

Variac

BASS

Pilot's Handbook

Before using your Variax Bass you should read these Important Safety Instructions. Keep these instructions in a safe place.

1. Obey all warnings 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.
4. Power the XPS-DI Footswitch only with the included PX-2 Power Supply or equivalent.
5. Connect the PX-2 Power Supply only to AC power outlets rated 100-120V or 230V 47-63Hz (depending on the voltage range of the included power supply).
6. Do not step on power cords. Do not place items on top of power cords so that they are pinched or leaned on.
7. Unplug your Variax Bass and XPS-DI Footswitch when not in use for extended periods of time.
8. Do not perform service operations beyond those described in the Variax Bass Pilot's Handbook. Repairs and service operations beyond the scope of those in the Pilot's Handbook should be performed only by qualified service personnel.
9. Prolonged listening at high volume levels may cause irreparable hearing loss and/or damage. Always be sure to practice "safe listening."

Your Variax Bass should include these accessories:

Gigbag, XPS-DI Footswitch, PX-2 Power Supply, TRS Cable, Bridge Saddle Wrench, Truss Rod Wrench

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

CAUTION: 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.

Please Note:

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Welcome to Variax Bass

Thanks for buying a Variax Bass and joining us in our continuing mission to apply the miracle of modern technology to the pursuit of great tone. You now own detailed models of some of the most significant, desirable and useful basses of all time, wrapped up in a single comfortable and highly playable instrument.

How does it work?

How do we get such a huge variety of classic bass tones from the Variax Bass? We use piezo bridge saddles, similar to the piezo pickups in many electro-acoustic guitars, to capture each individual string's vibrations. We then shape the signals with software algorithms that capture the physical and electrical properties of the instruments that we've modeled. Since this process begins with Variax Bass's own physical strings, there's no delay caused by having to detect a pitch and turn it into a MIDI note or trigger a sample. There's also no issue with tracking hammer-on's, pull-off's, slides, bends, slurs or any other techniques that are a part of your style.

So just how did we manage to capture the tonal souls of these classic instruments for instant recall from your Variax Bass? We're glad you asked....

The Dream...

As you probably know, Line 6 did lots of other stuff before the Variax. We spent long years developing PODs, amps, and effects for guitarists and bassists, perfecting our ability to match up the best of classic sound and usability with fully modern technology.

Along the way we wondered—could it be possible to capture a complete range of guitar or bass tone in a single instrument? What would it take to do it, and how could we keep all that versatility easy to access? We focused first on guitars, investing a couple of years of research, development, and countless hours playing dozens of vintage electrics and acoustics. The result was the original Variax, the world's first modeling guitar.

But we weren't content to rest on our laurels. We took all that we had learned from the original Variax project, and then learned a lot more in order to develop an instrument dedicated to meeting the needs of acoustic guitarists — The Variax Acoustic.

Having improved the tone and simplified the lives of thousands of electric and acoustic guitarists, we started work on the instrument that could offer the same kind of sophisticated options to bassists.

The Journey

How, we asked ourselves, can we deliver the punch and tone of the finest basses in history? Newer instruments, with active tone controls, challenged us to capture their tone-shaping mojo while still presenting comprehensible and consistent control operation across models. Even some of the oldest instruments we modeled had such unique pickups and controls that new techniques were required to capture their flavor.

And there were whole new tone challenges that went beyond what we'd faced with guitar. To reproduce the distinctive presence of a "dog house" bass, for instance, we had to take a fresh look at the body voicing and mic simulation that worked so effectively in the Variax Acoustic.

At the other end of the spectrum, we knew there was an incredible opportunity to bring synth sounds to bassists, right inside their instrument, but it had to be done right. So we dug deep into the synth technology already developed for our FM4, Vetta and PODxt products, but did it with a new laser focus on the unique requirements of the ultimate synth bass tone.

The Result

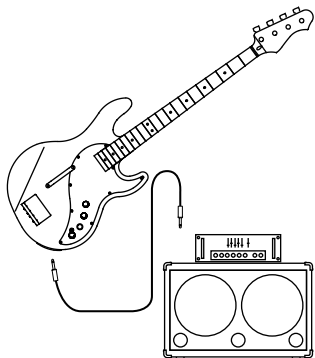
We're confident you'll find the result of all this development to be a dramatic new step forward in the world of bass, the first instrument to deliver all this sonic power and flexibility in a highly playable, quality bass you can rely on every day, for every gig.

Flip the page, and we'll run you through the process of getting your Variax Bass set up and rocking.

Bass-ic Operations

Connections

You may have already noticed that the Variax Bass has two output connectors: a familiar 1/4-inch jack and a second RJ45 jack protected by a plastic cap. The RJ45 connector will be the way you will connect to Line 6 products with a “Variax” input, and add additional sounds and abilities to your Variax Bass in the future. The uses of the RJ45 connection will be described in the owners manual for the products that offer that input; all of the operations described in this manual will use the 1/4-inch output.

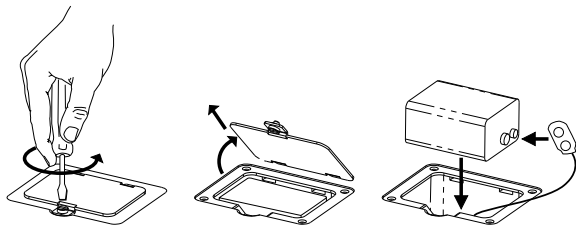


Simple Operation

The simplest way to use the Variax Bass is to connect it directly to a bass amplifier with a standard mono guitar cable.

Battery Power

Of course, the electronics of the Variax Bass will need power, so to use this simple hookup, you'll need to install six AA cells in the on-board battery compartment. If you use fresh alkalines, you should get approximately 10-12 hours of operation.



Battery Low Indication

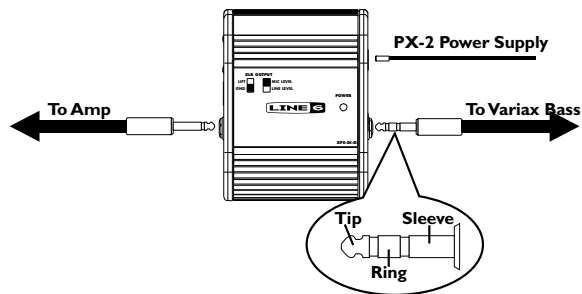
Being surprised by a battery failure is no fun, so we give you a warning when your AA's are failing. The Indicator LED, if green, will give a short red blink about once every second. If it's red, it will give a short green blink about once every second. More on the Indicator later...

The battery will only be used when a standard guitar cable is connected. For longest battery life, always “turn off” your Variax Bass by unplugging it when not in use.

NOTE: At a gig with no AA batteries? Unclip the plastic battery holder from the connector and swap in an ordinary 9V battery. This “emergency” setup will give you 1 to 2 hours of battery life.

XPS-DI Footswitch Power

We realize that constantly changing batteries can be a real drag, so we included a more convenient option: the XPS-DI.

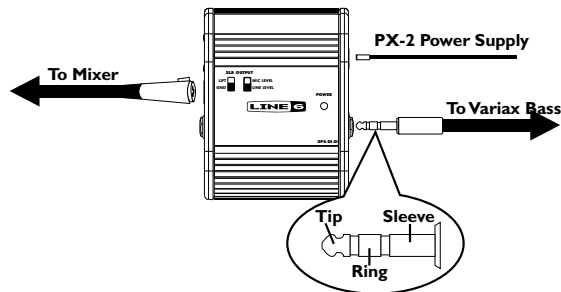


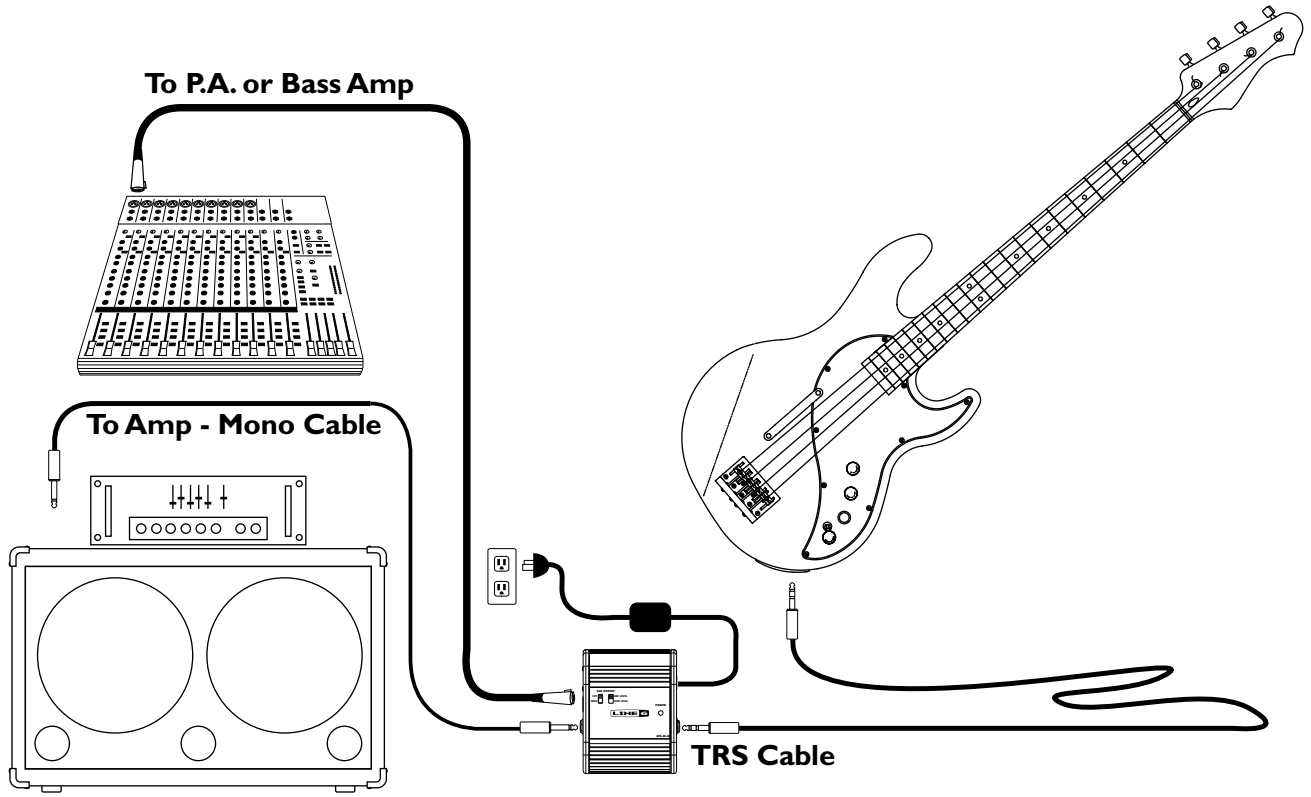
Powering your Variax Bass with the XPS-DI is easy. Use the included TRS cable to connect the Variax

Bass to the INPUT jack of the XPS-DI. (TRS means “Tip-Ring-Sleeve,” also simply known as a “stereo” cable.) Connect the PX-2 power supply to the POWER jack on the XPS-DI, and use a standard mono guitar or bass cable to connect the 1/4-inch OUTPUT of the XPS-DI to any standard bass amp.

There are many occasions when you'll want to skip the amp and send your signal straight to a mixer. (Or to the mixer through a snake.) No problem: Use a standard XLR/mic cable to connect the XPS-DI's XLR output to feed any balanced input. No additional DI box is required.

Use the LEVEL switch on the front panel of the XPS-DI to match the output level to the kind of device you're driving. If you're unsure what output level to use, start with the MIC position.





Both outputs of the XPS-DI are active at the same time for those occasions when you need your amp sound and a DI at the same time. If you hear the kind of low frequency hum that sometimes occurs with multiple signal paths, use the GROUND LIFT switch to break the ground loop.

Cable Specifications

If you lose the Custom Cable supplied with your Variax Bass, you can obtain a replacement from Line 6's Customer Service crew (see page 32 of the Pilot's Handbook for contact information). You can also simply use any high quality TRS cable up to 18 feet in length.

The use of the RJ45 connection, and specifications for required cables, will be described in the owners manual for the products that offer that input. The RJ45 connector is not required for standard operation. It will be the way to connect to future Line 6 products with a "Variax" input, adding additional sounds and abilities to your Variax Bass in the future.

NOTE: If you have batteries installed in your Variax Bass, they will be bypassed when using your XPS-DI Direct box. If the guitar is connected to the XPS-DI and the XPS-DI power is disconnected, any batteries installed in the Variax Bass acoustic will be drained.

Controls

VOLUME

OK, let's start with the simple stuff. Spin the Volume knob clockwise to get louder.

RED/GREEN SELECT

But even a control as simple a volume offers you more on the Variax Bass. If you press the Volume knob down, you'll notice the light near the MODEL SELECT knob changes color. When the Indicator is green, the first, or "green," variation of that MODEL SELECT position is active. When it's red, you've got a second, "red" variation of the Model instead.

MODEL SELECT

The MODEL SELECT knob has several functions. Its primary function is in choosing the active instrument model. Rotate the knob to choose from the 12 positions, and that handy indicator light we mentioned will be lighting up the knob so you'll even be able to see what you're doing on a dark stage. As previously described, each position actually contains two models, with a puch on the VOLUME knob selecting between them, and the color of the light letting you know which one you're using.

BLEND

Most of the basses we've modeled have two pickups. Instead of providing individual volume controls for each pickup, we've take the more modern approach of a master Volume and Blend. Rotate the Blend fully clockwise for just the bridge pickup, and fully counterclockwise for just the neck pickup. At the center detent, you get equal amounts of both pickups. Everything in-between is a blend of the two.

Several of the modeled basses have only a single pickup. Which ordinarily doesn't give you much pickup variation, but the Variax Bass is no ordinary instrument. At the center detent, you can hear the pickup in the "stock" position. Rotate the control clockwise to move the pickup closer to the bridge, and counterclockwise to move the pickup closer to the neck. Welcome to the future, my friend.

For the acoustic instruments, the Blend control lets you change the position of the modeled microphone. Rotate the control clockwise to bring the mic closer, counterclockwise to pull the mic out for more ambience.

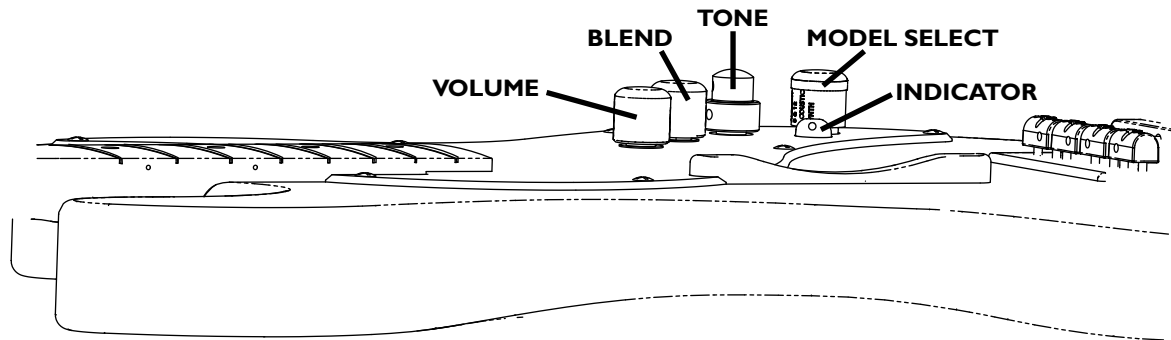
TONE

The Variax Bass Tone control is split into two separate knobs. The smaller knob on top controls Treble and the large one on the bottom controls Bass.

For models based on passive basses, the center detent on the Treble represents “10” on the modeled instrument. Rotating counterclockwise give you the same results as turning down the passive control. If you rotate clockwise from the detent, you get a treble boost of the modeled instrument.

Since passive basses don't typically have a Bass control, putting this control at center detent makes no modification to the modeled instrument sound. For those of you who prefer enhanced to natural, rotating clockwise boosts bass frequencies, and rotating counterclockwise cuts them.

For models based on active basses, the behavior of the tone controls are based on those of the modeled instrument.



Save our Sounds

To really take advantage of the sonic capabilities of the Variax Bass when performing, you'll want each instrument model to be set up for your specific needs and preferences. Use the Customize function of Variax Bass's model knob to get all 24 models sounding just the way you want.

1. Choose which of the 24 bass models you want to customize. Remember that you have both a GREEN and a RED model for each of the 12 MODEL SELECT positions.
2. Find a Blend and Tone setting that suit your needs.
3. Press the Model Select Knob down and hold for a few seconds until the indicator light shines solid green or red.
4. Release the Model Select knob.

That's all there is to it. You've saved your personal settings for that model. Now that you've got it all down, you can repeat these steps for the remaining 23 models. (Or not, if you like the factory settings.)

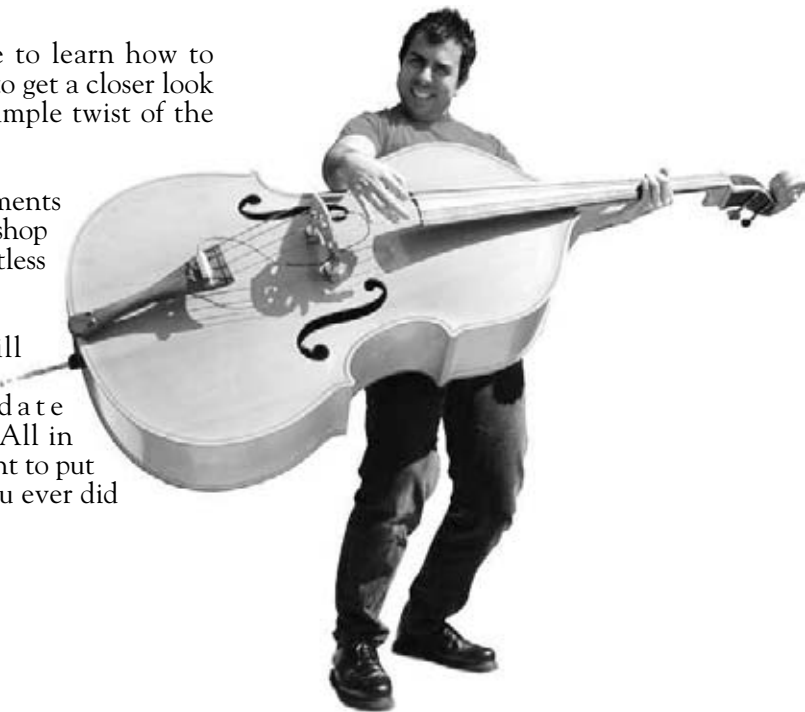
And as your needs or tastes change, you can of course re-customize any of your models as often as you like.

The Instruments of Variax Bass

Now that you've have a chance to learn how to operate the Variax Bass, it's time to get a closer look at the models available with a simple twist of the MODEL SELECT knob.

You'll find a wide range of instruments here, from vintage rarities to pawnshop prizes. Modern masterpieces to fretless conversions. Upright to synth.

With the Variax Bass, you will discover a palette of sounds to handle any style, recording date or live gig that comes your way. All in one instrument that you won't want to put down — and will wonder how you ever did without.



VINJ

The Fender Jazz Bass was launched in 1962 as the upscale alternative to the successful Fender Precision. With a sleek offset-waist body inspired by the Jazzmaster guitar and two pickups, the Jazz offered a more streamlined look and a broader range of tone than its predecessor. Most importantly, the slim neck made the Jazz easier to play, especially for musicians trained on guitar.

GREEN based on 1961 Fender Jazz Bass.

RED based on 1960 Fender Jazz Bass with flatwound strings.



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MODJ

GREEN based on 2004 Fender Deluxe Jazz Bass. Not content with what many already considered perfection, Fender introduced the Deluxe Modern Jazz Bass. With a smaller body, extra frets, and active EQ, the Deluxe Jazz combines modern features with classic Jazz Bass style.

RED based on Fretless 1961 Fender Jazz Bass. In the early seventies, the legendary Jaco Pastorius yanked the frets out of his Jazz Bass and redefined the role of the electric bassist forever. The fingerboard of the instrument we've modeled was treated with marine epoxy for the requisite growl.

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PREBASS

And Leo Fender said, “Let there be bass.” And there was bass. Though historians will point out that Fender wasn’t the first manufacturer to offer an electric bass, the Precision Bass was something no other electric bass had been before: commercially successful. The reliability, portability, playability and clear tone of the Fender Precision made it the definitive electric bass since its introduction in 1951. By 1957 the original Telecaster-ish appearance had given way to a new Stratocaster inspired look and the pickup and bridge were significantly improved.

GREEN based on 1963 Fender Precision Bass.

RED based on 1958 Fender Precision Bass with flatwound strings.



For these models, the BLEND control changes the location of the pickup. Rotate the control clockwise to move the pickup closer to the bridge; counterclockwise to move it closer to the neck.

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MANTA

GREEN based on 1977 Music Man Sting Ray. After selling Fender to CBS in 1965, Leo Fender started the Music Man company in 1972 to offer improved products based on his earlier innovations. Despite the difficulty of competing with his own legacy, the Sting Ray, which debuted in 1976, has been an enduring success. The powerful sound created by the humbucking pickup and active electronics made the Sting Ray a favorite of Queen's John Deacon.

RED based on 2003 Modulus Flea Bass. Modulus Graphite was founded in 1978 by aerospace engineer and bass enthusiast Geoff Gould. Gould's collaboration with instrument designer and builder Rick Turner resulted in the creation of carbon fiber composite necks with greater consistency and sustain than possible with traditional wood necks. The Flea Bass, a composite-necked homage to Red Hot Chili Peppers bassist Flea, was introduced in 1996, after the company changed its name to Modulus Guitars.

For these models, the BLEND control changes the location of the pickup. Rotate the control clockwise to move the pickup closer to the bridge; counterclockwise to move it closer to the neck.

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CLANG

The Rickenbacker 4001 was first offered in 1961. While the “cresting wave” body certainly stands out on stage, it’s the sustain from the neck-through construction and biting attack from the unique pickups that have made the 4001 a favorite of such diverse artists as Chris Squire, Geddy Lee, and Lemmy. We’ve modeled both the classic 60’s version (Paul McCartney’s “other sound”), with the “horseshoe” pickup and flatwounds, and the hard-rockin’ 70’s version, with its brighter bridge pickup and roundwounds.

GREEN based on 1971 Rickenbacker 4001.

RED based on 1963 Rickenbacker 4001 with flatwound strings.



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HOLLOW

GREEN based on 1966 Danelectro Longhorn Bass. By 1956, Nat Daniel had perfected his cost-effective construction techniques and quirky electronics that—surprisingly—resulted in great sounding and playing instruments. The 24 fret Longhorn was launched in 1959, and was played by such luminaries as Carol Kaye and Jack Bruce.

RED based on 1963 Höfner Model 500/1 with flatwound strings. In 1956 Walter Höfner added electronics and frets to a delicate violin-shaped body and created one of the most recognizable, if unusual, electric instruments of all time. Despite its fragility, Sir Paul loved the light weight and slim neck and continues to use it to this day.

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THUMP



GREEN based on 1963 Gibson Thunderbird 4. The Gibson Thunderbird debuted in 1963 as the bass companion of the Firebird guitar and shared its sibling's turbulent history. Completely redesigned in 1965 and discontinued in 1969, it nevertheless gained such influential admirers as Pete Way of UFO and Overend Watts of Mott the Hoople. Growing demand for the Thunderbird's unique appearance and warm-yet-aggressive tone prompted several limited edition reissues and, in 1987, the reintroduction of the Thunderbird as a regular model.

RED based on 1966 Gibson EB-2D with flatwound strings. In 1958 Gibson decided that adding short-scale bass necks and really big pickups to guitar bodies would create a viable alternative to the instruments offered by their upstart competitors in California. For a decade or so, they were right. Players appreciated the easy playability, light weight, and supremely fat—though at times indistinct—tone. Check out Glenn Cornick's nearly upright-sounding tone on classic Jethro Tull releases for the definitive EB-2 sound.



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MODERN



GREEN based on 2002 MTD 535 35-inch scale. Michael Tobias, one of the most influential figures in modern bass design, painstakingly handcrafts MTD basses one at a time in his workshop in Kingston, NY. His choice of woods, electronics, and hardware have led to a thoroughly modern instrument with a distinct, organic voice that to many, represents the quintessential contemporary electric bass sound. We've modeled a 435, with a spalted maple over swamp ash body, 35-inch scale, wenge neck, and Bartolini pickups and active tone system.

RED based on 2003 Warwick Thumb.

In 1982 the Warwick company was founded by Hans Peter Wilfer, the son of Framus founder Fred Wilfer. Warwick instruments are famed for their top-notch craftsmanship, oil finish, and the full growling tone of their wenge necks. Originally popular with the high-powered 7-string guitar-driven bands of the late 90's, Warwick's insistent attack, thick midrange and rugged construction helped move them to the front of the Rock and Metal scenes.



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ALCHEMY

GREEN based on a 1978 Alembic Long Scale. Founded on the idea of moving the state of the instrument forward through refined materials, advanced construction techniques and the latest innovations in audio electronics, Alembic's famous Alembic #1 bass for Jack Cassidy of the Jefferson Airplane saw the light of day in 1971. The combined efforts of Ron Wickersham, Rick Turner and Bob Matthews birthed the next generation of electric bass to follow Leo Fender, creating what we consider the modern era of bass design. The Alembic Long Scale Bass we modeled has multi-laminate neck through body construction, 34-inch scale length, brass hardware, two pickups with a third hum-canceling dummy coil and wide-ranging active electronics. Back in 1978, this bass came complete with its own off-board power supply and a 3-pin XLR output on the face of the instrument.

RED based on a 1984 Steinberger XL2. In the late 70's, a furniture designer named Ned Steinberger took an interest in bass design. Instead of re-interpreting earlier designs, he eliminated all but the essential elements of the instrument. The striking appearance of the XL2, with its headless neck and tiny composite body, fit perfectly with the minimalist hi-tech aesthetic of 80's popular music. The fact that it sounded great was icing on the cake.



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8 & 12



GREEN based on 1968 Hagström H8.

In the late 50's, the Swedish accordion manufacturer Hagström responding to declining demand for accordions by making some very accordion-like electric guitars. As time passed, the pearloid, sparkle, and push buttons of early models gave way to more conventional features but the company's innovative spirit remained intact. The Hagström H8 was the first production 8-string bass, and has the distinction of being played by both Jimi Hendrix and Noel Redding.

RED based on 1994 Hamer B12A.

Hamer, started by Paul Hamer and Joel Dantzig in 1973, quickly rose to prominence by building quality instruments to meet the needs of influential artists. The 12-string bass (a Hamer innovation) was developed at the request of Cheap Trick bassist Tom Peterson who was looking for a way to fill out the band's live sound. The massive, chiming tone of this bass can also be heard on the Pearl Jam hit Jeremy.



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ACOUSTIC

GREEN based on 2003 Tacoma Thunderchief.

While many acoustic basses seem to exist primarily to fill the need for an acoustic-looking bass for the obligatory “Unplugged” set, the warm, round tone and unpretentious appearance of the Tacoma Thunderchief are appropriate for a broad range of musical applications.

RED based on 1949 Kay M-1.

In 1947, Kay began offering plywood upright basses intended for students of classical music. The fame of this instrument, though, comes from its association with musicians like Blues icon Willie Dixon, Elvis bassist Bill Black, and Johnny Cash bassist Marshall Grant.



For these models, the BLEND control moves the placement of the microphone in relation to the instrument.

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SYNTH

For the SYNTH position, we've taken a slightly different approach. Instead of our typical painstakingly authentic re-creation of specific instruments, we given you the tools you need when its time to get your freak on.

Each synth model contains two complementary sounds. The BLEND control lets you adjust the mix between the two sounds. The TREBLE control adjusts the filter amount. The BASS control adjusts the speed of the filter sweep.

GREEN inspired by classic Moog MiniMoog bass sounds.

RED inspired by modern bass synth sounds.

Care and Maintenance

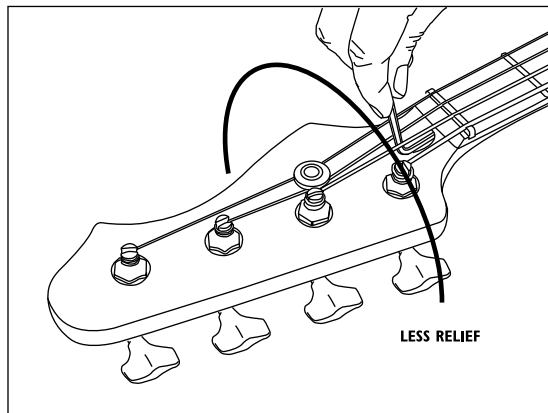
Only a few simple measures are required to keep your Variax Bass looking and performing like new.

- After playing, wipe down the bass and strings with a clean, soft cloth.
- Change strings when they become discolored or the bass begins to sound dull.
- Occasionally clean the fingerboard surface with lemon oil and the painted surfaces with guitar or furniture polish.

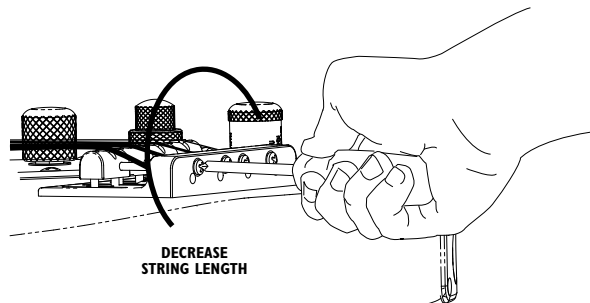
Neck Relief Adjustment

Depending on where you live, seasonal temperature and humidity variations may make it necessary to adjust the neck relief of the Variax Bass. If you find that your Variax Bass suddenly starts buzzing or is generally difficult to play, it may be time for this kind of adjustment. To check the neck relief, press the high E string to the first fret with your left hand, and press the same string to the last fret with your right hand. While holding the string at both points, check the point where the E string passes over the 10th fret. If the string is touching the fret, or if there is more space under the string than the thickness of a thin pick, it's time to adjust the neck.

If you are familiar with this kind of adjustment use the supplied wrench to adjust the truss rod. If the string was touching at the 10th fret (too little relief), turn the rod counterclockwise. If the gap was too great (too much relief), turn the rod clockwise. In both cases, make small adjustments and check the relief as you go. Never force the rod to turn—excessive tightening can damage your Variax Bass. If you are unfamiliar or uncomfortable with this kind of adjustment, ask your local guitar shop to refer you to a qualified bass tech.



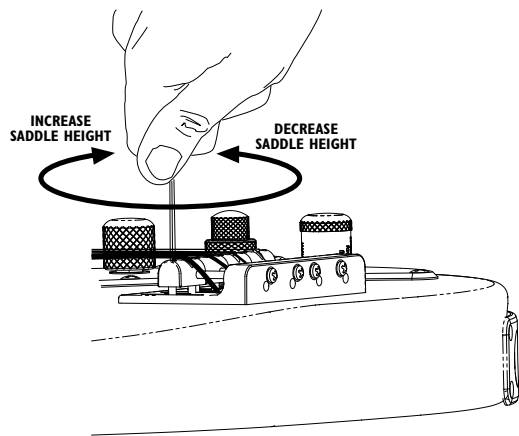
Intonation Adjustment



Important Note: Never attempt to remove the bridge saddles. If any of the wires attached to the piezo elements are broken or damaged, the Variax Bass will not function properly.

Intonation is adjusted by changing the position of the bridge saddles, which changes the length of the vibrating strings. The saddle position of each Variax Bass is adjusted before it leaves the factory, but changing string brand, gauge, or action can change the intonation. To adjust the intonation, you will need an accurate tuner and a screwdriver. For each string, tune the open string as close as possible to correct pitch, then fret that string at the 12th fret and check the pitch. (Make this adjustment while holding the guitar in playing position.) If the fretted note is sharp, the string length is too short—turn the adjust screw clockwise. If the fretted note is flat, the string length is too long. Turn the adjust screw counterclockwise. Make small adjustments and retune and check the pitch as you go.

Action Adjustment



Variax Bass leaves the factory adjusted for playability across a wide range of playing styles. The bridge saddle height can be adjusted to optimize playability for a particular style. If you are familiar with this kind of adjustment, use the supplied Allen wrench to raise or lower the bridge saddle screws as shown. As with neck adjustment, if you are unfamiliar with this kind of adjustment, ask your local bass shop to refer you to a qualified bass tech.

Customer Service

Before contacting the Line 6 Customer Service team, 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 Knowledgebase/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 available on the Internet at www.line6.com.

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 euoinfo@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 .

Line 6 Warranty Policy

Line 6, Inc. (hereinafter "Line 6") warrants that your new Line 6 instrument shall be free of defects in workmanship and materials for the lifetime of the product and that the electronics contained within the instrument (printed circuit boards, piezo saddles, potentiometers, etc.) shall be free from defects in workmanship and materials for a period of one (1) year from the original date of purchase. In addition, the accessories (carrying case, power supply, and footswitch) shall be free of defects in workmanship and materials for a period of one (1) year from the original purchase date. This warranty is extended to the original retail purchaser only and may not be transferred or assigned to subsequent owners. In order to validate your warranty, and as a condition precedent to warranty coverage hereunder, a copy of the original sales receipt must accompany all warranty requests. This warranty policy is valid only when a new Line 6 instrument is purchased from an Authorized Line 6 dealer. This warranty is subject to the following exceptions and/or limitations:

This warranty does NOT cover:

1. Any instrument that has been altered or modified so that the serial number, name, identification numbers or logos have been tampered with or are missing.
2. Instruments or accessories not purchased from an Authorized Line 6 dealer.
3. Standard maintenance and adjustment of the instrument, electronics and action. Standard adjustments and maintenance are the sole responsibility of the owner.
4. Any defects in the instrument or accessories that are caused by or are the result of a lack of maintenance or adjustment.
5. Any instrument or accessory that has been repaired, altered or modified by a repair facility that is not authorized by Line 6, or any repairs, alterations, or modifications, regardless of the origin, that Line 6 has not approved.
6. Any damages to the instrument or accessory that is a result of abuse, accident or misuse, as determined by Line 6 in its sole discretion.
7. Any issues regarding the tonal aspects of the instrument. Tone is a product of perception and therefore cannot be warranted. Issues regarding the authenticity or interpretation of the models used also cannot be warranted.
8. Damages (due to shipping or otherwise) to the instrument or accessories that relate to improper storage or transportation.
9. Any failures to either the instrument or accessories that are a result of exposure to extreme conditions (including, without limitation, humidity, sunlight, bodily fluids, unapproved cleaning solutions or solvents, temperature and/or adhesives).
10. Any failures to either the instrument or accessories that are a result of normal "wear and tear" (including, without limitation, strings, fret wear, finish damage, potentiometers and connectors, pick guard, bridge, machine heads, finger board and carrying case).

If you feel that you have a warranty issue, please contact Line 6 or your authorized Line 6 dealer or distributor. Line 6 may issue a Return or Repair authorization as needed. No instrument or accessory will be accepted at the Line 6 facility for repair without (i) prior receipt of your original sales receipt, (ii) proper authorization by Line 6 or an authorized Line 6 dealer or distributor, and (iii) a Return Authorization number. Line 6 will refuse shipment of any instrument that is received without the foregoing three (3) prerequisites. Line 6 will repair or replace your instrument at its sole discretion. Parts that are replaced under this warranty are warranted for ninety (90) days or the remainder of the warranty period, whichever is longer. Line 6 reserves the right to use reconditioned parts and assemblies as warranty replacements for authorized repairs. All shipping charges to any repair facility are the sole responsibility of the owner of the instrument or accessory. Line 6 reserves the right to update any unit returned for repair, and reserves the right to change or improve the design of the product at any time without notice. This 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.

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 EXPRESSED 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 INSTRUMENT, 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 limitation and exclusions may not apply to you. This warranty only applies to products sold and used in the United States of America and Canada. Line 6 shall not be liable for damages or loss resulting from the negligent or intentional acts of the shipper or his contract affiliates. You should contact the shipper for proper claims procedures in the event of damage or loss resulting from shipment.