track later. The PODxt family of products features digital re-amping thru the USB output, allowing you to basically record dry audio and then later on run the audio back through PODxt to apply your desired Tone to it. This process is covered in detail in the PODxt Audio Signal Routing section of the Hardware chapter.

Note that for all Line 6 USB, including PODxt devices, you can alternatively purchase and use the **POD Farm Plug-In** Add-On to provide the same "non-destructive" benefits within your recording software! Please check out the POD Farm Plug-In chapter, or the Line 6 Online Store for more info.

▲ Return to What Is Topics

What is a Record Send?

A Record Send is a signal routing mechanism utilized in audio hardware and software mixing systems which allow specific input signals to be mixed together or processed and then made available to the recording inputs in your audio recording software. You can think of a Send as a "virtual" audio cable that carries a signal between your audio hardware device, POD Farm and other applications.

All Line 6 hardware offers a number of Record Sends, which are what appear in your DAW software as audio inputs and outputs. These Line 6 device Record Sends carry either the unprocessed signal that you input into your Line 6 device, unless you have POD Farm running in Standalone operation.*

When running POD Farm in Standalone Operation, you can use the Record Sends' Source selectors in the Mixer View to set the type of signal that is fed to Record Sends 1-2 and 3-4 (Processed, Semi-Processed or Dry), as well as set the output levels.

The Record Send controls in POD Farm, Standalone Operation

For details about the Record Sends and options offered for your specific Line 6 device, please see the Hardware chapter, and specifically look for the section covering your Line 6 hardware and for Windows® or Mac® .

***Note - If you have a POD X3 or PODxt device, they offer their own internal options for what to route out their Record Sends (Unprocessed, Semi-Processed or Processed) - these options are found in the Outputs section of the POD onboard settings.**

What is the Reference control in the Tuner?

This control is available within the Tuner View (in POD Farm Standalone operation only). It tells the Tuner what to use as the base tuning reference. 440Hz is the standard reference value for A, and is generally used for tuning reference in most modern music. So, unless you have a particular need to adjust the Tuner's reference (and tune your guitar to match something other than standard), you probably want to stick with the standard 440Hz setting for this control.

▲ Return to What Is Topics

What is a Rotary Drum + Horn?

A **Rotary Drum + Horn** (or rotary speaker) is one of those things that makes you go, "Gee whiz!" when you first hear about it: a speaker is mounted on a rotating motor, and spun around as sound plays through it. A switch allows you to select slow or fast speed for the rotation, and one cool thing about a rotary is the gradual change in sound that you hear as the speaker speeds up or slows down to the new speed. The rotary drum + horn speaker enclosure was originally developed for organ players, but guitar players soon put it to use as well. Effects manufacturers also quickly started making foot pedals that emulated this effect too (check out the POD Farm U-Vibe in the Mod Effects menu for a model of one of these popular effects). Stevie Ray Vaughn and The Beatles were both heavy users of rotary speaker effects for guitar. Toggle the switch between SLOW and FAST spinning effects, and tweak the TONE for darker to brighter sound colors. In actual use, Rotary Drum & Horn units don't mix the "dry" input signal with that coming out of the Drum & Horn enclosure, so turn the MIX all the way up for full effect, but the MIX control can be nice for a little subtle warbling too!

▲ Return to What Is Topics

What is Reverb (Verb)?

Reverb (or sometimes referred to as "verb" in audio engineer-speak), is one of the POD Farm Effects categories. The Reverbs menu in the Gear Panel lets you choose from a number of different models, including Spring Reverb as well as Room, Hall and Plate Reverb types:

- Choose the **Spring Reverb** when you want the kind of classic sound created by spring reverb tanks built into guitar amps, or used for studio processing on classic recordings. This is the place to come, for instance, when you're looking for that signature Surf Music sound of splattering reverb.
- Choose a **Room or Hall Reverb** when you want a polished, modern studio sound. These simulate the sound of your amped guitar echoing in a small or large room, and can be set to subtly enhance the size and polish of your tone, or make it sound like you're playing in a large, resonant chamber.
- Choose a **Plate Reverb** for a more reflective reverberation, reminiscent of some of the famous old recordings. Plate reverb can be excellent for vocals or drums too.

Many of the effects are modeled after classic gear described in the Model Gallery.

▲ Return to What Is Topics

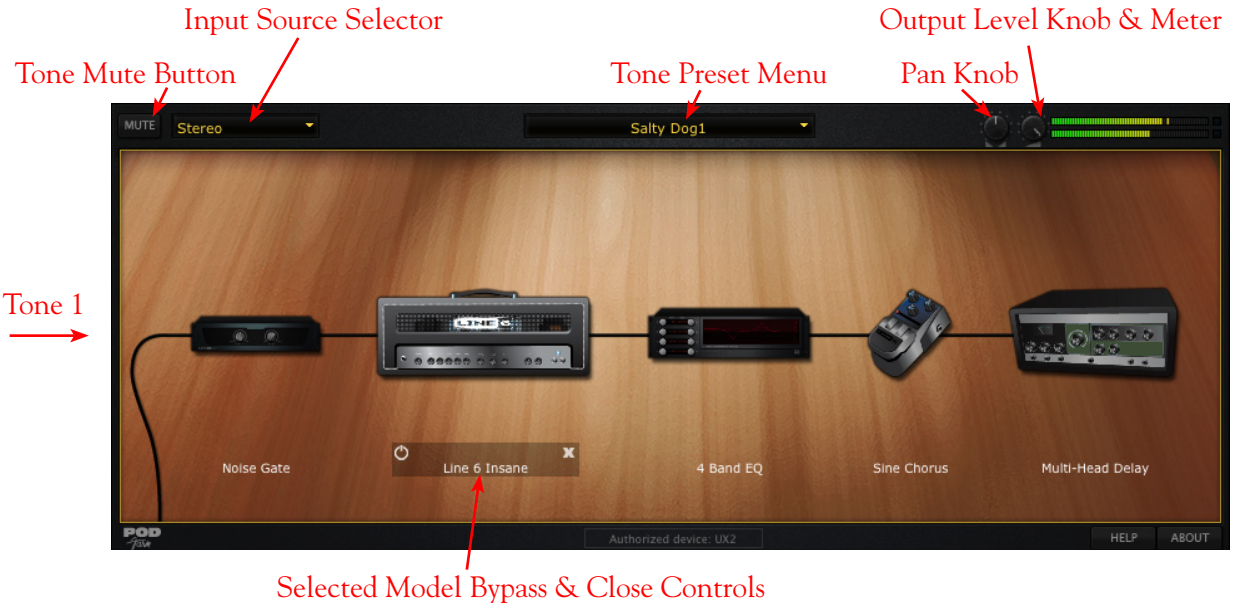
What are Sends?

Sends are also referred to as "Record Sends" - please see the earlier topic, What is a Record Send?

▲ Return to What Is Topics

What is the Signal Flow View?

The bottom of the POD Farm window is the Signal Flow View (SFV) which displays the chain of models making up the current Single or Dual Tone paths. To edit any model's settings, just double-click directly on the model within the SFV and its Edit Panel will be displayed in the upper Panel View window.



Signal Flow View - Single Tone Mode

Signal Flow View - Dual Tone Mode

For descriptions of all the Signal View elements, please see the Signal Flow View section in the Plug-In chapter.

▲ Return to What Is Topics

What is a Sound Card?

A **sound card** is the piece of hardware in (or attached to) your computer that plays back and receives sound into the computer for recording or other uses. The purpose of a sound card is to convert audio from analog to digital (for recording into your computer) and to convert digital audio to analog (to send to speakers so you can hear it). Line 6 POD Studio, TonePort, GuitarPort, POD X3 and PODxt devices all operate as USB sound cards, since they utilize high performance audio drivers and can be accessed by most any audio software on your Mac or Windows computer for quality audio recording and playback. Additional information is provided in the *Recording Setup Guide* on the POD Farm Online Help section of the Line 6 web site.

▲ Return to What Is Topics

What is Tap Tempo?

Please see What are the FX Time/FX Speed controls? earlier in this chapter.

▲ Return to What Is Topics

What is ToneDirect™ Monitoring?

Available within POD Farm when run in Standalone operation, ToneDirect™ Monitoring is a unique feature of your Line 6 hardware which feeds your POD Farm tones directly out the Line 6 hardware's outputs (rather than strictly into your computer software). This provides a separate audio path allowing you to monitor your input signal with the lowest possible latency, for uncompromised feel and responsiveness when recording or jamming. Launch POD Farm in Standalone mode alongside your DAW software and you can dial in whatever Tone you want to monitor your performance with super low latency. By using the POD Farm Mixer View, you can then independently choose what feed to the Record Sends, which go out to your DAW software to be recorded - be it the fully processed Tone you are monitoring, or a "naked", unprocessed tone. Recording an unprocessed tone allows you to utilize the POD Farm Plug-In on the recorded track, and then choose or change your Tone settings at any time in your DAW project! Check out the ToneDirect™ Monitoring section in the Hardware Chapter.

▲ Return to What Is Topics

What is a Tone Preset?

A **Tone Preset** is a saved file on your computer which holds all controls that affect the processed sound applied to POD Farm. This includes Amp, Cab, Mic and Effects models in use, their bypass on/off state, their parameter settings, their display within the POD Farm GUI, the Tone Preset Name, and any text data entered in the Text Info dialog. Note that POD Farm is also capable of creating and saving a Tone preset that contains one or two complete tones.

Tone Presets are stored on your computer as .l6t files and are accessed from either the Presets View, or one of the Tone Preset drop-down menus in the POD Farm GUI. Please see the sections on the Presets View, as well as How To Load and Save Tones.

▲ Return to What Is Topics

What is Tremolo?

Tremolo is another of POD Farm's Modulation Effects, found in the Mods menu in Gear View. Tremolo produces a pulsing sound, and based on that astonishing effect built into yester-year's tube amps. It works by turning the volume of your input down and back up again repeatedly, at the rate set via the SPEED knob. Many of the effects are modeled after classic gear described in the Model Gallery.

What is a USB hub?

A USB hub is a hardware device that can be connected to a computer's "built-in" USB port to expand the number of USB connections to the computer. **However, please note that it is specifically recommended that you always connect your Line 6 device directly into your computer's built-in USB port and not into a USB hub.** USB hubs are known to sometimes cause communication errors for audio devices, which require a nice fast, uninterrupted flow of audio data.

▲ Return to What Is Topics

What is Variax®?

The Line 6 Variax® line of instruments includes the revolutionary modeling electric guitar, acoustic guitar & electric bass that offer the sounds of dozens of classic axes all in one instrument! You can plug your Variax guitar or bass directly into POD X3 Live and POD X3 Pro and process the numerous guitar/bass sounds even further with the all your favorite POD flavors. To get even more out of your Variax, you can also purchase the Variax Workbench software which allows you to dive deeper and tweak pickup, body & control options, alternate tunings, create custom presets and more! Please check out the Line 6 site for more about Variax.

▲ Return to What Is Topics

What is Wah?

Wah is one of POD Farm's Effects, and there are two different Wah models to choose – the Vetta Wah, and the Weeper (or even more Wahs if you own some of the optional Model Packs). These Wahs are designed after classic wah pedals. Use the knob to "sweep" through the pedal range for a "parked wah" sound (much like your favorite Michael Schenker solo). Or, the Wah effect can be controlled via parameter automation in POD Farm Plug-In from your host software for those familiar "whacka, whacka" wah pedal effects.

Many of the effects are modeled after classic gear described in the Model Gallery.

▲ Return to What Is Topics

What is Windows® 64 Bit?

Microsoft offers several "flavors" of the Windows operating system for PC's, and the most common ones for every-day computer folks these days are Windows® XP® and Windows® Vista®. These versions of Windows are "32 bit" operating systems, designed for running most all popular PC hardware and software, including all Line 6 USB hardware and software products. Recently Microsoft also released more powerful 64 bit versions, named Windows® XP® and Vista® "x64", for compatibility with 64 bit PC's. 64 bit PC's are essentially more powerful systems and are likely to be the future platform for computing. One big advantage of 64 bit Windows PC systems is that they can utilize more RAM (32 bit Windows PC's can utilize only up to 3.2 GB of RAM), making them better for running more applications simultaneously, and with better performance.

The good news is that all Line 6 POD Studio, TonePort, GuitarPort. PODxt and POD X3 devices, as well as POD Farm and the POD Farm Plug-In software are compatible with Windows 64 bit systems! All you need to do is install Line 6 POD Farm 1.0 on your Windows® 64 bit system and you are ready to rock. The selection of other 64 bit compatible hardware and software in the marketplace, however, is still rather limited. So before you run out and buy that new 64 bit PC it is a good idea to look to the vendors of the other software and hardware you might want to use to be sure their products are compatible. Check out Microsoft's web site for the latest developments on Windows 64 bit operating systems.

▲ Return to What Is Topics

Online Help & Support

Hungry for more info? We've got plenty of helpful resources just a click away...

- Several additional Help documents covering the latest POD Farm news and support info, product Release Notes and more are available here:

POD Farm Online Help

- For technical support, choose from the many options listed on the Line 6 Support, including the searchable Knowledgebase:

Line 6 Support

- Can't get enough of that Line 6 Gear, or want to check out the latest Add-Ons and accessories? Head on over to the Line 6 Store!

Line 6 Online Store

-Join the Club! Registered Line 6 users are welcome join the All Access club, the place to get:

- Free iTunes® and MP3 Jam Tracks.
- Free loops for GarageBand®, Acid®, Reason® and more.
- Free guitar lessons from LA session pros.
- Free chord and scale practice tools.
- Stay informed of contest and special offers.
- Access to discussion forums, software updates and more.

All Access Club