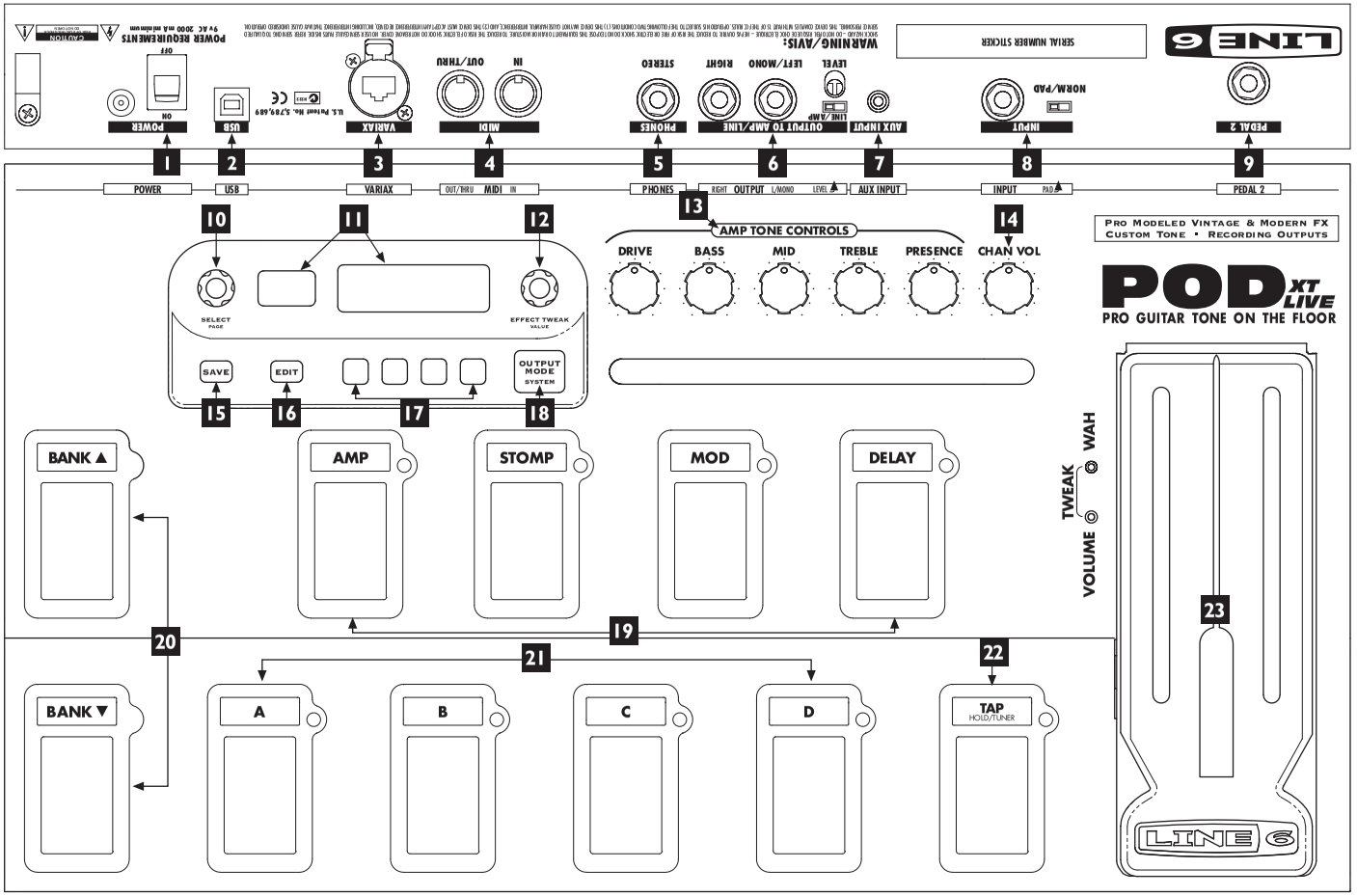
PODXT LIVE PILOT'S HANDBOOK REAR COVER (REDUCED SIZE FOR ELECTROPHONIC VERSION)

CONTROLS REFERENCE



NAVIGATION REFERENCE

SELECT

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

EDIT — EDIT PAGES

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

SAVE — SAVE PAGES

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

OUTPUT MODE SYSTEM — TUNER PAGES

- Tuner
- What are you connecting to?
- Display contrast
- MIDI/Variax
- POD$_{XT}$ Live Software Version

PODXT LIVE PILOT'S HANDBOOK REAR COVER (REDUCED SIZE FOR ELECTROPHONIC VERSION)

EFFECT MODELS

STOMPS	MODEL BASED ON*
FACIAL FUZZ	ARBITER® FUZZ FACE
FUZZ PI	ELECTRO-HARMONIX® BIG MUFF PI®
SCREAMER	IBANEZ® TS 808
CLASSIC DIST	PROCO RAT
OCTAVE FUZZ	OCTAVIA
BLUE COMP	BOSS® CS-1
RED COMP	MXR® DYNA COMP
VETTA COMP	LINE 6® ORIGINAL
AUTO SWELL	LINE 6® ORIGINAL
AUTO WAH	MUTRON III

MODULATIONS	MODEL BASED ON*
SINE CHORUS	LINE 6 ORIGINAL
ANALOG CHORUS	BOSS® CE-1 CHORUS
LINE 6 FLANGER	LINE 6® ORIGINAL
JET FLANGER	ADA FLANGER
PHASER	MXR® PHASE 90
U-VIBE	UNI VIBE
OPTO TREM	FENDER® OPTO
BIAS TREM	VOX® BIAS
ROTARY DRUM & HORN	LESLIE® 145
ROTARY DRUM	FENDER® VIBRATONE®
AUTO PAN	LINE 6® ORIGINAL

DELAYS	MODEL BASED ON*
ANALOG DELAY	BOSS® DM-2
ANALOG W/ MOD	ELECTR-HARMONIX® DELUXE MEMORYMAN
TUBE ECHO	MAESTRO® EP-1 ECHOPLEX
MULTI-HEAD	ROLAND® SPACE ECHO
SWEEP ECHO	LINE 6® ORIGINAL
DIGITAL DELAY	LINE 6® ORIGINAL
STEREO DELAY	LINE 6® ORIGINAL
PING PONG	LINE 6® ORIGINAL
REVERSE	LINE 6® ORIGINAL

REVERBS

LUX SPRING	SMALL ROOM	DARK HALL	RICH CHAMBER	SLAP PLATE
STD SPRING	TILED ROOM	MEDIUM HALL	CHAMBER	VINTAGE PLATE
KING SPRING	BRITE ROOM	LARGE HALL	CAVERNOUS	LARGE PLATE

AMP MODELS

#	AMP MODEL	MODEL BASED ON*
0	BYPASS	(Bypasses the Amp Model)
1	TUBE PREAMP	TUBE INSTRUMENT PREAMP
2	LINE 6 CLEAN	LINE 6® 21st CENTURY CLEAN
3	LINE 6 JTS-45	LINE 6® ORIGINAL
4	LINE 6 CLASS A	LINE 6® ORIGINAL
5	LINE 6 MOOD	LINE 6® ORIGINAL
6	SPINAL PUPPET	LINE 6® ORIGINAL
7	LINE 6 CHEM X	LINE 6® CHEMICAL X
8	LINE 6 INSANE	WAY TOO MANY HOURS OF SHREDDING
9	LINE 6 ACO 2	LINE 6® PIEZO ACOUSTIC 2
10	ZEN MASTER	BUDDA TWINMASTER 2x12 Combo
11	SMALL TWEED	'53 FENDER® DELUXE REVERB®
12	TWEED B-MAN	'58 FENDER® BASSMAN®
13	TINY TWEED	'60 TWEED FENDER® CHAMP®
14	BLACKFACE LUX	'64 FENDER® DELUXE REVERB®
15	DOUBLE VERB	'65 FENDER® BLACKFACE TWIN REVERB®
16	TWO-TONE	GRETSCH® 6156
17	HIWAY 100	HIWATT® CUSTOM 100
18	PLEXI 45	'65 MARSHALL® JTM-45
19	PLEXI LEAD 100	'68 MARSHALL ®'PLEXI' SUPER LEAD
20	PLEXI JUMP LEAD	JUMPERED MARSHALL® SUPER LEAD
21	PLEXI VARIAC	VARIAC'D MARSHALL® SUPER LEAD
22	BRIT J-800	MARSHALL® JCM 800
23	BRIT JM PRE	MARSHALL® JMP-1 PREAMP
24	MATCH CHIEF	'96 MATCHLESS® CHIEFTAIN
25	MATCH D-30	MATCHLESS® DC-30
26	TREADPLATE DUAL	2001 MESA/BOOGIE® DUAL RECTIFIER®
27	CALI CRUNCH	'85 MESA/BOOGIE® MARK IIC+
28	JAZZ CLEAN	'87 ROLAND® JC-120
29	SOLO 100	SOLDANO SLO-100 HEAD
30	SUPER 0	SUPRO S6616
31	CLASS A-15	'60 VOX® AC-15
32	CLASS A-30 TB	'67 VOX® AC-30 TOP BOOST
33	L6 AGRO	LINE 6® ORIGINAL
33	L6 LUNATIC	LINE 6® ORIGINAL
34	L6 TREADPLATE	LINE 6® ORIGINAL
36	VARIAX ACOUSTIC	LINE 6® ORIGINAL

CABINET MODELS

#	CAB MODEL	MODEL BASED ON*
0	NO CAB	N/A
1	1X6 SUPER 0	SUPRO S6616
2	1X8 TWEED	'60 TWEED FENDER® CHAMP®
3	1X10 GIBTONE	GIBSON® EXPLORER
4	1X10 G-BRAND	GRETSCH®
5	1X12 LINE 6	LINE 6® ORIGINAL
6	1X12 TWEED	'53 FENDER® DELUXE REVERB®
7	1X12 BLACKFACE	'65 FENDER® DELUXE REVERB®
8	1X12 CLASS A	VOX® AC-15 W/ GRAYBELLS
9	2X2 MINI T	FENDER® MINI TWIN®
10	2X12 LINE 6	LINE 6® ORIGINAL
11	2X12 BLACKFACE	'65 FENDER® BLACKFACE TWIN REVERB®
12	2X12 MATCH	'96 MATCHLESS® CHIEFTAIN
13	2X12 JAZZ	ROLAND® JC-120
14	2X12 CLASS A	VOX® AC-30 TB
15	4X10 LINE 6	LINE 6® ORIGINAL
16	4X10 TWEED	'58 FENDER® BASSMAN®
17	4X12 LINE 6	LINE 6® ORIGINAL
18	4X12 GREEN 20'S	MARSHALL® W/ GREENBACK 20'S
19	4X12 GREEN 25'S	MARSHALL® W/ GREENBACK 25'S
20	4X12 BRIT T75	MARSHALL® W/ GR-T75'S
21	4X12 BRIT V30'S	MARSHALL® W/ VINTAGE 30'S
22	4X12 TREADPLATE	MESA/BOOGIE® W/ CUSTOM CELESTIONS®
23	1X15 THUNDER	'62 SUPRO THUNDERBOLT
24	2X12 WISHBOOK	'67 SILVERTONE® TWIN TWELVE

FX JUNKIE PACK MODELS

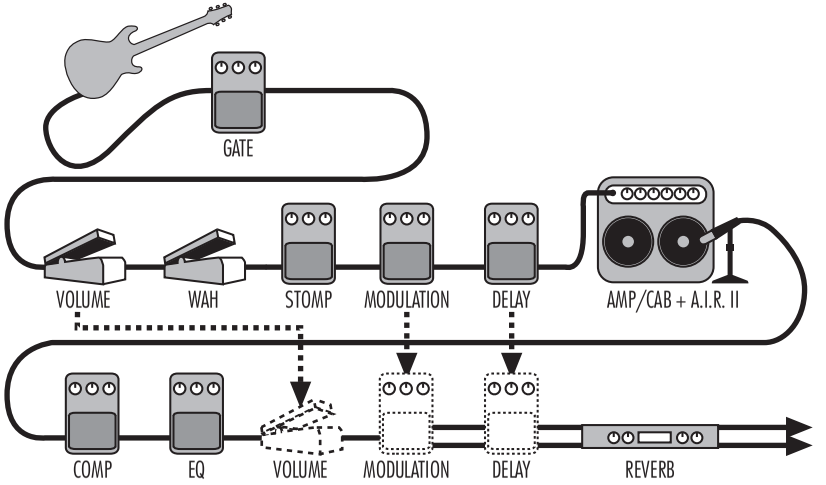
(See www.line6.com/modelpacks for other Model Packs)

STOMPS	MODEL BASED ON
METAL STOMP	BOSS® MT-2 METAL ZONE®
TUBE DRIVE	CHANDLER TUBE DRIVER
VETTA JUICE	LINE 6® ORIGINAL
L6 BOOST + EQ	LINE 6® ORIGINAL
BLUE COMP TREB	BOSS® CS-1 W/ TREBLE SWITCH ON
DINGO-TRON	MUTRON III DOWN
CLEAN SWEEP	LINE 6® ORIGINAL
SEISMIK SYNTH	LINE 6® ORIGINAL
DOUBLE BASS	LINE 6® ORIGINAL
BUZZ WAVE	LINE 6® ORIGINAL
REZ SYNTH	LINE 6® ORIGINAL
SATURN 5 RING M	LINE 6® ORIGINAL
SYNTH ANALOG	MOOG® AND ARP®
SYNTH FX	LINE 6® ORIGINAL
SYNTH HARMONY	LINE 6® ORIGINAL
SYNTH LEAD	MOOG® LEAD
SYNTH STRING	ARP®/SOLINA® STRINGS

MODULATIONS	MODEL BASED ON
ANALOG SQUARE	SQUARE BOSS® CE-1 CHORUS
SQUARE CHORUS	LINE 6® ORIGINAL
EXPO CHORUS	LINE 6® ORIGINAL
RANDOM CHORUS	LINE 6® ORIGINAL
SQUARE FLANGE	LINE 6® ORIGINAL
EXPO FLANGE	LINE 6® ORIGINAL
LUMPY PHASE	LINE 6® ORIGINAL
HI-TALK	LINE 6® ORIGINAL
L6 SWEEPER	LINE 6® ORIGINAL
POD PURPLE X	LINE 6® ORIGINAL
RANDOM S H	LINE 6® ORIGINAL
TAPE EATER	LINE 6® ORIGINAL
WARBLE-MATIC	LINE 6® ORIGINAL

DELAYS	MODEL BASED ON
ECHO PLATTER	BINSON ECHOREC
TAPE ECHO	MAESTRO® EP-3
LOW REZ	LINE 6® ORIGINAL
PHAZE EKO	LINE 6® ORIGINAL
BUBBLE ECHO	LINE 6® ORIGINAL

SIGNAL FLOW & EFFECTS ROUTING OPTIONS



POD XT LIVE

PRO GUITAR TONE ON THE FLOOR

Pilot's Handbook

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

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

The serial number can be found on the left side of the rear panel of your POD$_{XT}$ Live. It's the number that begins with "(21)". Please note it here for future reference:

SERIAL NO: _____

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

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

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

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

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

YOU SHOULD READ THESE IMPORTANT SAFETY INSTRUCTIONS
KEEP THESE INSTRUCTIONS IN A SAFE PLACE

Before using POD$_{XT}$ Live, carefully read the applicable items of these operating instructions and safety suggestions:

1. Obey all warnings on the POD$_{XT}$ Live and in this Pilot's Handbook.

2. Do not place near heat sources, such as radiators, heat registers, or appliances which produce heat.
3. Guard against objects or liquids entering the enclosure.

4. Connect only to AC power outlets rated 100-120V or 230V 47-63Hz (depending on the voltage range of the included power supply).
5. Do not step on power cords. Do not place items on top of power cords so that they are pinched or leaned on. Pay particular attention to the cord at the plug end and the point where it connects to POD$_{XT}$ Live.
6. Unplug your POD$_{XT}$ Live when not in use for extended periods of time.
7. Do not perform service operations beyond those described in the POD$_{XT}$ Live Pilot's Handbook. In the following circumstances, repairs should be performed only by qualified service personnel:
   - liquid is spilled into the unit
   - an object falls into the unit
   - the unit does not operate normally or changes in performance in a significant way
   - the unit is dropped or the enclosure is damaged

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

Please Note:

QUICK START GUIDE

or:

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

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

Register now!

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

Go on-line and get more stuff!

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

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

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

Introduction

Welcome To PODXT Live...

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

Who is Line 6?

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

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

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

Modeling

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

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

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

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

Amp, Cab and Effect Models

The tone and technology know-how of Line 6 thus comes to you as *Amp*, *Cab* and *Effect Models* based on a collection of gear recognized by guitarists the world over as true "tone classics." These models were tweaked through careful, scientific A/B comparisons to the gear that inspired them, with an ear open for the effects of different volume levels and settings of the originals' tone and gain controls. The gain and equalization characteristics of the modeled gear were carefully measured so that changes to knobs on the models would mirror the effects of these changes on the originals as closely as possible. We're talkin' major attention to detail here. Tone control center frequencies, slopes, and cut/boost range were painstakingly analyzed, in addition to a whole host of factors unique to each piece of gear. Not only that, but since many classic amps and effects have highly interactive circuits, we paid careful attention to the way that the setting of one knob changes the way that another knob may behave. All in an effort to make our Models as much like the amps, cabs and effects in our collection as possible. The resulting Amp, Cab and Effect Models are the foundation of PODXT Live.

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

1. **The Line 6 modeling process is a patented, 100% digital software-based technology exclusive to Line 6.**

2. **Line 6 Modeling is not sampling, nor is it solid state; no special guitar, pickup, or cabling is needed.**

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

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

The direct output of many preamps, amplifiers and direct box-style amp replacements available today offer some limited form of cabinet simulation or speaker emulation. Those that happen to be more than simple high end roll-offs have little or no control options. Generic cabinet simulations cannot reproduce the

markedly different tones resulting from the choice of speakers, wood, and other details of a great real-life speaker cabinet. Other equipment also fails to reproduce the significant tonal contribution of microphone selection and placement, and do nothing to reproduce the subtle ambience of the recording space.

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

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

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

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

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

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

All of these important sound-shaping components are accounted for in your PODXT Live. Stomp on the **AMP** foot switch to enable an amplifier emulation. You can then press the second button under the PODXT Live display while the **EDIT** button is NOT lit, select the Amp Model of your choice, and PODXT Live automatically matches that amplifier with an appropriate cabinet and microphone setup, and gives you the sound of that setup coming through the air of a recording space. So you're ready to start playing or recording with incredible mic'd up sound! Press a button and twiddle a knob or two, and you can switch cabinets, change out mics and their placement, and adjust the "spread" of the sound in your virtual room as well.

The A.I.R. direct recording output is exclusive to Line 6. In combination with the Line 6 Amp, Cab and Effect Models, it is an indispensable part of PODXT Live's phenomenally satisfying sound.

And Away We Go....

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

Controls & Connections

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

1 Power Switch - Flip this to bring your PODxt Live to life. **Use only the included PX-2** power pack to supply power to your PODxt Live.

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

3 Variax - Connect a Line 6 Variax guitar here, and experience a whole new world of possibility and sound-control power. In addition to a direct digital audio connection between the guitar and PODxt Live, you can even have the Variax change sounds each time you choose a new Channel Memory from your PODxt Live's footswitches or **Select** knob. You can learn more about the Variax family of guitars — each one giving you the sound of an entire guitar collection in one instrument — at the Line 6 website. **Be sure to keep the protective plastic cap on this connection when it's not connected to a Variax, so you won't damage it by mistakenly inserting a 1/4-inch guitar cable or other connection. When you are ready to connect a Variax, use only Line 6 supplied Variax-compatible cables — not standard Ethernet or other cables — to avoid damage to the jack.**

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

5 Phones - When you want to listen with headphones, plug them in here. The volume is set by the **OUTPUT LEVEL** **6** knob. Any time you use headphones, it's important to be sure they're not set for ridiculous volume before your slap them on your ears. Use a low setting of the knob when first putting the headphones on, then turn up from there if you need more volume.

So that you hear appropriate sound through the headphones, PODXT Live automatically switches to Studio Mode whenever headphones are connected (for more on Studio Mode, see "What are you connecting to?" on page **3•7**).

6 Output To Amp/Line - The unbalanced 1/4-inch connectors here get your PODXT Live's sound to a guitar amplifier, recorder, mixer or PA system. Flick the rear panel switch to **AMP** when you've got your PODXT Live feeding into the front of a guitar amp, and otherwise choose **LINE**. The rear panel **LEVEL** knob sets the — you guessed it! — output level. Changing the **OUTPUT** level does *not* change your tone, so you can get the tone you want at *any* volume level. This setting is *not* saved when you store settings into one of the PODXT Live's memory locations.

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

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

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

8 Input - Plug your guitar in here. (You techies will want to know this is a mono, un-balanced connection.) Set the switch to norm for use with most guitars. The pad position may work better with guitar pickups that have particularly high output levels, to prevent them from overdriving the front end of your PODXT Live in an unpleasant-sounding way.

9 Pedal 2 - Connect a standard expression pedal, such as the Line 6 EX-1, and you'll be able to assign it to control the Volume Pedal or Effect Tweak **12** functions. See page **4•9** for the detail on that.

10 Select - PODXT Live has 128 Channel Memories. They are arranged in 32 banks of four channels each. (The four are called A, B, C, and D.) You can think of each bank as a sort of virtual four-channel guitar amp.

The first 32 Channel Memories (Banks 1-8) store a variety of complete amp-and-effect selections pre-programmed by the tone mavens at Line 6 to sound great when feeding a recorder, mixer, PA or headphones. The second 32 (Banks 9-16) are designed to run in front of a guitar amp. The last 64 (Banks 17-32) are left for your own creations — or

you can load them up with one of the thousands of great tones you'll find at **www.customtone.com** for transfer to your POD*XT* Live using the Line 6 Edit or GuitarPort software that you can download for free from the Line 6 web site.

You load POD*XT* Live channels by turning the **SELECT** knob (or stepping on the **BASS UP/DOWN** and **A**, **B**, **C**, **D** switches described later in this chapter). When recalling a channel, you may have left the physical **BASS** knob at minimum, whereas the just-recalled channel has this control set to max. To change **BASS** (or anything else), just grab the knob you want and tweak.

To leave the Channel Memory world and enter Manual operation, step on the **A**, **B**, **C** or **D** footswitch **21** and hold it for 2 seconds. In this mode, POD*XT* Live's display will show "Manual Mode" in place of the Channel Memory name, and the physical positions of the **AMP TONE CONTROLS** **13** and **CHANNEL VOLUME** **14** knobs will determine your sound.

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

11 Displays - The left of these displays always shows the bank number and channel letter of the currently selected Channel Memory. The right of these displays, POD*XT* Live's LCD (*liquid crystal display*), is your window into every parameter and setting available. Here's how to get around that right display:

1. When the **SAVE**, **EDIT** and **OUTPUT MODE/SYSTEM** buttons are NOT lit, the display shows you the name of the selected Channel Memory, and the Amp Model that it uses. (And lets you use the Soft Buttons as described in **17**.)

2. When the **SAVE**, **EDIT** or **OUTPUT MODE/SYSTEM** button IS lit, a scroll bar on the left side of POD*XT*'s display shows you where you are in the available display "pages." Press one of these buttons to see the scroll bar now. For those that really need to get all the nerdy details, each dot in that bar represents a page. As you turn the **SELECT** knob, you move through the pages and so does the little square. When

you're on the first page, the little square is at the top. When you get to the last page, the square's at the bottom. Square goes up, square goes down. Square goes up, square goes down. Fun for the whole family!

3. Each page typically has words that appear in the bottom of the display. These words label things you can adjust. Press the button below the thing you want to adjust, then turn the **EFFECT TWEAK** knob to do your adjusting. Here's more detail:

12 Effect Tweak - While the **EDIT**, **OUTPUT MODE/SYSTEM** and **SAVE** buttons *AREN'T* lit, this knob varies some effect-related aspect of the sound that your PODXT Live is currently running. Turn it up and that effect will generally go deeper, louder, faster, longer or just plain more. You'll know what you're tweakin' because a window will pop up on PODXT Live's display to show you. (If you're looking for the way to set the delay time, note that that's usually set by the **TAP** button.) To learn how you can customize the **EFFECT TWEAK** knob, see page **4•9**. If the effect that **EFFECT TWEAK** is "targeting" is off, then, big surprise, **EFFECT TWEAK** won't change anything.

While the **EDIT**, **OUTPUT MODE/SYSTEM** or **SAVE** button *IS* lit, the **EFFECT TWEAK** knob adjusts parameter values instead of tweaking your effect.

13 Amp Tone Controls - DRIVE, BASS, MIDDLE, TREBLE, PRESENCE. These control the tone of the Amp Modeling that you have selected. (The **AMP** footswitch determines whether the Amp Modeling is on or off; if it's off, you of course won't hear any changes as you adjust these knobs.) The **DRIVE** knob controls how hard you're driving the input of the chosen Amp Model. Like the input volume control on a non-master volume guitar amp, higher settings give you more "dirt." The exact response and interactivity of this and the rest of the Amp Tone Controls will vary from Amp Model to Amp Model, to mimic the tone controls of the original amp that inspired the Amp Model you've selected. See **CHAPTER 5** for details on specific Amp Models.

14 Chan Vol - This knob controls the relative volume level of the "channel" you are playing through — thus, **CHANNEL VOLUME**. Use this to balance levels between the sounds you store in two different PODXT Live Channel Memories (say between your rhythm and lead tones). In general, you want to set the **CHAN VOL** as high as

possible to ensure you're getting the best signal-to-noise ratio performance — but back off on this control if you're seeing CLIP in PODXT Live's display. Here's a handy tip to help you get the best experience with your Channel Volume settings:

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

Another little Channel Volume detail: unlike the **AMP TONE CONTROLS** 13, this knob works whether your Amp Model is on or off. PODXT Live actually stores two separate Channel Volume settings — one for the Amp-on state 19, and one for Amp-off. So you can balance the volume difference between these two if needed, as well as balance the volumes between any two Channel Memories regardless of whether they happen to use Amp Modeling or not.

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

When using a pre-programmed sound, PODXT Live will display the bank number and channel letter in its left display 11, and the channel name at the top of the right display. If you turn one of the knobs or change a parameter in the **EDIT** mode pages, you'll notice an asterisk appears next to the channel name. This is a reminder to you that you have tweaked the memorized channel, and that you should *save* it if you want your PODXT Live to remember the tweak.

To save the changes you've made to a Channel Memory, press the **SAVE** button. The button will start to flash. Just press **SAVE** again if you want to overwrite the currently loaded Channel, using the same name. Or, if you'd like to change the name first, use the middle two Soft Buttons to select a character, then press the right soft button and

turn the **EFFECT TWEAK** knob to change the character. Press the soft button under **DEST**, turn the **EFFECT TWEAK** knob, and you will see that you are switching through memory locations A, B, C, and D in each of the sixteen numbered banks. Pick one to store your sound in, and press that **SAVE** button a second time. The button's light will stop flashing, a progress bar will appear on the display, and the sound will be stored at the location you chose, replacing the sound that was there before.

After the sound is stored, you can bring it back any old time by simply turning the **SELECT** knob to call up the location where you stored it, or by dancing around on PODXT Live's footswitches to select the appropriate bank and channel.

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

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

The **SAVE** button also lets you customize any of the Amp Models to your own taste so your favorite settings for that amp comes up instantly when you load the **AMP MODEL**. See page **4•13** for the details on that.

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

17 Soft Buttons - These four buttons operate differently depending on what you're doing. Since their function changes to control different software functions at different times, we call them the "Soft" Buttons.

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

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

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

18 Output Mode/System - This button takes you to a page where you tell PODXT Live what you're connecting to so that everything will sound and work properly. There are also other pages here (selectable with the **SELECT 10** knob) for adjusting the operation of your PODXT Live. The settings made in these pages are NOT saved in individual Channel Memories. They affect the overall, general operation of the PODXT Live.

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

20 Bank Up/Down - These footswitches choose amongst the PODXT Live's 36 banks of Channel Memories, similar to the **SELECT 10** knob. Once you've footswitched your way to a new bank, you'll then also need to step on the A, B, C or D

footswitch to actually load one of the channels from that bank. (We set things up this way so your audience won't hear you switching through channels as you make your way to your next bank of sounds.)

21 A, B, C, D - The lights on these footswitches show you which of the Channels in the current Bank is running. You can step on any of them to choose a different channel — basically the same thing you can do with the **SELECT** **10** knob. You can also step on one of these switches and hold it for two seconds to activate a **Manual Mode**. In this mode, PODXT Live's display will show "Manual Mode" in place of the Channel Memory name, and the physical positions of the **AMP TONE CONTROLS** **13** and **CHANNEL VOLUME** **14** knobs will determine your sound.

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

But wait, that's not all. You can instead hold the switch for about 2 seconds and — Shazam! Instant digital chromatic tuner. Play a note on your guitar and PODXT Live will show you what it is on that handy display; all notes are displayed as flats, so you'll see A♭ instead of G♯. Play that string you're trying to tune again, spin its tuning key so it goes sharp and flat, and the little ball will move to the right if it's sharp and back down to the left when the note's flat. The little ball will sit right in the middle when you've got it *just right*. Give PODXT's **TUNE/SYSTEM** button a push and the tuner disappears just as swiftly as it came, taking you right back to normal operation.

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

Tuner Reference - Want a different reference than A=440Hz? When you're in the tuner mode, press the button labeled 440 Hz and turn the **EFFECT TWEAK** knob on PODXT Live while watching the display. This control lets you set the reference frequency anywhere from 430-450 Hz. This setting is stored so you don't have to reset

it every time you turn on PODXT Live if you decide you want to be different (or if that piano in your rehearsal room has decided to be different).

23 Onboard Pedal - The lights to the left of this pedal show whether it will operate the Wah effect, Volume Pedal, or (when both lights are lit) Tweak, which is the same thing controlled by the **EFFECT TWEAK** 12 knob. When operating the Wah, you can press hard with your toe at the top of the pedal, and the wah — as well as the wah light to the left of the pedal — will turn on and off. To learn how to change what the pedal controls, see page **4•9**.

GETTING SET UP

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

PODXT Live is ready to give you world-class tone, no matter what you're plugging into. It's as happy to live on stage, plugged into the house sound system or your ol' standby amp, as it is working alongside the most elite of world-class recording systems. (And who wouldn't be?) To tell you what you need for where you're going, this chapter's got two sections, **On Stage** and **In the Studio**. But first, it's time for the...

All Purpose Basics

1. Plug the power supply or cable into the wall, and connect it to the power connector on your PODXT Live.

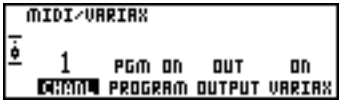
2. Connect your guitar to PODXT Live's **INPUT** 8 .

3. Connect PODXT Live to whatever you're going to be playing it into.

Variax

The Variax line of guitars is unique, thanks to Line 6 modeling technology that gives you a whole collection of guitars in one single instrument. (You can learn more about them at the Line 6 web site.)

If you're a lucky Variax owner, you'll want to take advantage of PODXT Live's rear panel **VARIAX** 3 jack. Connect your Variax to this jack using only Line 6-supplied Variax cables. Once you've done that, press the **OUTPUT MODE/SYSTEM** button 18 and give the Effect Tweak knob a spin until you see this page:



Press the Soft Button under the word **VARIAX** and turn the Effect Tweak knob to choose **ON** or **OFF** to tell PODXT Live whether you'd like it control the Variax. When control is enabled, PODXT Live can change Variax models as you change PODXT Live channels, as described on page **4•10**.

Note also that you can have a standard guitar and your Variax plugged into PODXT Live at the same time, and both will work. Just be sure to roll the volume knob back all the way on the one you're not using.

On Stage

Keeping Your Options Open

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

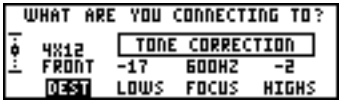
What are you connecting to?

You can supply your PODXT Live with one of three answers to this question, and thereby ensure that your friend on the floor gives you the best possible tones in any setup. To start the dialogue, press the **OUTPUT MODE/SYSTEM** 18 button to light it up and you'll see:

STUDIO DIRECT—When plugging PODXT Live straight into a P.A., or using in-ear monitoring systems, press the Soft Button below **DEST** and turn the **EFFECT TWEAK** knob 12 to select **STUDIO DIRECT** for amazing amp and effect tone, night after night. Line 6 exclusive A.I.R. processing serves up a virtual speaker-cabinet-air-microphone experience so good you may never use a regular guitar amplifier and microphone on stage again. You're as powerful as the entire P.A.—and guaranteed to be in the mix!

2X12 FRONT, 2X12 PWRAMP, 4X12 FRONT & 4X12 PWRAMP—Choose one of these modes when you're plugging your PODXT Live into another guitar amp, or a power amp and guitar speakers. When you're running Amp Modeling in your PODXT Live with one of these modes activated, the Mic and Room components of A.I.R. are turned off, and the Cabinet Models are revoiced to sound their best coming through the kind of speaker you choose. The "Pwramp" variations should be used when you're

running straight into a poweramp driving speakers, or running into the effect return of an amp so that its own preamp is bypassed and you're getting your PODXT Live's signal right to the power amp section. Choose a "Front" variation when you're plugging right into the front of a combo amp or head, which will also run you through that amp's preamp section. The two "Front" modes also give you some Tone Correction controls, as shown here:



The idea of these Tone Correction controls is to adjust PODXT Live's overall sound to compensate for the tonal response of the preamp section of the amp that you're plugging into. We've found that it is often necessary to reduce the low frequency or high frequency parts of the PODXT Live to get decent results in this sort of a configuration, or shift the focus of the mid frequencies, so that's what these controls are set to do. Press the Soft Button **17** below **LOWS** or **HIGHS** and twiddle the **EFFECT TWEAK** **12** knob to reduce the amount of low or high frequencies that the PODXT Live will send out. Use **FOCUS** to choose which mid frequencies to emphasize.

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

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

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

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

Getting The Right Tone With An Amp

The first thing to consider when running PODXT Live in front of an amp is what you want to achieve. If you want to use your amp for its tone, with PODxt Live supplying effects and some extra distortion when needed, then you'll generally get the best results turning the **AMP** 19 off on PODXT Live, and using **STOMP** 19 when you want to add distortion. The sounds that are pre-programmed in Banks 9-16 are set up this way, to complement the tone provided by your amp. For this setup, you'll want to plug right into your amp's front panel guitar input, and be sure you've made the proper choice of **2X12 FRONT** or **4X12 FRONT** on the "What are you connecting to?" system page (see page **3•3**).

On the other hand, if you want to use PODXT Live's Amp Modeling ability to transform the basic tone of your amp to make it sound more like another amp, you'll probably want the **AMP** 19 processing on, as you'll find it in the pre-programmed sounds in Banks 1-8. If you've got an amp with effect send/return jacks, or a power amp input, we recommend you first try feeding your PODXT Live's input into them, bypassing your guitar amp's own preamp and its tone contribution. Then be sure you've made the proper choice of **2X12 PWRAMP** or **4X12 PWRAMP** on the "What are you connecting to?" system page (see page **3•3**). If, instead, you're plugging right into the guitar input on the front of your amp, try **2X12 FRONT** or **4X12 FRONT** mode on the "What are you connecting to?" system page.

It's also important to be realistic about what you're going to achieve here — as good as it is, PODXT Live won't be able to make a $100 combo amp with a cheap speaker sound *exactly* like the vintage amp of your dreams. When you're plugging into the front of an amp, it's a good idea to start off with that amp in neutral. What is "neutral," you ask? Well, if you only have one volume control on your amp, set it low enough to get a "clean" tone; that ensures PODXT Live's sounds come through as purely as possible. If you have a master volume in addition to a volume control on the input, set them both so that the first volume doesn't overdrive the master volume (so you're getting a clean tone). This will vary from amp to amp, but usually the input volume is going to be less than the master volume to get a clean, non-distorted sound. If you have passive tone controls, try setting your mid control at max, and your treble and bass controls at zero (this is actually "flat" equalization-wise on most amps). Active tone controls may vary, but just be sure you're not overdriving the amp so the PODXT Live tone comes through without extra coloration. Once you get going, you can tweak the amplifier settings to suit your tastes. Try to set PODXT Live's **OUTPUT** so you're not overdriving the input of the amp.

External Stomp Boxes and PODXT LIVE

If you've been playing guitar for awhile, you probably have some favorite pedals that you dig. And even though PODXT Live has now graced your life with some pretty hip stomp box and rack effects models, you probably still want to have the option of keeping those old pedals in your arsenal. No problem! Just remember that if you're going to use PODXT Live with those other effects boxes in front, they're going to act differently based on the Amp Model you've selected on your PODXT Live. It's just like you'd expect — different combinations will produce a veritable feast of tone! Some distortion boxes may sound overly harsh if you max their output volume into your PODXT Live. Try lowering the distortion box's volume, and you can always add more gain with PODXT Live's **DRIVE** knob or its own **STOMP** effects. You can also try setting the rear panel **INPUT** switch 6 to the "pad" position to contend with particularly hot output pedals.

In The Studio

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

What are you connecting to?

Your PODXT Live needs to adjust itself to deliver the best possible sound depending on what you're connecting to. Press the **OUTPUT MODE/SYSTEM** 18 button so the display asks, "What are you connecting to?"

Press the Soft Button below **DEST** and turn the **EFFECT TWEAK** knob 12 to select **STUDIO: DIRECT** mode. In this mode, Line 6's exclusive A.I.R. II DSP is active, and you are treated to a virtual speaker-cabinet-air-microphone experience that's so good you may never use a regular guitar amplifier and microphone setup again.

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

The Ins and Outs of Great Tone

If you're hooking your PODXT Live up to a recorder, mixer, or other equipment, be sure you are plugging its outputs into **line level inputs** on your other gear, as opposed to microphone level or guitar level inputs. This will ensure that you get the best signal-to-noise ratio (lots of juicy guitar tone, not too much hiss) with PODXT Live. Some equipment only gives you a single input for both mic & line level sources, allowing you to trim low level signals (like mics) up to a high level at the inputs. If you are plugging your PODXT Live into one of these inputs, try setting the trim to minimum, and twisting PODXT Live's **OUTPUT** 6 and **CHANNEL VOLUME** 14 knobs up to

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

Setting Levels

Start by setting PODXT Live to the sound you intend to use, strum hard, and set **CHANNEL VOLUME** 14 as close to max as you can without getting the CLIP indicator in PODXT Live's display. Now play with PODXT Live's **OUTPUT** knob and any input volume control on your system so you can get the maximum sound level out of your PODXT Live without going so far that you overdrive the input on your system and cause unwanted distortion.

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

Radiation Alert

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

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

MIDI Mania

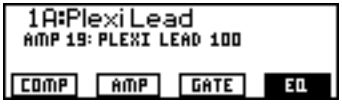
Those of you with MIDI-capable studios will find that your PODXT Live lets you control *everything* via MIDI. Using MIDI, you can select any PODXT Live Channel and automate any PODXT Live parameter. You are truly lord of your domain. Pretty neat, huh? Read the **Deep Editing & MIDI Control** chapter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

CREATING & STORING SOUNDS

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

Recalling Channel Memories

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



Use the **SELECT** knob to spin through the channels, which are organized into 32 Banks, where each Bank has four Channel Memories: A, B, C, D. Or step on the **BANK UP/DOWN** 20 and **A**, **B**, **C** and **D** 21 footswitches to let your feet do the driving.

Try spinning that **SELECT** 10 knob to find something you like. Need a bit more bass, or perhaps lots more drive? No problem! Simply reach up, grab a knob and twiddle away, my friend. In addition to the **AMP TONE CONTROLS** 13 and **CHANNEL VOLUME** 14 knobs, you've got those handy on/off buttons for the effects 19, plus the smart **EFFECT TWEAK** knob 12 that is always ready to change the most important effects parameter.

Editing Basics

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

To begin your editing adventure, all you have to do is press the **EDIT** button to light it up. Now turn the **SELECT** knob. Well lookey here, everything you'd ever want to tweak on your PODXT Live is right there in front of you. To change something shown on the display, simply press the Soft Button **17** directly below it and spin **EFFECT TWEAK**. Everything you tweak here, by the way, is remembered when you press **SAVE** and choose a Channel Memory to save to.

Inside the Edit Menu

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

Amp Model settings

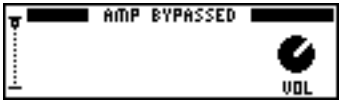
With the **EDIT** button *NOT* lit, double-press the Soft Button labeled **AMP** to see the Amp Model settings. You can also get here when the **EDIT** button *IS* lit, if you spin the **SELECT** knob counterclockwise to select the first page from the **EDIT** menu. If you've got the the **AMP** **19** on, the display will look like this:

At the top of the display you'll also see the Amp Model name. You can spin the **EFFECT TWEAK** knob to select from the available Amp Models. (If the **AMP** **19** is currently off, you'll first need to turn it on before selecting a different Amp Model.) As you change Amp Models, you'll see the tone control settings change as each amp loads. This shows you the settings that the helpful elves at Line 6 have programmed to make each Amp Model come up with a ready-to-use tone. See page **4•13** to find out how to customize these settings for your taste.

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

Amp Bypass Channel Volume

If you've got the the **AMP** 19 off, the display will instead look like this:



This is the volume that this channel will be set to when **AMP** 19 is bypassed. It does not affect the volume that you'll hear when **AMP** is not bypassed.

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

From the Amp Bypass Channel Volume display, turn **Select** one click to the right. You're now looking at something like this:

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

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

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

These settings allow you to completely customize the sound of the virtual recording environment we call A.I.R. — all without leaving the privacy of your own mind!

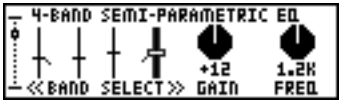
Comp/Gate settings

From the A.I.R. settings display, turn **SELECT** one click to the right (you can also get here directly by double-pressing the Soft Button 17 under the word **COMP** or **GATE** when the **EDIT** button is not already lit). You're now looking at something like this:

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

EQ settings

From the Comp/Gate settings display, turn **Select** one click to the right (you can also get here directly by double-pressing the Soft Button 17 under the word **EQ** when the **EDIT** button is not already lit). Welcome to the **EQ** edit display:

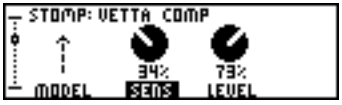


The 4 graphic sliders on the left side of the page show you the gain settings of the four bands of POD*xt* Live's 4 Band Semi-Parametric EQ. The bands toward the left are for lower frequencies, the bands toward the right are for higher frequencies, and you can adjust the gain and frequency of each of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

Pressing the two left Soft Buttons **17** simultaneously will set the EQ "flat," so all bands have a gain setting of 0 and a default setting for frequency. Press the third Soft Button from the left and turn the **EFFECT TWEAK** knob to adjust **GAIN** for the correctly selected band. Press the far right Soft Button and turn the **EFFECT TWEAK** knob to adjust **FREQ** for the correctly selected band. As you do all this, you can press two right Soft Buttons simultaneously any time to turn the EQ off ("EQ Bypassed" will show at the top of the display) and on to see what difference the EQ is making, and ensure that the changes you're making are improving your sound.

Stomp settings

From the EQ settings display, turn **Select** one click to the right. You'll be looking at the Stompbox **EDIT** page that looks something like this:



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

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

Mod and Delay settings

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

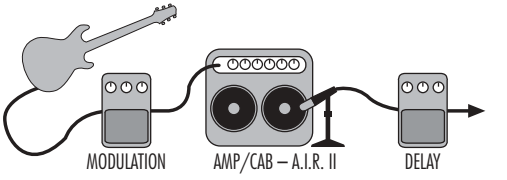
Delay Edit Page 1

Delay Edit Page 2

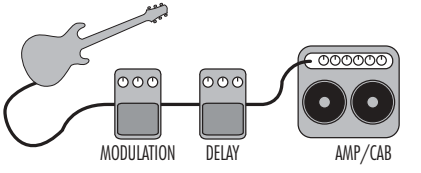
Config

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

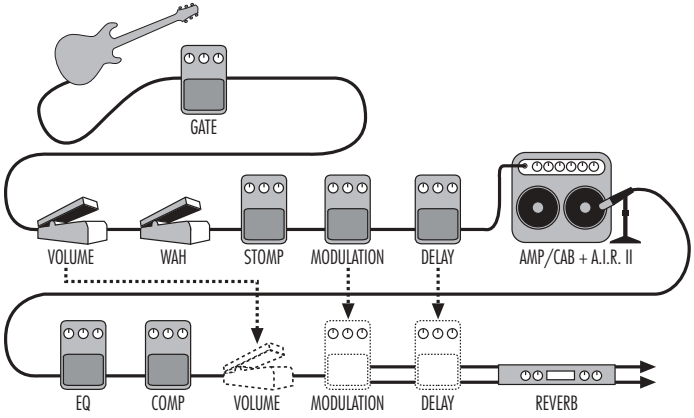
Here's a typical routing with a **MOD** effect **PRE** and a **DELAY** running **POST**:



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



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



Setting your Tone to Tempo

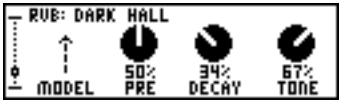
Mod Speed or Delay Time can optionally be set using note values and tempo:

1. Select the Delay **TIME** or Mod **SPEED** by pressing the button below it.
2. Spin **EFFECT TWEAK** counter-clockwise until you start seeing little notes in the place where milliseconds or Hertz used to be. Pick the note value you'd like your **TIME** or **SPEED** to match.
3. Tap twice on the **TAP** button to set your tempo, and your Delay and/or Mod now match the tempo you tapped.

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

Reverb Settings

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



Here you've got a couple of pages that let you pick a reverb model (PODXT Live's got plenty of them), and get it dialed in just the way you like it.

Wah and Volume Settings

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

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

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

Assigning the Pedal and Tweak Knob and Dialing in Tempo

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

Press the Soft Button **18** under **ASSIGN**, and you can pick what will be controlled by the built-in pedal as well as the optional Pedal 2. Here are your choices:

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

Press the Soft Button under **TWEAK**, and you can choose which parameter the **EFFECT TWEAK** knob (and any pedal assigned to Tweak) will adjust when you are not in the **EDIT** pages.

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

Variax

The Variax line of guitars is unique, thanks to Line 6 modeling technology that gives you a whole collection of guitars in one single instrument. (You can learn more about them at the Line 6 web site.) Connect one to your PODXT Live as described on page **3•2**, and you can take charge of your entire guitar-amp-effects sound with your feet.

The lasst Edit page gives you the ability to decide, for each Channel Memory, how the Variax will respond when you select the channel on the PODXT Live. Light up the **EDIT** button and spin the **EFFECT TWEAK** until you get to this last page:

Press the Soft Button **1B** under **MODEL**, and you can choose **DON'T CHANGE** (PODXT Live will not force Variax to change sounds when this PODXT Live channel is selected) or any of the available models in the Variax — in which case PODXT Live will force the Variax to this model when you load up this PODXT Live channel, allowing you to change your entire guitar-amp-effects sound with via footswitch!

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

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

Live + Variax settings with other Variax owners, and get predictable results even if they've customized their Variax. If you'd prefer to use some other Model instead, you can choose a new one from your Variax while you're on this Edit page, and you'll see that PODXT Live updates to show this Model's name. If you then save that PODXT Live channel, it will select that Variax Model for you each time.

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

Saving Yourself

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

Saving a Channel Memory

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

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

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

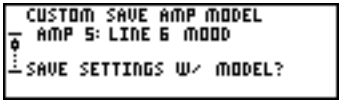
Now, press the button under the display that reads **DEST** (short for destination) and then use the **EFFECT TWEAK** knob to pick a different Channel Memory. Pressing **SAVE** again will confirm your decision, and save your sound to that Channel Memory, replacing what was there before.

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

Custom Saving Amp Models

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

Choose an Amp Model, change the cab, tweak the room, and even use a different microphone. Press the **SAVE** button, then turn the **SELECT** knob one click to the right. The display will looks like this:



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

POD*XT* Live saves the following controls with an Amp Model, and loads them when you turn the **AMP MODELS** knob:

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

MIDI Dumps

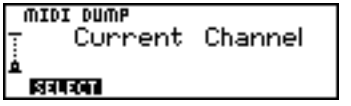
If you want to transfer one or more tones directly from one PODXT Live to another PODXT Live, or between PODXT Live and a MIDI data recorder, workstation, computer or sequencer, read on. For communication to MIDI hardware, you'll need to use a standard MIDI cable to connect the **MIDI Out** of your PODXT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

You can then transfer:

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

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

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

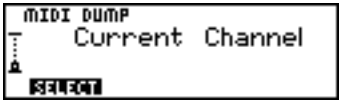


Press the button under **SELECT**. Turn the **EFFECT TWEAK** knob to the left (counterclockwise) until the display reads:

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

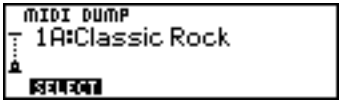
Transferring Only Some Channels - To transfer only one or more individual Channel Memories, Effects Setups or Amp Models from one PODXT Live to another, do this:

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



Turn the **EFFECT TWEAK** knob to tell PODXT Live what to transfer:

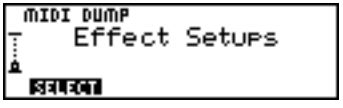
Any Channel Memory:



All Channel Memories:

All Amp Models:

All Effects Setups:



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

Modeled Amps & Cabs

There are 36 Amp Models living within a PODXT, PODXT Pro or PODXT Live, plus 24 Cabinet Model selections. When you turn the **Effect Tweak** knob with on the Amp knob edit page (page **4•2**), you select an Amp/Cab combination. You can then mix'n' match different cabs with the amp (page **4•3**). **Chapter 4** also tells you how you can customize PODXT Live to call up your favorite Amp/Cab combinations (page **4•13**). Want to know more about these Amp Models of the PODXT world? Here ya go...

Which Amps and Cabs Are Modeled?

General Notes About the Models

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

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

Line 6's Originals

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

Line 6 Clean

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

Line 6 JTS-45

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

Line 6 Class A

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

Line 6 Mood

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

Line 6 Spinal Puppet
You know how, when you're playing head-bangin' music, you look out into the audience and see all those heads bobbing up and down? Those are Spinal Puppets. Need we say more?

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

Line 6 Insane
Our goal here was to provide you with as much input gain distortion as possible short of complete meltdown. You get ridiculous, rich tube drive to shame the distortion of pretty much any amp on the planet (sort of like a Dual Rectifier® on 10 being used as a preamp for a Soldano), while still retaining tonal definition and character. As a result, you'll enjoy lots of bottom end and cabinet character with tons of wide-ranging tone shaping. Crank up the Drive and take no prisoners!

Line 6 Piezacoustic 2
This one is designed to work with the piezo output of solidbody electrics that have one of those newfangled bridges with the 'acoustic' pickup built in. Since you don't have to worry about the body shaking itself to pieces with feedback on that type of guitar, we've cooked up this model with more low-mids and low frequencies.

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

Line 6 Lunatic

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

Line 6 Treadplate

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

Line 6 Variax Acoustic

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

Zen Master

This model is based on a Budda Twinmaster 2x12 combo. The Budda has a great, warm, Class A/B, sound. The Budda philosophy is all about power tube distortion. Simplicity is the key. With relatively low front end gain, highly interactive tone controls, and tube rectifier "sag," it's great at getting a classic cranked sound for small gigs and recording (it's all of 18 watts). Since the original Twinmaster has no mid control, we've added a little bonus to our model in the form of some post-Amp Model mid contouring available via a PODXT's **MIDDLE** control. As is true for all such "bonus" tone controls on PODXT's models, you should set this control to 12 o'clock to get groovy with the unadorned Budda-style vibe.

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

Small Tweed

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

Tweed B-Man

The classic '58 Fender® Bassman® 4x10 combo was the amp that started it all—instant rock and roll tone. Originally a bass guitar amp, the Bassman® became a Blues staple for 6-string guitarists. It has the fat bottom end you'd expect from a bass amp, but also has the Fender® twang on the top. Incidentally, when Jim Marshall built his first amps with Ken Bran they were heavily influenced by the early Bassman.® One of the interesting things about the Bassman® is just how interactive the **MIDDLE** and **TREBLE** controls are. The **MIDDLE** control isn't a bandpass, as in most tone control setups. Instead, it's almost like a second treble control. The two are additive, so if you're running PODXT's **MIDDLE** knob higher than halfway up with this model, you'll find that the **TREBLE** control might give you more bright than you really want. On the other hand, when you turn the **MIDDLE** knob down, you'll probably want to boost the **TREBLE**. The Bassman,® like many of the amps modeled for PODXT, didn't have a master volume. So to get the kind of tone that the Bassman® can deliver at higher gain settings, you had to crank it up loud enough to do some serious damage to anyone who might be standing close by. With PODXT, you can get that kind of tone at a bedroom or studio level — or even through your headphones! Try a Drive setting of about 4 or 5—it's guaranteed to dredge up the best R&B licks you know.

Tiny Tweed

Modeled after a 1961 Tweed Champ,® this model has a great sound when the Drive is cranked (not bad clean, either). These amps were originally designed to be sold to beginners, but rock and rollers quickly discovered that you could get a great distorted sound at fairly low volume levels. Many of the classic guitar solos of the 50's were recorded through a Champ.® The Champ® had no tone control, only volume. With your PODXT, it's easy to get a classic Champ® tone. Just leave the **BASS**, **MIDDLE** and **TREBLE** controls parked at 12 o'clock, which means they are "flat," making no contribution to the tone. Set **PRESENCE** to 0, and it will also be letting the unadorned classic Champ® tone through. When you're ready to explore further sonic territory, spin those and work your magic.

Blackface Lux

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

Most players love a Deluxe when it's turned up to about 7 for a nice gritty sound that cleans up when you back off your guitar's volume knob just a little. Notice how the tone control response changes as this Amp Model's Drive is changed: clean settings are crisp and present, while more driven settings will mellow the high end. This is typical of what you get from a Deluxe and is nicely captured here. The Deluxe itself has only **BASS** and **TREBLE** controls, leaving us, once again, with the prospect of a couple knobs with nothing to say for themselves. But fear not; in this case, we've set up PODXT's **MIDDLE** knob so you can add some post-Amp Model Midrange contouring for a little more flexibility, while **PRESENCE** adds, well, Presence. Once again, set the **MIDDLE** knob to its "neutral" 12 o'clock position and the **PRESENCE** knob to 0 for the classic Deluxe sound. Tweaked up right, this tone will cut through and sing. We jacked into Input 1 of the Vibrato Channel to get this model cooked up for PODXT.

Double Verb

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

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

Two-Tone

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

Hiway 100

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

Plexi 45

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

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

Plexi Lead 100

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

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 a model of this setup, too.

Plexi Variac

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

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

Brit J-800

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

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

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

Brit JM Pre

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

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

Match Chief

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

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

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

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

Match D-30

This model is based on a Matchless® DC-30.

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

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

Treadplate Dual

This 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.

Cali Crunch

We modeled this from our studies of a Mesa/Boogie® Mark IIc+.

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

Jazz Clean

This Amp Model is modeled after the classic Roland® JC-120.

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

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

Solo 100

This 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.

Super O

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

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

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

Class A-15

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

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

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

Class A-30 TB

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

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

On this Amp Model, PODXT's **MIDDLE** control acts like the original Cut knob on the AC-30.

For this model, we used the Hi gain input of the Brilliant channel. We also turned the tone controls around, since original Top Boost amps had the bass and treble turned all the way down when the knob was all the way up. Go figure.

Tube Preamp

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

Cabinet Models

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

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

EFFECT MODEL DETAILS

This symbol indicates Models from the FX Junkie Pack, included free with PODXT Live. Visit **www.line6.com/modelpacks** *to learn about other available Model Packs.*

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

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

Comp

The Compressor effect available from the **COMP** button is 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 **THRES** (Threshold) knob determines how aggressive you want the Compressor to be in smoothing things out. More negative numbers make the Compressor more active in taming your levels, so -32dB is a more aggressive setting than -16dB, say. The compressor includes automatic gain compensation, so that even when you're really

squashing your signal with an aggressive threshold setting, you'll be able to get good volume levels out of your PODXT Live.

Gate

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

The Stomp Effects: Fuzz, Distortion, Overdrive

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

Facial Fuzz

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

Like all stompboxes from the early era, the Fuzz Face would see many design changes, as well as re-issues. Our model is based on the germanium diode-powered treasure pictured here: an original, very early "gray with black screening" Arbiter® Fuzz Face. Call the PODxt Live Facial Fuzz model up, and treat yourself to our faithful re-creation of the original's fuzz and glory. Crank up the drive, and you'll be seeing Purple Haze right before your eyes.

Fuzz Pi

Not to be outdone by the Brits, the colonies came up with their own twist on the fuzz rage. Mike Mathews and his band of merry men at Electro-Harmonix® had been cooking up all sorts of nifty effects when their attention turned to the distortion/fuzz pedal. Their most popular offering was the Electro-Harmonix® Big Muff Pi,® known more for its sweet sustain than for its buzz.

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

Screamer

From Stevie Ray Vaughan to Michael Landau, the simple Ibanez® Tubescreamer® 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 Tubescreamer,® but none have reached the fabled status of the TS-808. Of course, we obsessed over which of our vintage 808s to model, and in the end we think you'll agree that our model of this green jewel makes a precious addition to PODXT Live.

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.

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

The **TONE** knob on POD*x*T Live's Rat model functions like the original Rat's "filter" control, which gives you brighter tone at lower settings, and darker tone at higher settings. Once bitten, you'll know why we call this one tone with teeth!

Octave Fuzz

What was that? If it sounded like a phantom guitar possessed by The Ghost of Great Guitarists Past, then it probably was a Tycobrahe Octavia.

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

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

The Stomp Effects: Compressors

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

Blue Comp

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

Red Comp

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

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

Vetta Comp

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

Auto Swell

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

Auto Wah

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

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

Killer Z

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

Tube Drive

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

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

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

Vetta Juice

A Line 6 original originally created for our flagship Vetta II guitar amplifier, the 'Juice' in Vetta Juice comes from the 30dB of available gain in the **LEVEL** knob. Holy smokes, this thing's packin' some heat! It's got a fixed threshold of -40dB with the **SENS** knob varying compression ratio from 1.5: 1 all the way up to 20:1 (which is a whole heck of a lot). This combination of design features gives you the option of cranking the level enough to get some serious gain boost, or setting the gain lower and dialing up a smooth, clean sustain. Take your pick, and dial away.

Boost+EQ

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

Blue Comp

Roland/Boss® jumped on the compressor stompbox bandwagon with this one. It has a fixed ratio, so the PODXT Live model based on it has the **SUSTAIN** control varying the threshold of the compressor circuitry. **LEVEL** does what you'd expect. If you look close, you'll also see from the picture that the original Boss® pedal included a treble boost switch. We flipped the little sucker on, set the modeling machines for compression capture, and here you are!

The Stomp Effects: Synths and Filters

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

The **FILTER** available on some of these effects is a "low pass" filter. Meaning that frequencies above the low pass filter frequency are cut. The **FILTER** control changes the frequency of the low pass filter. Turning the control to the left lowers the frequency of the filter meaning less high frequencies get through. Turning the control to the right raises the frequency of the filter meaning more high frequencies get through.

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

Dingo-Tron

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

Clean Sweep

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

Seismik Synth

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

Double Bass

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

Buzz Wave

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

Rez Synth

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

Saturn 5 Ring M

Ring modulators take two signals (one supplied by your guitar, the other supplied by the effect) then adds and subtracts similar frequencies. Electro-Harmonix® makes a ring modulator pedal called the Frequency Analyzer that is a popular guitar effect. The only limiting factor is that the pitch of the signal provided by the effect is constant. Meaning you have to play only in the key of that pitch to be musical. The Saturn 5 RM "tracks" the pitch of your guitar signal. This allows you to use the effect in ANY key. This is a GIANT leap forward for ring modulator effects! The **RM/AM** parameter on page 2 controls the amount of ring modulation.

Synth Analog

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

Synth FX

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

Synth Harmony

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

Synth Lead

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

Synth String

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

The Modulation Effects

Modulation effects are things that swoosh, pulse and warble—from phase shifters to flangers to choruses. Why are they called modulation effects? Well, if we consult a dictionary, we discover that 'modulate,' in the electronic world means to "alter the amplitude or frequency of (a wave) by (using) a wave of a lower frequency to carry a signal" (definition courtesy of *The Oxford Encyclopedic English Dictionary, Third Edition*, thank you very much). That modulating wave is what causes all that swooshing, pulsing, and warbling.

For Modulation effects, there are controls for **SPEED** and **DEPTH**. **SPEED** controls how fast (or slow) the modulating waveform sweeps. **DEPTH** controls the overall amplitude of the modulating wave, which usually determines just how intense the effect will be. There's always a **MIX** control, and sometimes there are also other controls, as you're about to learn...

Sine Chorus

Your basic digital chorus (as opposed to the analog type vibe of the CE-1 chorus model), with a sine wave as the modulator. Smooth going down, with **BASS** and **TREBLE** controls for bassing and trebling.

Line 6 Flanger

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

Opto Trem

This one is based on the optical tremolo circuit that was used in the blackface Fender® amps, like the '64 Deluxe Reverb® and '65 Twin Reverb.® Basically a light bulb and a photo-resistor, when the light got brighter, the tremolo got louder. It's a very smooth, even tremolo, and the obvious choice for use with the amp models that are based on Fender originals.

Bias Trem

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

Analog Chorus

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

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

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

Jet Flanger

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

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

Plug in, spin up the depth and feedback, and get ready for take-off!

Phaser

The unassuming metal box pictured above is the phaser that changed the world—the MXR® Phase 90. The Phase 90 is relatively subtle compared to other phasers, and when you use it, it becomes part of the overall guitar tone rather than trying to grab the spotlight all to itself. Its lush, organic, and groovy swirl can be heard all over the first two Van Halen albums, as well as Jimmy Page's work on Physical Graffiti.

The Phase 90 is a four stage phaser; its single knob controlled only speed. PODXT Live's Phaser model gives you additional flexibility with a **MIX** control and a **FEEDBACK** control to adjust the intensity of the effect.

U-Vibe

The now-legendary Uni-Vibe was put on the map in 1969 by Jimi Hendrix. Essentially a four-stage phase shifter, the Uni-Vibe is best known for its watery texture and sultry tones. One listen to "Machine Gun" and you'll know what we mean.

As with the CE-1 model's stealth vibrato mode, you can recreate the effect of the original Uni-Vibe's vibrato switch by turning the **MIX** control to 100% wet. (That's what the switch did on the original.) The **DEPTH** control acts like the Uni-Vibe's "Intensity" knob.

Rotary Drum+Horn

Fine furniture and cool tones—the Leslie® 145 gave you both at once. This tube-driven behemoth (you definitely *don't* want to try picking one up on your own) features a belt-drive rotating high frequency horn along with a downward-facing 15-inch speaker that had a segmented drum spinning under it to disperse the sound. It was originally designed to be used with electric organs like the Hammond® B3, but once guitarists (and even vocalists!) heard it, they just had to get in on the rotate-o-rama. Our model gives you all that whirligig glory, without giving you a herniated disc.

The **SPEED** knob for our model based on the Leslie® acts like the Fast/Slow switch that came on the unit's preamp, ramping between the two speeds. This effect also gives you **TONE** and **MIX** settings. For the truly authentic kind of spin that a Leslie® delivers, you'll want to set the **MIX** knob to max, since a Leslie had no 'dry' path.

Rotary Drum

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

The editing controls for the Vibratone are the same as for the Leslie® 145. Take it for a spin!

Auto Pan

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

Analog Square

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

Square Chorus

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

Expo Chorus

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

Random Chorus

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

Square Flange

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

Expo Flange

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

Lumpy Phase

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

Hi Talk

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

Sweeper

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

POD Purple X

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

Random S H (Sample and Hold)

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

Tape Eater

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

Warble-Matic

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

The Delay Effects — Analog Echo

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

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

Analog w/Mod

Here's a model based on the Electro-Harmonix® Deluxe Memory Man which is a pedal that uses the "bucket brigade" electronics of other analog echoes, and adds a chorus circuit to boot. This adjustable chorus is applied to the echoes only, leaving the direct sound unaffected.

The Memory Man, with its warm, distorted tone and swimming echoes, became an important tool for many guitarists, and was an essential part of the guitar sounds for the first U2 album.

Part of the Deluxe in Deluxe Memory Man was the increased delay time of 500 milliseconds. Your PODXT Live's Analog w/Mod emulates that classic Memory Man tone with the added advantage of 2 seconds of delay time.

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

Tube Echo

The classic 1963 Maestro® EP-1 was the first of a series of "Echoplex" designs distributed by the company, and made by Harris-Teller in Chicago. As touted in a Maestro® advertisement, the Echoplex's "...special effects range all the way from a controlled high speed reverberation to a full, throbbing echo"!

The main feature of the Echoplex design is a special cartridge of looped 1/4-inch audio tape that wraps past separate record and playback heads. The position of the playback head can be moved to adjust the delay time from 60 to 650 milliseconds. PODXT Live's EP-1 model emulates the classic Echoplex tone with the extra advantage of up to 2 seconds of delay time.

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

Multi-Head

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

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

Sweep Echo

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

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

Digital Delay

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

Stereo Delay

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

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

Ping Pong Delay

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

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

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

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

Reverse Delay

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

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

Echo Platter

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

Tape Echo

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

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

Lo-Rez

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

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

Phaze Eko

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

Bubble Echo

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

Reverb

When we set out to create PODXT Live, we devoted our fanatical modeling technology and energy for innovation to developing no-compromise reverb effects. PODXT Live's collection of reverb models emulate physical environments (rooms and halls), plate reverbs (which traditionally feature a big steel plate with some sort of speaker driving it, and usually multiple pickups to pick up the vibrations of the plate), spring reverbs (the kind guitar players know best), and even a couple of unique new models that you'll have to hear to appreciate.

Springs

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

Lux Spring

The blackface Fender® Deluxe Reverb®amp had a two spring reverb tank, which we've modeled here.

Standard Spring

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

King Spring

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

Rooms

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

Small Room

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

Tiled Room

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

Brite Room

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

Halls

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

Dark Hall

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

Medium Hall

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

Large Hall

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

Chambers

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

Rich Chamber

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

Chamber

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

Cavernous

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

Plates

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

Slap Plate

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

Vintage Plate

A classic plate reverb that you won't forget.

Large Plate

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

MIDI

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

MIDI Basics

What's MIDI?

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

In/Out

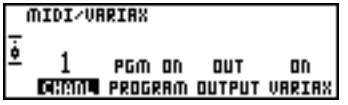
PODXT Live has two MIDI connections: **IN** & **OUT**. You connect PODXT Live to other MIDI devices by connecting MIDI cables to these connectors. Each connection is a one-way street: information flows from the **OUT** of one device to the **IN** of another device. To allow information to flow back,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

MIDI Channel

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

You tune PODXT Live in to listen to a particular MIDI channel (like choosing a channel on a TV or a station on a radio), and make sure the device that you want PODXT Live to listen to is transmitting on that same MIDI Channel. To set PODXT

Live's MIDI channel, press the **OUTPUT MODE/SYSTEM** button (which will light up). Use the Select knob to find the MIDI page that looks like this:



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

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

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

Variax—See page **3•2** to learn more about using your PODXT Live with Line 6's unique Variax line of Digital Modeling Guitars, each of which provides the sounds of a whole collection of guitars in a single, quality instrument.

MIDI Messages

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

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

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

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

Backing Up PODXT Live Programs to Other Devices

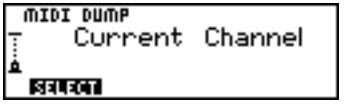
*While we recommend our free **Line 6 Edit** software (downloadable from **www.line6.com**) for backing up your memory, you can also back up to any appropriate MIDI hardware or software as described here.*

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

Connect the MIDI OUT of your PODXT Live to the MIDI IN of the receiving MIDI device. Press **OUTPUT MODE/SYSTEM** so that it's lit, and turn **SELECT** to reach the MIDI page.

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

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

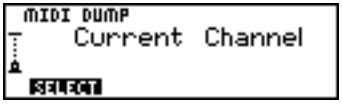


Now press the button under **SELECT**. Turn the **EFFECT TWEAK** knob to the left (counterclockwise) until the display reads:

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

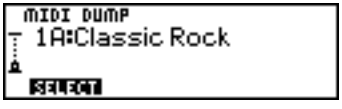
Transferring Some Data - If you'd like to send a particular Channel memory out via MIDI, or just Effect Setups or Amp Models do this:

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



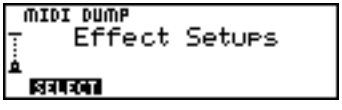
Turn the **EFFECT TWEAK** knob to select a Channel Memory, Amp Models, or Effect Setups that you'd like to transfer.

Any Channel Memory



All Amp Models (including your customized ones)

All Effect Setups (including your customized ones)



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

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

Other Things You Can Do with MIDI

Changing sounds with MIDI Program Changes

The most basic thing to do with PODXT Live via MIDI is have it select sounds on another MIDI device each time you select a PODXT Live channel. Hook PODXT Live's MIDI **OUT** to your other MIDI equipment's MIDI **IN**, set the MIDI Channels of both devices to be the same, and refer to the chart in **Appendix B** to see what MIDI program number will be sent to the connected MIDI device by each PODXT Live Channel. You can also set things up in reverse, having PODXT Live change channels when sent MIDI messages from another device. To do this, connect the other device's MIDI **OUT** to PODXT Live's MIDI **IN**, set them both to the same MIDI channels, as you should be in business.

Tweaking PODXT Live Tones with MIDI Controllers

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

Full MIDI Automation of PODXT Live

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

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

Hook your PODXT Live's MIDI **OUT** to a MIDI **IN** on your sequencing setup. Hook the sequencer MIDI **OUT** to PODXT Live's MIDI **IN**, and make sure PODXT Live's and

your sequencer are set to the same MIDI Channel. Be sure you set the MIDI **OUTPUT** setting in the **OUTPUT MODE/SYSTEM** pages to **OUT**. Also, disable any MIDI "echo" or "soft thru" function in your sequencer so it doesn't send all MIDI coming from your PODXT Live right back to it.

To allow MIDI-controlled automation, you need to set up a MIDI track in your sequencer to record the data flowing from PODXT Live's MIDI **OUT**. Record-enable that track and start the sequencer recording. Slowly turn PODXT Live's **DRIVE** knob all the way up and then all the way down as your sequencer records, and then stop your sequencer. Now, look at the data that's been recorded into the PODXT Live MIDI track on your sequencer. You'll see that you've recorded MIDI controller #13 messages. This is the controller that's assigned to PODXT Live's Drive parameter. Play back the recorded MIDI track as you play through PODXT Live (or play back recorded direct guitar audio through PODXT Live), and you'll hear the Drive changes that you recorded into your MIDI track. **To minimize "zipper" noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to PODXT Live settings.**

MIDI Setup Trouble-shooting

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

1. SoundBlaster type computer cards have more than one MIDI driver. The system will usually default to the driver for the built-in synth on the card, rather than the external MIDI port. This means that you must select the correct driver before the software can see the PODXT Live.
2. MIDI cables must run from **out** to **in** and vice versa—connect PODXT Live's MIDI *In* to your computer's MIDI *Out*. Think of it in terms of the direction that information is flowing; *out* of PODXT Live *in* to the computer. *Out* of the computer *in* to PODXT Live.
3. For non-SysEx communication, your PODXT Live and your MIDI software/hardware must be set to use the same MIDI Channel. If you've got PODXT Live on channel 1, set your other device or software to channel 1 so they can communicate. You can also set PODXT Live's MIDI Channel to **OMNI**, and it will listen to all channels.

Appendix A: Amp Models

Amp Model	Based On	Cab Model
Tube Preamp	Tube Instrument Preamp	No Cab
Line 6 Clean	Line 6® original	2x12 Line 6
Line 6 JTS-45	Line 6® original	4x12 Green 25's
Line 6 Class A	Line 6® original	1x12 Tweed
Line 6 Mood	Line 6® original	4x12 Green 20's
Spinal Puppet	Line 6® original	4x12 Brit V30's
Line 6 Chem X	Line 6® original	4x12 Brit T75
Line 6 Insane	Way too many hours of shredding	4x12 Brit T75
Line 6 ACO 2	Line 6® original (good for use with signals from piezo-acoustic guitar pickups)	No Cab
Zen Master	Budda Twinmaster 2x12 Combo	2x12 Line 6
Small Tweed	'53 Fender® Deluxe Reverb®	1x12 Tweed
Tweed B-Man	'58 Fender® Bassman®	4x10 Tweed
Tiny Tweed	'60 Tweed Fender® Champ®	1x8 Tweed
Blackface Lux	'64 Fender® Deluxe Reverb®	1x12 Blackface
Double Verb	'65 Blackface Fender® Twin Reverb®	2x12 Blackface
Two-Tone	Gretsch® 6156	1x10 G-Brand
Hiway 100	Hiwatt® DR-103	4x12 Green 25's
Plexi 45	'65 Marshall® JTM-45	4x12 Green 20's
Plexi Lead 100	'68 Marshall® 'Plexi' Super Lead	4x12 Green 20's
Plexi Jump Lead	'68 Marshall® Super Lead Jumped	4x12 Green 25's
Plexi Variac	'68 Marshall® Super Lead Variac'd	4x12 Green 25's
Brit J-800	'90 Marshall® JCM-800	4x12 Brit T75
Brit JM Pre	Marshall® JMP-1	4x12 Brit T75
Match Chief	'96 Matchless® Chieftain	2x12 Match
Match D-30	Matchless® DC-30	2x12 Match
Treadplate Dual	'01 Mesa/Boogie® Dual Rectifier®	4x12 Treadplate
Cali Crunch	'85 Mesa/Boogie® Mark IIc+	1x12 Line 6
Jazz Clean	'87 Roland® JC-120	2x12 Jazz
Solo 100	Soldano SLO-100 Head	4x12 Brit T75
Super O	Supro S6616	1x6 Super O
Class A-15	'60 Vox® AC-15	1x12 Class A
Class A-30 TB	'63 Vox® AC-30 with Top Boost	2x12 Class A
L6 Agro	Line 6® original	4x12 Brit V30's
L6 Lunatic	Line 6® original	4x12 Line 6
L6 Treadplate	Line 6® original	4x12 Treadplate
Variax Acoustic	Line 6® original (for use with acoustic models of the Line 6 Variax modeling guitars)	2x12 Jazz

Appendix B: MIDI Program Changes

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

POD Channel	MIDI Program Changes	POD Channel	MIDI Program Changes	PODxt Channel	MIDI Program Changes	PODxt Channel	MIDI Program Changes
1A	0	9A	32	17A	64	25A	96
1B	1	9B	33	17B	65	25B	97
1C	2	9C	34	17C	66	25C	98
1D	3	9D	35	17D	67	25D	99
2A	4	10A	36	18A	68	26A	100
2B	5	10B	37	18B	69	26B	101
2C	6	10C	38	18C	70	26C	102
2D	7	10D	39	18D	71	26D	103
3A	8	11A	40	19A	72	27A	104
3B	9	11B	41	19B	73	27B	105
3C	10	11C	42	19C	74	27C	106
3D	11	11D	43	19D	75	27D	107
4A	12	12A	44	20A	76	28A	108
4B	13	12B	45	20B	77	28B	109
4C	14	12C	46	20C	78	28C	110
4D	15	12D	47	20D	79	28D	111
5A	16	13A	48	21A	80	29A	112
5B	17	13B	49	21B	81	29B	113
5C	18	13C	50	21C	82	29C	114
5D	19	13D	51	21D	83	29D	115
6A	20	14A	52	22A	84	30A	116
6B	21	14B	53	22B	85	30B	117
6C	22	14C	54	22C	86	30C	118
6D	23	14D	55	22D	87	30D	119
7A	24	15A	56	23A	88	31A	120
7B	25	15B	57	23B	89	31B	121
7C	26	15C	58	23C	90	31C	122
7D	27	15D	59	23D	91	31D	123
8A	28	16A	60	24A	92	32A	124
8B	29	16B	61	24B	93	32B	125
8C	30	16C	62	24C	94	32C	126
8D	31	16D	63	24D	95	32D	127

Appendix C: PODxt MIDI Controls

Parameter	Notes	Cntrl #	Transmitted MIDI Range	Received MIDI Range
AMP Settings				
Amp Model Setup	Loads an Amp Model along with its Amp Setup of amp, cab, mic and A.I.R. II settings	11	0-36 (up to 0-72 if Amp Packs are installed)	0-36 (up to 0-72 if Amp Packs are installed)
Amp Model	Selects Amp Model without loading Amp Setup	12	No Transmit	0-36 (up to 0-72 if Amp Packs are installed)
Amp Enable	On, Off	111	Off=0/On=127	0-63=Off 64-127=On
Amp Switch Select	Amp, Comp	84	0-63=Amp 64-127=Comp	0-63=Amp 64-127=Comp
Drive		13	0-127	0-127
Bass		14	0-127	0-127
Mid		15	0-127	0-127
Treble		16	0-127	0-127
Presence		21	0-127	0-127
Chan Vol		17	0-127	0-127
Pan	0=Left, 64=Center, 127=Right	10	No Transmit	0-127
A.I.R. Settings				
Cabinet Model	See Cab Model Table	71	0-24 (if no Packs)	0-24
Mic Selection	0=SM-57 On Axis, 1=SM-57 Off Axis, 2=421 Dynamic, 3=67 Condenser	70	0-3	0-3
Room Level	0-100%	76	0-127	0-127
COMP Settings				
Compression Threshold	-63dB<>0dB	9	0-127	0-127
Comp Enable	0~63=On, 64~127=Off (MIDI/64)	26	Off=0/On=127	0-63=Off 64-127=On
Comp Gain	0~63=On, 64~127=Off (MIDI/64)	5	0-127	0-127
GATE Settings				
Gate Threshold	0 to -96dB	23	0-96	0-96
Gate Decay Time	0=.1 ms; 127= 3.0 sec	24	0-127	0-127
Gate Enable	On, Off	22	Off=0/On=127	0-63=Off 64-127=On

Appendix C: PODxt MIDI Controls

Parameter	Notes	Cntrl #	Transmitted MIDI Range	Received MIDI Range
STOMP Settings	(STOMP Parameters May Vary)			
STOMP Model	0=Facial Fuzz, 1=Fuzz Pi, 2=Screamer, 3=Classic Dist, 4=Octave Fuzz, 5=Blue Comp, 6=Red Comp, 7=Vetta Comp, 8=Auto Swell, 9=Auto Wah. If the FX Junkie Pack is installed, these additional models will be available: 10=FX-Killer Z, 11=FX-Tube Drive, 12=FX-Vetta Juice, 13=L6 Boost+EQ, 14=FX-Blue Comp Treb, 15=FX-Dingo-Tron, 16=FX-Clean Sweep, 17=FX-Seismik Synth, 18=FX-Double Bass, 19=FX-Buzz Wave, 20=FX-Rez Synth, 21=FX-Saturn 5 Ring M, 22=FX-Synth Analog, 23=FX-Synth FX, 24=FX-Synth Harmony, 25=FX-Synth Lead, 26=FX-Synth String	75	0-9 (0-26 if FX Junkie Pack is installed)	0-9 (0-26 if FX Junkie Pack is installed)
STOMP Time (Param 1)	*Not used on any current Stomp models; reserved for possible future time-related Stomp models*	*27*	*0-127*	*0-127*
STOMP Param 1 Note value	*Not used on any current Stomp models; reserved for possible future time-related Stomp models*	*78*	*See Note 1*	*See Note 1*
STOMP Param 2	Model-dependent	79	0-127	0-127
STOMP Param 3	Model-dependent	80	0-127	0-127
STOMP Param 4	Model-dependent	81	0-127	0-127
STOMP Param 5	Model-dependent	82	0-127	0-127
STOMP Param 6	Model-dependent	83	0-127	0-127
Stomp Enable	On, Off	25	Off=0/On=127	0-63=Off 64-127=On

Parameter	Notes	Cntrl #	Transmitted MIDI Range	Received MIDI Range
MOD Settings	(MOD Parameters May Vary)			
Modulation Model	0=Sine Chorus, 1=Analog Chorus, 2=Line 6 Flanger, 3=Jet Flanger, 4=Phaser, 5=U-Vibe, 6=Opto Trem, 7=Bias Trem, 8=Rotary Drum+Horn, 9=Rotary Drum, 10=Auto Pan. If the FX Junkie Pack is installed, these additional models will be available: 11=FX-Analog Square, 12=FX-Square Chorus, 13=FX-Expo Chorus, 14=FX-Random Chorus, 15=FX-Square Flange, 16=FX-Expo Flange, 17=FX-Lumpy Phase, 18=FX-Hi-Talk, 19=FX-L6 Sweeper, 20=FX-POD Purple X, 21=FX-Random S H, 22=FX-Tape Eater, 23=FX-Warble-Matic	58	0-23 (range is 0-10 without FX Junkie Model Pack; FX Junkie Pack is installed when units ship from Line 6)	0-23 (range is 0-10 without FX Junkie Model Pack; FX Junkie Pack is installed when units ship from Line 6)
Mod Param 1	Model-dependent	29	0-127	0-127
Mod Param 1 Double Precision	Model-dependent	61	0-127	0-127
Mod Param 1 Note value	Model-dependent	51	See Note 1	See Note 1
Mod Param 2	Model-dependent	52	0-127	0-127
Mod Param 3	Model-dependent	53	0-127	0-127
Mod Param 4	Model-dependent	54	0-127	0-127
Mod Param 5	Model-dependent (not currently used)	55	0-127	0-127
Mod Volume/Mix	0<>100%	56	0-127	0-127
Mod Pre/Post	Pre, Post	57	Pre=0/Post=127	0-63=Pre 64-127=Post
Mod Enable	On, Off	50	Off=0/On=127	0-63=Off 64-127=On

Appendix C: PODxt MIDI Controls

Parameter	Notes	Cntrl #	Transmitted MIDI Range	Received MIDI Range
DELAY Settings	(Delay Parameters May Vary)			
Delay Model	0=Analog Delay, 1=Analog w/ Mod, 2=Tube Echo, 3=Multi-Head, 4=Sweep Echo, 5=Digital Delay, 6=Stereo Delay, 7=Ping Pong, 8=Reverse. If the FX Junkie Pack is installed, these additional models will be available: 9=FX-Echo Plater, 10=FX-Tape Echo, 11=FX-Low Rez, 12=FX-Phaze Eko, 13=FX-Bubble Echo	88	0-13 (range is 0-8 without FX Junkie Model Pack; FX Junkie Pack is installed when units ship from Line 6)	0-13 (range is 0-8 without FX Junkie Model Pack; FX Junkie Pack is installed when units ship from Line 6)
Delay Param 1		30	0-127	0-127
Delay Param 1 DBL Precision		62	0-127	0-127
Delay Param 1 Note value		31	See Note 1	See Note 1
Delay Param 2	Model-dependent	33	0-127	0-127
Delay Param 3	Model-dependent	35	0-127	0-127
Delay Param 4	Model-dependent	85	0-127	0-127
Delay Param 5	Model-dependent (not currently used)	86	0-127	0-127
Delay Volume/Mix	0<>100%	34	0-127	0-127
Delay Pre/Post	Pre, Post	87	Pre=0/Post=127	0-63=Pre 64-127=Post
Delay Enable	On, Off	28	Off=0/On=127	0-63=Off 64-127=On

Parameter	Notes	Cntrl #	Transmitted MIDI Range	Received MIDI Range
REVERB Settings				
Reverb Type	0=Lux Spring, 1=Std Spring, 2=King Spring, 3=Small Room, 4=Tiled Room, 5=Brite Room, 6=Dark Hall, 7=Medium Hall, 8=Large Hall, 9=Rich Chamber, 10=Chamber, 11=Cavernous, 12=Slap Plate, 13=Vintage Plate, 14=Large Plate	37	0-14	0-14
Reverb Decay	0.1<>9.0sec	38	0-127	0-127
Reverb Pre-Delay (not avail for Spring Reverbs	0<>100ms	40	0-127	0-127
Reverb Tone	0<>100%	39	0-127	0-127
Reverb Mix (send)	0<>100%	18	0-127	0-127
Reverb Pre/Post	Pre, Post	41	No Transmit	0-63=Pre 64-127=Post
Reverb Enable	On, Off	36	No Transmit	0-63=Off 64-127=On
EQ Settings				
EQ Enable	On, Off	63	Off=0/On=127	0-63=Off 64-127=On
Band 1 Frequency 1	Low Shelving, 50-690 Hz	20	0-127	0-127
Band 1 Frequency 2	Semi-Parametric Mid Lo Mid, 50-6.0 Khz	42	0-127	0-127
Band 1 Frequency 3	Semi-Parametric Mid Hi Mid, 100-11.3 Khz	60	0-127	0-127
Band 1 Frequency 4	High Shelving, 500-9.3 KHz	77	0-127	0-127
Band 1 Gain	-12.8 ~ +12.6 dB	114	0-127	0-127
Band 2Gain	-12.8 ~ +12.6 dB	116	0-127	0-127
Band 3Gain	-12.8 ~ +12.6 dB	117	0-127	0-127
Band 4Gain	-12.8 ~ +12.6 dB	119	0-127	0-127

Appendix C: PODxt MIDI Controls

Parameter	Notes	Cntrl #	Transmitted MIDI Range	Received MIDI Range
Wah Settings				
Wah Position	0<>127	4	0-127	0-127
Wah Enable	On, Off	43	Off=0/On=127	0-63=Off 64-127=On
Volume Pedal Settings				
Vol Pedal Position	Value Not Stored	7	0-127	0-127
Volume Pre/Post	Pre, Post	47	Pre=0/Post=127	0-63=Pre 64-127=Post
Volume Pedal Minimum	Sets audio level for heel down position of volume pedal	46	0-127	0-127
Volume/Tweak Pedal Assign		65	Volume=0 Tweak-Volume=42 Wah/Vol-Twk=86	0-41=Volume 42~85= Tweak-Volume 86~127=Wah/Vol -Tweak
Tempo Settings				
Tempo MSB	30.0-240.0 BPM	89	2-18	2-18
Tempo LSB		90	0-127	0-127
Tap	Tap	64	Tap Button or FBV sends 127	64-127=a Tap
Tweak				
Tweak		1	No Transmit	0-127
Tweak Param Select	Valid values vary depending on loaded effects	108	0-13	0-13

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

Appendix D: Variax Data in PODxt Live

Each PODxt Live Channel Memory stores some Variax-related data. This data cannot be adjusted via MIDI continuous control messages, but can be extracted from the PODxt Live "patch" data for use by editor/librarian software, etc. Since the rest of the data within a PODxt Live patch is organized in the same order as the MIDI CC control numbering for that data, the Variax data is fit into slots that correspond to MIDI CC messages that the PODxt Live does not use.

PODxt Parameter	Position in Patch Data	Range
Variax Family 0 Model Select (Variax 500/700)	120	0-127; 0=Don't select model on Variax; 1-127=Select Model 0-126 on Variax
Variax Family 0 Paramater 1 (Tone)	121	0-127 (This won't be sent to the Variax if Model Select is set to 0)
Variax Family 1 Model Select (Variax Acoustic)	96	0-127; 0=Don't select model on Variax; 1-127=Select Model 0-126 on Variax
Variax Family 1 Paramater 1 (Mic Position)	97	0-127 (This won't be sent to the Variax if Model Select is set to 0)
Variax Family 1 Paramater 2 (Compressor)	98	0-127 (This won't be sent to the Variax if Model Select is set to 0)
Family When Saved (To be used by editor/librarian software to know what Variax was connected when the patch was saved, and therefore have some indication of whether the Variax data was intended by the sound programmer to be used, or was "left over" when editing from a starting patch setting)	101	0-127; 0=No Variax connected when saving; 1-126=Family Number of Variax that was connected when this Channel Memory was saved from the PODxt Live hardware interface
Reserved for use with future Variax products	99-100, 122-127	0-127

Appendix E: Line 6 Contact

Customer Service

Before contacting Line 6 Customer Service, please take the time to look through this publication to see if it can answer your questions. Additional helpful information is on the Support page of the Line 6 web site at **www.line6.com/support**, including the searchable Knowlegebase/FAQTRAQ system which is often the fastest and easiest way to get the answers you need.

Need to talk to an actual human on the Line 6 Customer Service team by phone? Have your serial number handy and take some notes for yourself before you call, so you remember everything you want to ask about. In the USA or Canada, you can contact Line 6 at (818) 575-3600, 8AM to 5PM Monday through Friday (Pacific Time). Outside the USA and Canada, please contact your distributor directly to arrange service. The list of Line 6 distributors is on the Internet at **www.line6.com/support** .

To obtain factory service:

You must obtain a return authorization (RA) number before sending any unit to Line 6 for service. Products returned without an RA number will be returned to your at your sole expense. If you live in the United States, log an incident in our online support system at www.line6.com/support or call (818) 575-3600 or and we will help you find the best way to get your unit repaired, whether it be returning the unit to Line 6 or finding an Authorized Service Center. If you live in Europe, email euroinfo@line6.com or call Line 6 UK at +44 (0)178 882 1600. If you live outside of these areas, please contact your local distributor. If you do not know whom your distributor is, either call us at (818) 575-3600 or use the distributor locator at **www.line6.com/support** .

Appendix F: Warranty Info

LINE 6 LIMITED WARRANTY INFORMATION

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

Line 6, Inc. (hereinafter "Line 6") warrants that your new Line 6 product, when purchased at an authorized Line 6 dealer in the United States of America ("USA") or Canada, shall be free of defects in materials and workmanship for a period of one (1) year from the original date of purchase. Please contact your dealer for information on warranty and service outside of the USA and Canada.

During the warranty period, Line 6 shall, at its sole option, either repair or replace any product that proves to be defective upon inspection by Line 6.

Line 6 reserves the right to update any unit returned for repair and to change or improve the design of the product at any time without notice. Line 6 reserves the right to use reconditioned parts and assemblies as warranty replacements for authorized repairs.

This warranty is extended to the original retail purchaser. This warranty can be transferred to anyone who may subsequently purchase this product provided that such transfer is made within the applicable warranty period and Line 6 is provided with all of the following items: (i) all warranty registration information (as set forth on the registration card) for the new owner, (ii) proof of the transfer within thirty (30) days of the transfer purchase, and (iii) a photocopy of the original sales receipt. Warranty coverage shall be determined by Line 6 in its sole discretion.

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

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

Service and repairs of Line 6 products are to be performed only at the Line 6 factory or a Line 6 authorized service center. Line 6 may require advanced authorization of repairs to authorized service centers. Unauthorized service, repair or modification will void this warranty.

DISCLAIMER AND LIMITATION OF WARRANTY

THE FOREGOING WARRANTY IS THE ONLY WARRANTY GIVEN BY LINE 6 AND IS IN LIEU OF ALL OTHER WARRANTIES. ALL IMPLIED WARRANTIES, INCLUDING WARRANTIES OF MERCHANTABILITY AND FITNESS FOR ANY PARTICULAR PURPOSE, EXCEEDING THE SPECIFIC PROVISIONS OF THIS WARRANTY ARE HEREBY DISCLAIMED AND EXCLUDED FROM THIS WARRANTY. UPON EXPIRATION OF THE APPLICABLE EXPRESS WARRANTY PERIOD (1 YEAR), LINE 6 SHALL HAVE NO FURTHER WARRANTY OBLIGATION OF ANY KIND, EXPRESS OR IMPLIED. LINE 6 SHALL IN NO EVENT BE LIABLE FOR ANY SPECIAL, INCIDENTAL OR CONSEQUENTIAL DAMAGES SUFFERED BY THE PURCHASER OR ANY THIRD PARTY, INCLUDING WITHOUT LIMITATION, DAMAGES FOR LOSS OF PROFITS OR BUSINESS, OR DAMAGES RESULTING FROM USE OR PERFORMANCE OF THE PRODUCT, WHETHER IN CONTRACT OR IN TORT. LINE 6 SHALL NOT BE LIABLE FOR ANY EXPENSES, CLAIMS, OR SUITS ARISING OUT OF OR RELATING TO ANY OF THE FOREGOING. Some states do not allow the exclusion or limitation of implied warranties so some of the above limitations and exclusions may not apply to you. This warranty gives you specific legal rights, and you may also have other rights, which vary, from state to state. This warranty only applies to products sold and used in the USA and Canada. Line 6 shall not be liable for damages or loss resulting from the negligent or intentional acts of the shipper or its contracted affiliates. You should contact the shipper for proper claims procedures in the event of damage or loss resulting from shipment.