



POD[®] HD SERIES

MODEL GALLERY

**High Definition models of immortal amps and effects
is what Line 6 POD HD Series is all about**

**Here's what you'll find under the hood of your
POD HD Device**

**POD HD500X | POD HD Pro X | POD HD Pro | POD HD500
POD HD Desktop | POD HD300 | POD HD400**

ElectroPhonic Online Limited Edition - Revision E

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ABOUT THE MODEL GALLERY

The effects in this gallery feature a tonal heritage of the past fifty years of amplifier and effects design. Featuring brand new HD amp modeling, Line 6 POD® HD devices also feature effects taken from our industry standard M series of products, M5, M9 & M13. This Model Gallery is a tribute and reference to the careful study and design of the models found in the POD HD products.

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This publication is provided for your reference only – see the *Pilot's Handbook* or *Advanced Guide* of your Line 6 product for details on operation, care & maintenance. Both are available online at <http://line6.com/support/manuals/>

HD AMP MODELS

It's been over a decade since Line 6 introduced the first modeling amplifier, AXSys, into the market. Since then our dedicated engineers have spent countless hours unveiling the elusive magic created from those glowing tubes in the back of an amplifier. Circuits for tube amplification have been around for over a half century and yet when it comes to guitar tone there is still little that compares. Enter HD amp modeling, thanks to more processing power under the hood than even we imagined would be available when we introduced the first POD®!

The DSP you are hearing behind these new amp models is like nothing before. This is not simply a higher fidelity version of past products. We've completely reinvented modeling - Mullard vacuum tubes, paper in foil caps, carbon comp resistors and output transformers - it's all part of the digital alchemy studied to bring you the tube feel without the tube maintenance. We hope you enjoy using these models as much as we did creating them!

And now, away we go....

Blackface Double

Based on* 1965 Fender® Twin Reverb®



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Fender® Twin Reverb® An all-time classic of biting twang and shimmering clean tones, the Fender® Twin Reverb® first hit the scene in 1964 and quickly became the standard for large, fully featured touring combos. Everybody used it, from jazz and country players to serious rockers. With 100 watts of power, 2x12" Jensen speakers, and lush onboard tremolo and reverb, the Twin Reverb® has remained a go-to amp for countless players for going on five decades, and has earned its place in the annals of tone history many times over. Played clean but singing with a Telecaster, this is the sound of Roy Buchanan; cranked with a Les Paul, it's pure Michael Bloomfield. It never gets extremely overdriven and dirty, mostly just louder—a lot louder.

Blackface Double NRM: The Normal channel is the mellower of the two, with less gain than the Vibrato channel.

Blackface Double VIB: The Vibrato channel is a separate preamp circuit with clipping characteristics that are different than the Normal channel due to an additional 12AX7 tube stage.

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Hiway 100 Custom

Based on* 1973 Hiwatt® DR-103



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Although it might have looked somewhat Marshall-esque from the outside with its black, business like British styling and four EL34 output section, the Hiwatt® Custom 100 was a very different beast. When Dave Reeves began prototyping his Hiwatts in 1967 it was with the objective of building the best guitar amp available, period. A look inside a good Custom 100 shows you how thoroughly he achieved that goal (due in part to Reeves' hiring of 'mil-spec' wiring specialist Harry Joyce). With their immaculate wire runs, military-grade circuit work, and high-end transformers, Hiwatt amps achieved tones that ranged from multi-dimensional cleans to ungodly aggressive overdrive, all at unprecedented volume levels. This was the sound that propelled Pete Townshend's Live at Leeds-era tone with The Who in the late '60s, as well as David Gilmour's soaring lead work with Pink Floyd in the '70s.

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Super 0

Based on* Supro® S6616



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With its single-ended 6V6 output stage, unusual preamp circuitry, and oval 6” x 9” speaker, the Supro® S6616 of the late '50s and early '60s—manufactured by Valco in Chicago—might seem an unlikely candidate for “classic amp” status. Yet more of the stuff of legend, Jimmy Page has admitted to using a Supro® amp to record most of the first two Led Zeppelin albums. The only problem is, he never copped to which Supro model he used. Talk about a real communication breakdown! Wind it up, and the S6616 offers juicy, brown overdrive that can sound like a raging stack when mixed with the track, yet with a character all its own. Reined in to clean volumes, it is beautifully spanky and crisp. And at all levels the 6” x 9” speaker yields nodes and peaks that contribute to an unusual and distinctive sonic voice that has come to be known as the Supro® sound. We don’t know if this is ‘the one’ or not, but it sure sounds like it to us! (Dragon pants not included.)

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Gibtone 185

Based on* 1939 Gibson® EH-185



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Gibson® EH-185 With its hot “microphone” input and a well-worn 12” field-coil speaker, this little 1939-’42 combo has become a favorite of blues guitarists and studio players alike. This was the Gibson® company’s first amp designed for the electric guitar – previous models were designed for Hawaiian lap steels, an extremely popular instrument during this era. Nothing else quite nails the round, warm, woody tone and easy breakup of its octal preamp stage and dual-6L6 output stage. The EH-185 makes a surprisingly versatile voice for sculpting anything from vintage jazz tones to raw rock’n’roll when cranked up, and sits beautifully in a full-band mix, both live and in the studio. Seminal jazzer Charlie Christian is believed to have moved up to an EH-185 combo before his death, about the same time that he stepped up from his original Gibson® ES-150 guitar to an ES-250. In a more modern setting, it has shared the stage with Queen Of The Stone Age’s Josh Homme.

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Tweed B-Man

Based on* 1958 Fender® Bassman®



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Simply the crème de la crème of vintage amps from the '50s, the Fender® 5F6-A Bassman combo with 4x10" Jensen® alnico speakers was the amp that started it all – instant rock and roll tone. Originally a bass guitar amp, the Bassman® became a blues and country staple for 6-string guitarists. Incidentally, when Jim Marshall built his first amps with Ken Bran they were heavily influenced by the early Bassman. Its 5AR4 tube rectifier aids in its outstanding dynamic response, and it boasts great touch-sensitivity thanks to a highly interactive three-knob “cathode-follower” tone stack. The Bassman doesn't have a master volume, so like all amps of this era, you had to crank this mutha up to get that dirty tone revered by all Bassman enthusiasts! As Buddy Guy, Bruce Springsteen, Jimmy Vaughan, and so many others would tell you, when you're talking vintage amps, the Bassman really is ground-zero for big-combo tone.

Tweed B-Man NRM: The Normal channel is the mellower of the two, with less (as you'd expect) brightness and gain than the Bright channel.

Tweed B-Man BRT: The Bright channel utilizes the second half of the first preamp tube (the Normal channel uses the first half only) for a different voicing. High frequencies are increased due to the addition of a bright cap across the volume knob.

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Blackface 'Lux

Based on* 1964 Fender® Deluxe Reverb®



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While the Twin Reverb® set the standard as the large-club amp, its smaller sibling the Deluxe Reverb® established itself as perhaps the most popular small-to-medium club and studio amp of all time. And now, in this age of improved sound reinforcement and lower stage volumes, a Deluxe Reverb® remains all the amp that plenty of players need to get their mojo going, whatever size the venue. With 22 watts from two 6V6GT output tubes in class AB, a single 12" Oxford 12K5-6 speaker, and tasty tube reverb and tremolo (the latter errantly dubbed "vibrato" on Fender control panels), the Deluxe Reverb® is a grab'n'go combo that has proved a pivotal tone tool for too many major players to begin to mention. Its clean tones exhibit classic mid-'60s Fender sparkle and bite, while its overdrive is extremely dynamic and expressive. Plenty of guitarists consider this the "ultimate Tele® amp", but inject just about any style axe and the Deluxe Reverb® will deal out gorgeous tones with equal finesse.

Blackface 'Lux NRM: The Normal channel is the mellower of the two, with less brightness and gain than the Vibrato channel.

Blackface 'Lux VIB: The Vibrato channel is a separate preamp circuit with tone and clipping characteristics that are different than the Normal channel due to an additional 12AX7 tube stage. High frequencies are increased due to the addition of a bright cap across the volume knob.

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Divide 9/15

Based on* ÷13® JRT 9/15®



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Fred Taconne, a relative newcomer to the “boutique” amp market, but one that brings several unique twists to his designs, by referencing some of the more unusual tube complements of the past as well as combining unexpected feature sets—all in hand-built amplifiers of the highest quality. The company’s JRT 9/15 is a case in point: using a pair of 5879 pentode preamp tubes (best known for their use in the Gibson® GA-40 Les Paul® Amp of the ’50s), Divided by 13 creates two differently voiced but blendable channels for a simple yet incredibly versatile front end. Running this through one of two switchable output stages built into the same amp—a pair of 6V6GTs in class A for 9 watts, or a pair of EL84s in class AB for 15 watts—further augments this amp’s voice exponentially. The result is a palette of tones that remind you of the best American “tweed” and classic British amps, while somehow sounding entirely unique throughout their range.

PhD Motorway

Based on* Dr Z® Route 66®



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One of the most original and successful, designers and manufacturers in the contemporary “boutique” scene, Dr Z is known for establishing new tonal templates, rather than cloning the vintage standards. The popular Route 66 is perhaps the best case in point: based around a pair of KT66 output tubes (a ruggedized, military-spec version of the 6L6), with an EF86 pentode in the preamp, the Route 66 manages to make the most of high-end “ultra-linear” output transformers that are popular in the tube audio world, but have foiled guitar amp makers for decades. The result is an amp that achieves an extremely touch sensitive, full-bodied “milkshake thick” overdrive when pushed, without ever losing its impressive clarity and definition. In short, a new and original classic.

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Class A 15

Based on* 1960 Vox® AC-15®



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Designed by Dick Denney for Tom Jennings's JMI company in 1957 and often lauded as “the first tube amplifier specifically designed for the electric guitar,” the AC-15® has been hailed as one of the juiciest distortion generators ever created, and sought after as a top-flight tone machine for five decades. With one channel utilizing an EF86 pentode preamp tube, a second utilizing an ECC83 (12AX7), luscious tremolo, and a pair of EL84s in hot cathode bias with no negative feedback (aka “class A”), it emits an extremely complex, harmonically-saturated distortion tone when driven hard, and classic British jangle and chime when reined in. The bloom, depth and dimension of this combo is further enhanced by its legendary speaker, the alnico Celestion® Blue (G12 T530). An EZ81 tube rectifier contributes to its stunning touch sensitivity. Quite simply, this is one of the most copied amps in history, the inspiration to countless boutique designs, and truly a tone to die for.

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Class A 30

Based on* 1967 Vox® AC-30® with Top Boost



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With four EL84s generating around 36 watts vs the AC-15®'s two EL84 at 18 watts, the AC-30® was originally designed simply as “twice an AC-15®” for British pop bands that needed the power to take them to the larger venues (and stadiums) that this new music was reaching. Through the course of the early '60s, however, this soon-legendary combo evolved into something very much its own. The EF86 pentode was dropped from the preamp early on, replaced by another ECC83, but the most distinguishing factor arrived in 1961 in the form of the highly interactive “Top Boost” tone circuit. First available as a back-to-factory modification, Top Boost became a standard option in 1964, and amps from that era—with a pair of Celestion® alnico Silver Bell (G12) speakers—represent the archetypal AC-30s in the minds of most players. With a broad, blooming, three-dimensional tone and volume levels that belie its 36-watt rating, the AC-30 has been a cornerstone of tone for The Beatles, The Shadows, Tom Petty & The Heartbreakers, Brian May of Queen, Peter Dinklage of R.E.M., and many, many others.

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Brit J-45

Based on* 1965 Marshall® JTM-45



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One of the earlier amps that, as mentioned above, found its inspiration in the tweed Fender® Bassman®, but nevertheless managed to sound like something quite different as it took on several constructional twists and design elements that marked the beginning transition from a mellower Fender® like tone to the distinctive, bright “crunchy” sound of all Marshall® amps to follow. Hefty, high-quality British transformers and KT66 output tubes (a 6L6 equivalent, but with more power and punch) gave the JTM-45 a huge soundstage and a smoother overdrive tone than the later EL34-based Marshalls that more players are familiar with today. Cranked through a closed-back 4x12” cab with Celestion® G12M “Greenback” speakers, this rig evokes the archetypal Brit-rock and blues-rock guitar tone. Interesting side note: this is the exact same amplifier as the Marshall® “Bluesbreaker” that Eric Clapton made famous, but in head form, rather than housed in a 2x12” combo. This is your starting point if you’re looking for that ‘beano’ tone.

Brit J-45 NRM: The Normal channel is the mellower of the two, with less (as you’d expect) brightness and gain than the Bright channel.

Brit J-45 BRT: The Bright channel utilizes the second half of the first preamp tube (the Normal channel uses the first half only) for a different voicing. High frequencies are increased due to an inter-stage high-shelving filter.

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Brit P-75

Based on* 1971 Park® 75



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Park® amps were manufactured by Jim Marshall from the mid '60s until the late '70s as a means of circumventing an exclusive English distribution deal for the amplifiers bearing his own name. It got its name from the dealer Johnny Jones' wife's maiden name, Park. These amps have become legendary in their own right, but none has quite attained the status of the beefy Park® 75. Although they were usually based loosely on circuits used in classic Marshall amps, Park models were often given clever new twists, such as the increased front-end gain in the 75 and the use of military-grade KT88 output tubes rather than the traditional EL34s. Our specimen comes paired with a 1973/74 speaker cabinet loaded with four Rola Celestion® G12H speakers. Add it all up, and it's a sizzling, crunchy plexi-style tone like nothing you've ever heard before, equally adept at classic British blues-rock and contemporary grind.

Brit P-75 NRM: The Normal channel is the mellower of the two, with less (as you'd expect) brightness and gain than the Bright channel.

Brit P-75 BRT: The Bright channel utilizes the second half of the first preamp tube (the Normal channel uses the first half only) for a different voicing. High frequencies are increased due to an inter-stage high-shelving filter.

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Brit J-800

Based on* 1982 Marshall® JCM-800



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As Marshall® amplifiers evolved through the course of the '80s, the JCM-800 (1981-'90) came to stand out as the new flagship of the range. While the 2210 version—previously modeled by Line 6—was enjoyed by many for its 100 watts of power and two foot switchable channels, the 2204 50-watter came to be known as the flag-bearer of classic Marshall tone. With its one, dual-input channel, added versatility of its Pre-Amp Volume and Marshall's new Master Volume control, the JCM-800 2204 was otherwise not a stone's throw from the hallowed “plexi” and “metal” panel 1987 Lead Models of the late '60s and early '70s, although its front-end gain could be tapped more easily without blowing your head off. Cranked through a closed-back 4x12” with Celestion® G12T-75 speakers, this is the pure sound of '80s rock, the amp that propelled countless hits from that decade and beyond.

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Bomber Uber

Based on* 2002 Bogner® Uberschall



Plenty of amps have fought it out to be baddest of the bad in the high-gain stakes, but the Bogner® Uberschall is as heavy, mean, and downright evil sounding as they come. With a whopping four 12AX7s worth of preamp gain, plus two more for FX loop and phase inverter, rammed through a quad of EL34 output tubes, the Uberschall (German for “super sonic”) was designed to be Armageddon in a box. A take-no-prisoners distortion machine for the most aggressive shred and nu-metal players on the planet. In addition to its unprecedented levels of highly saturated gain, this amp packs the eviscerating bass response needed to put this kind of music across on the big stage. We’ve also modeled the complimentary Bogner 4x12” cab, which utilizes a clever mix of two Celestion® G12T-75 + two Celestion® Vintage 30 speakers. As Reinhold Bogner himself puts it: “You think you’ve heard bass before? No way. The Uberschall will shatter your rib cage, you better put 911 on speed dial.” You have been warned.

Cali Tread

Based on* 2001 Mesa Boogie® Dual Rectifier® Solo



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Mesa/Boogie® almost single-handedly, and simultaneously, established the “custom amp (aka boutique)” and “high-gain” crazes in the early '70s, and has continued to set the pace for nearly four decades. As the new standard for grunge and alt-rock amplification, the Dual Rectifier® pushed this pedigree forward to the new millennium, and its high-gain third channel established the tone to beat for the '90s and early '00s guitar rock. With broad control over its drive and level, and a versatile tone stack, it can go from thundering, scooped crunch to soaring lead tones with a creamy midrange, all with crushing volume and authority. Others have come and gone, but the Dual Rectifier continues to earn its place on the big stage, and to exert its authority over lesser amplification efforts.

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ANGEL F-Ball 100

Based on* 2009 ENGL® Fireball 100



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Designed to redefine the stereotypical “shred” sound and dial in a more musical lower-midrange and bass response, the ENGL Fireball 100 has become one of the new standards of contemporary rock and metal. Using a quad of 6L6 output tubes for mammoth lows and gut-thumping punch, and four 12AX7 preamp tubes for scorched-earth gain levels, the Fireball 100 nevertheless brings great refinement and articulation to this aggressive genre, boasts surprising versatility, and has earned its keep in the rigs of Ritchie Blackmore and Steve Morse.

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Plexi Lead 100

Based on* the Marshall® “Plexi” 1959 Super Lead 100



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Here we’ve captured the magic of both the Normal and Bright inputs of this legendary Marshall® 100 watt beast. First produced in 1965 (note that the “1959 “ is a model number and does not indicate the date of manufacture) is often referred to as the “original” Plexi, featuring two channels and four inputs. It was utilized by Pete Townshend, Eric Clapton, and most famously, by Jimi Hendrix at his Woodstock performance.

Plexi Lead 100 NRM: The Normal channel, as you might expect, offers a flatter EQ response and a bit lower gain, well-suited for rhythm playing.

Plexi Lead 100 BRT: The Bright channel features a boosted, brighter tone, which is ideal for a more cutting lead tone.

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Solo 100

Based on* the Soldano® SLO-100

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Now considered a modern American classic, Mike Soldano created his flagship Super Lead Overdrive 100 (SLO-100) amplifier in 1987 and continues to hand-build it to this day. The SLO-100 was made an instant hit by early adopters Eric Clapton and Mark Knopfler, and used by a range of players, including Warren DeMartini, Warren Haynes, Lou Reed, and Eddie Van Halen. Much of the love for the SLO-100 is due to not only its juicy high gain tones, but also its clean and crunchy capabilities, making it an extremely versatile head. The SLO-100 features two channels, Normal and Overdrive, with a Clean / Crunch gain switch on the Normal channel. We loved the different characteristics of this amp so much that we created three separate models!

Solo Clean: This model of the Normal channel switched to Clean provides the most headroom and a variety of warm to shimmery clean tones.

Solo Crunch: Here we've modeled the Normal channel switched to Crunch, which is superb for a range of distorted textures from polite to aggressive.

Solo Overdrive: A model of the Overdrive channel with some seriously tight bottom chunk to liquid, screaming lead capabilities.

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Line 6 Creations - Elektrik, Doom & Epic

Courtesy of the Line 6 Sound Design Team



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The direct result of long nights developing HD Amp Models, our Sound Designers (fueled by copious amounts of energy drinks) brought together forbidden combinations of their favorite aspects of classic amplifiers, plus a few secret ingredients - kind of like a Mary Shelley novel - to come up with these Line 6 custom creations. “High gain” is simply an understatement here. Try tweaking the Master Volume parameter to experience the true versatility of these amps.

Line 6 Elektrik: This high-voltage, face-melting original has interactive presence & mid-range controls, with more gain than you can shake a stick at.

Line 6 Epic: A metal-freindly beast that provides sustain for days at virtually any playing dynamic, giving up gobs of distortion with ease.

Line 6 Doom: Here’s a hybrid to fill a void for doom/sludge players. It’s a JCM800 preamp going into a Hiwatt® power amp with some additional tweaks, to give you large amounts of gain and a rich, sag-induced reaction with a whole lot of bass.

Flip Top

Based on* the Ampeg® B-15NF Portaflex® (Bass Guitar Amp)



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We didn't forget about that Bass guitar of yours... Get sweet and lowdown with this model of the honorable '60s Ampeg® B-15F bass amp, complete with the Custom Design, CTS 15 inch speaker. The unique Portaflex® design consisted of the tube amp's electronics being mounted on a chassis that "flipped over" (hence our nifty model name) to secure as part of the speaker cabinet, intended to offer the portability of a combo, without the over-heating and rattling problems associated with combo amps of the period. Ampeg® founder Everett Hull was not a fan of Rock 'n Roll music, and thus conservatively rated this amp at 30 watts, to encourage its users to keep the volume at "sensible" levels to avoid distortion. But we think this versatile low-ender sounds just as great turned up for some throaty growl.

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FX MODELS

To follow is the complete selection of Line 6 FX Models featured in the M5/M9/M13 Stompbox Modelers & DL4 Delay Modeler. You'll also find these fine FX throughout the POD HD Modeler devices - note that the inclusion of some FX Models differ throughout the POD HD line, as indicated within the following applicable model descriptions.

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Delay Models

Featured in the M5/M9/M13 Stompbox Modelers & DL4 Delay Modeler



Tube Echo

Based on* Maestro® EP-1. Some say the holy grail of delay. Like PB&J...tubes and tape is one great combination!



Tube Echo Studio

The same effect as the Tube Echo only it does not color your guitar's dry signal. We let the dry pass through.



Tape Echo

Based on* the Maestro® EP-3 Echoplex. The EP-3 used transistors instead of tubes for the sound electronics.



Tape Echo Studio

The same effect as the Tape Echo only it does not color your guitar's dry signal. We let the dry pass through.



Multi Head

Based on* the Roland® RE-101 Space Echo. This model emulates the multiple playback heads of the original for that multi-tap delay effect.



Analog Echo

Based on* the Boss® DM2 Analog Delay. Treasured for its warm, distorted delays only a bucket brigade delay can produce!



Analog W/MOD

Here's a model based on* the Electro-Harmonix® Deluxe Memory Man, which is an analog delay with chorus.



Sweep Echo

Take the tone of the Tube Echo and add a sweeping effect to the repeats to give you unique textures for adjusting the tone of your delays.

400

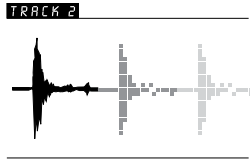
400 Featured in POD HD400, POD HD500, POD HD Pro and POD HD Desktop devices.

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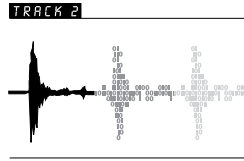
Sweep Echo Studio

The same effect as the Sweep Echo only it does not color your guitar's dry signal. We let the dry pass through.



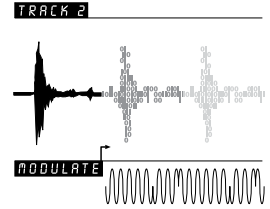
Lo Res Delay

Early digital delay units generally had only 8 bit resolution. Low bit resolution can create a unique sort of grunge and noise.



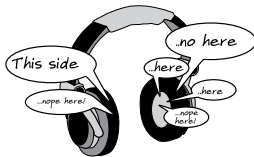
Digital Delay

This model is a straight up digital delay with bass and treble tone controls. Nothing fancy here, just transparent choice.



Digital Delay W/ MOD

Choose this model to add a chorus effect to your digital delays.



Stereo Delay

Here's the secret to the "Big L.A. Solo" sound of the '80s. Set one side as a fast echo with many repeats, and the other as a slow delay with just a few repeats. Voilà, you're famous!



Ping Pong

This effect 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.



Reverse

!seltaeB eht dna xirdneH imij ekil tsuj — Take a step back in time. Whatever you play in comes back out at you backwards, delayed by the time you set (up to 2 seconds).



Dynamic Delay

Made popular by the T.C. Electronic® 2290 Dynamic Digital Delay. While you play, the Dynamic Delay keeps the volume of the echoes turned down, so that the echoes don't overwhelm what you're doing.



Auto-Vol. Echo

This model gives you two effects in one. A volume fade-in swell used for a bowing effect. The other effect is an echo, complete with tape-style wow and flutter modulation.



Echo Platter

Based on* the Binson EchoRec. A staple for the likes of Pink Floyd. Rather than using tape, the EchoRec used a magnetic platter to record and play back. (Not available on the DL4.)



Echo Platter Studio

The same effect as the Echo Platter only it does not color your guitar's dry signal. We let the dry pass through.

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Modulation Models

Featured in the M5/M9/M13 Stompbox Modelers & MM4 Modulation Modeler



Opto Tremolo

Based on* the optical tremolo circuit that was used in the blackface Fender® amps, like the '64 Deluxe Reverb®.



Bias Tremolo

Based on* the 1960 Vox® AC-15 Tremolo, which got its pulse by literally varying the bias of the power amp tubes.



Pattern Tremolo

Inspired by* Lightfoot Labs Goatkeeper. This effect is what you'd get if you could hook up a vintage keyboard sequencer to a tremolo.



Phaser

Inspired by* the MXR® Phase 90. Our model features additional parameters to take you there and back again.

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Dual Phaser

Based on* the Mu-Tron® Bi-Phase known for its big jet sound.



Panned Phaser

Based on* the Ibanez® Flying Pan. It's a 4-stage phase shifter with a panner built in.



Barberpole Phaser

A classic effect from the world of modular synths. This phaser either sounds like it's always going up or always down depending on how you set it. Set to stereo you get both!



Script Phase

Based on* MXR® Phase 90. Just one knob, Speed, like the original "script logo" version. Just add brown sound and you'll be "Talking' Bout Love."



U-Vibe

Based on* the now-legendary Uni-Vibe®, one listen to "Machine Gun" and you'll be hooked on this effect model!



Analog Flanger

Inspired by* the classic MXR® Flanger.



★ Jet Flanger

Inspired by* the A/DA Flanger. Compared to the Analog Flanger, this model is more dramatic, with a different wave shape.



★ AC Flanger

Based on* the classic MXR® Flanger. You've heard it on Van Halen's Fair Warning, Women and Children First, and "Unchained".

★ Featured in POD HD500, POD HD Pro and POD HD Desktop devices.

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80A Flanger

Based on* the A/D A Flanger with its signature jet-like sweep. True to the original, this model features the same knob functions as the classic.



Analog Chorus

Based on* the Boss® CE-1 Chorus Ensemble, the original stompbox chorus with big, warm and groovy chorus tones.



Tri-Chorus

Based on* the Song Bird / DyTronics Tri-Stereo Chorus. You may have never seen one, but you've heard it hundreds of times.



Pitch Vibrato

Based on* the Boss® VB-2. It contained a circuit that produced bubbly vibrato, but was popular for its "rise time" control that when engaged, sped up to where you last set it.



Panner

This effect pans back and forth between your left and right channels. If you try and run it in mono, it's basically tremolo.



Rotary Drum

Based on* the Fender® Vibratone. This rotating speaker effect was a popular hit with SRV. Think "Cold Shot."



Rotary Drum & Horn

Based on* the Leslie® 145, the tube-driven rotating speaker cabinet. It was made for the B3 but guitarists fell in love with this shimmering effect.



Dimension

Based on* the Roland® Dimension D. One of the first true stereo chorus units. Relatively subtle in its nature, it became an industry standard for double-track effects.



Ring Modulator

Ring modulators are for those special times when you want different, weird, strange and otherwise nontraditional guitar sounds.



Frequency Shifter

A ring modulator gives you both up and down shifted frequencies. Here you can select just the up or down shifted frequencies.

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Distortion Models

Featured in the M5/M9/M13 Stompbox Modelers & DM4 Modulation Modeler



Tube Drive

Based on* the Chandler Tube Driver®, delivering the sweet singing sustain craved by guitarists worldwide.



Screamer

Based on* an Ibanez® Tube Screamer®. In many blues circles, you're not allowed to solo without one of these medium-gain pedals!



Overdrive

Based on* the DOD® Overdrive/Preamp 250 designed to slam the input of a tube guitar amp forcing the amp to distort violently.



Classic Distortion

Based on* the ProCo Rat, an angry and aggressive distortion box that put teeth into a new breed of metal in the late 70's.

29



Heavy Distortion

Based on* Boss® Metal Zone, the industry standard distortion pedal for metal players since 1989.



Color Drive

Based on* the Colorsound® Overdriver. Our model will transport you instantly back to that breeding ground of British guitar heroes.



200

Buzz Saw

Based on* the Maestro® Fuzz Tone. Take a deep breath and repeat: "I can't get no (duh, duh, duh) Satisfaction."



Facial Fuzz

Based on* the Arbiter Fuzz Face, best known for its famous association with guitar legends Jimi Hendrix & Eric Johnson.



Jumbo Fuzz

Based on* the Vox® Tone Bender. It can be heard all over the first two Led Zeppelin records, and is especially apparent on "Communication Breakdown."



Fuzz Pi

Based on* the Electro-Harmonix® Big Muff Pi®, this is an American twist on the distortion/fuzz pedal, known more for its wicked sustain than its buzz.



Jet Fuzz

Based on* the Roland® Jet Phaser. It's a fuzz. It's a phaser. Yeah baby! Time to grab your 8-tracks of Uli Roth era Scorpions.



Line 6 Drive

Inspired by* the Colorsound® Tone Bender. If we could go back to the 60's and be a part of the fuzz revolution... this is what we'd design.

400 Featured in POD HD400, POD HD500, POD HD Pro and POD HD Desktop devices.

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Line 6 Distortion

Completely over the top. Sure, it's massive. Yes, it's over the top. Okay, it's a lotta crazy!!!



Sub Octave Fuzz

Inspired by* the PA1A Roctave Divider, this fuzz with an octave below is just what you need to give those Moog players a fit! Try it on bass guitar—this is the Octaver of Doom!



Bass Octaver

Inspired by* the EBS OctaBass. This effect gives you a clean octave down signal. It is very popular in bass rigs but players such as Jeff Beck have been known to bust out this effect.



Octave Fuzz

Based on* the Tycobrahe® Octavia, the classic fuzz+octave effect. One pioneering user of this type of effect was Jimi Hendrix.



Boost Comp

Inspired by* a MXR® Micro Amp. Our model delivers the same “goose the input of the amp” experience and serves up a little secret sauce on the side.



Red Comp

Based on* the MXR® Dyna Comp, probably the most widely used stompbox compressor. Slide players such as Lowell George loved it.



Blue Comp

Based on* the Boss® CS-1 Compression Sustainer with the treble switch off.



Blue Comp Treb

Based on* the Boss® CS-1 Compression Sustainer with the treble switch on.



Line 6 Vetta Comp

Taken from Line 6's guitar amplifier – Vetta II. With a fixed ratio of 2.35:1, adjustable threshold and up to 12dB of gain available at the Level knob.



Line 6 Vetta Juice

A Line 6 original also created for our Vetta II guitar amplifier, the 'Juice' in Vetta Juice comes from the 30dB of available gain in the Level knob.



Tube Comp

Based on* the Teletronix® LA-2A® studio compressor. Considered one of the finest compressors in many circles.



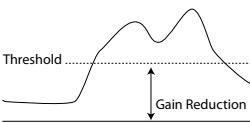
Volume Pedal Effect

We added this for those of you that need volume control via the expression pedal. Awesome for faux pedal steel and chords swells. Try it!

400 300 Featured in POD HD400, POD HD500, POD HD Pro and POD HD Desktop devices.

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TRACK 2



Noise Gate

Use this to eliminate the hiss from noisy pickups or the white noise from extremely high gain distortions by placing the noise gate further in your signal path chain.

400 500



Graphic EQ

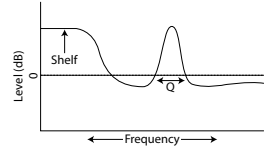
Inspired by* graphic eq pedals such as the MXR® ten band graphic equalizer which became an integral part of the live rig of Randy Rhoads.

400 500



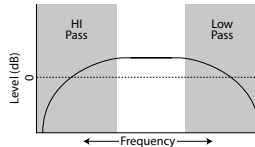
Studio EQ

Inspired by* API® 550B. Featuring a constant Q and Soft Clipping output with level control.



Parametric EQ

High shelf, low shelf, and a fully parametric band.



400 500

4 Band Shift EQ

Four band graphic but the shifter moves the lower band even lower and the higher bands even higher. Try shifter above 50% for guitar and below for bass guitar.

Mid Focus EQ

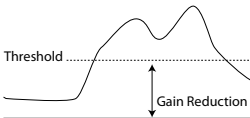
It's a high pass and a low pass both with frequency and gain control used together to create a band-pass. Also has a gain boost to make up for level loss in extreme band-passing.

Vintage Pre

A vintage-voiced, tube mic preamp based on* the Requisite® Y7 vintage Tube Mic Preamp, excellent for use with your Mic source input, Variax acoustic guitar models, or even in conjunction with Bass or Guitar Amps, anywhere in the signal path, to provide some nice tube warmth.



TRACK 2



Hard Gate

With more controls than the Noise Gate, you can further use this one for intentional effects, such as stuttering and lopped-off power chords.

400 500 Featured in POD HD400, POD HD500, POD HD Pro and POD HD Desktop devices.

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Filter & Wah Models

Featured in the M5/M9/M13 Stompbox Modelers & FM4 Filter Modeler

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Tron Up

Inspired by* the Mu-Tron® III envelope follower in the “Up” position. Part auto-wah, part triggered filter, it’s all about wacky.



Tron Down

Inspired by* the Mu-Tron® III envelope follower in the “Down” position.



Seeker

Inspired by* the Z-Vex Seek Wah. Imagine 8 “parked wah” filters set at varying positions and then sequenced through, creating a pulsating hypnotic vibe.



Obi-Wah

Based on* the Oberheim® Voltage Controlled Sample and Hold filter. Voltage Controlled Filters create changes in tone by emphasizing random frequencies.



Voice Box

Inspired by* Vocoders, Vocal Tracts & Surgical Tubing. This model gives your guitar a sound that’s typical of a classic “talk box.”



V-Tron

Voice Box meets Mu-Tron® III. In this model your guitar again “speaks” with an almost human voice, but now it does so in response to your playing.



Throbber

Inspired by* the Electrix® Filter Factory. It’s perfect for cool Electronica sounds.



Spin Cycle

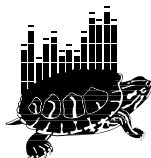
Inspired by Craig Anderton’s Wah/Anti-Wah. This is what headphone mixes were made for! Imagine two wahs panned left and right working opposite directions from each other.



Comet Trails

After several days spent crafting the code for our digital secret sauce, we found ourselves one afternoon surrounded by 10 empty cans of Dew, and sounds from another world.

★ Featured in POD HD400, POD HD500, POD HD Pro and POD HD Desktop devices.



Slow Filter

It’s Swell! This triggered filter rolls off the high end of your tone, with adjustable speed. Your choice from dark to bright (the UP mode), or bright to dark (the DOWN mode).

★ Featured in POD HD500, POD HD Pro and POD HD Desktop devices.



Octosynth

Inspired by eight armed denizens of the deep. Everyone knows that all you need is a bottleneck and a reverb tank to get whale sounds, but how about our friend the Octopus?



Synth-O-Matic

Inspired by a collection of vintage analog synths. This model features waveforms captured from a mouth watering collection of vintage synths.

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400
900

Attack Synth

Based on* the Korg® X911 Guitar Synth. Modeled after one of the waveforms in the X911, along with some of the wave shaping functions that are found on the original.



Synth String

Based on* the Roland® GR700 Guitar Synth. Your Filter Modeler's Synth String model is based on one of the sounds of the GR700.



Growler

R700 meets Mu-Tron® III. Grrrrrrrrr!



Q Filter

Your very own parked wah! You've heard it before from Mark Knopfler and from Brian May of Queen—it's a wah "parked" in one position.



Vetta Wah

Taken from Line 6's guitar amplifier – Vetta II. This is our sound designers' take on a classic effect.



Fassel

Based on* a Cry Baby® Super. Coveted for the mojo of it's Fasel inductor.



Weeper

Based on* the Arbiter Cry Baby®. Another variation of the original wah with a different inductor and other component choices.



Chrome

Based on* a Vox® V847. A successor to the original Clyde McCoy wah. Clyde is a trumpet player but guitarists everywhere thank him for suggesting Vox® create this effect.

*Featured in POD HD400, POD HD500, POD HD Pro and POD HD Desktop devices.

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400
500

Chrome Custom

Based on* a modded Vox® V847 that has the gain staging on the first transistor stage tweaked, and aftermarket inductor, the Q widened, and replaced with a 470k pot.



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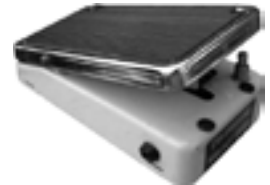
Throaty

Based on* the RMC Real McCoy 1. Geoffrey Teese meticulously crafts the clones of the original and rare Vox® Clyd McCoy “Picture” wah.



Conductor

Based on* the Maestro® Boomerang. According to original advertising material, this was not a ‘wah-wah’ pedal but a ‘wow-wow’ pedal. Po-tay-to or Po-tah-to?



Colorful

Based on* the Colorsound® Wah-fuzz. We only modeled the wah section of course. This pedal is different in that it was an inductor-less design. It uses a different circuit to get its frequency resonance.



Smart Harmony

Inspired by* the Eventide® H3000. This is a diatonic harmonizer. If you ever wished you had that second guitar player for dual guitar parts, this effect is for you.



Pitch Glide

Inspired by* Digitech Whammy®. Dive bomb or ice pick? This is how Tom Morello gets a lot of those crazy sounds. You’ll want an expression pedal hooked up to enjoy this properly.

400
500

Featured in POD HD400, POD HD500, POD HD Pro and POD HD Desktop devices.

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Reverb Models

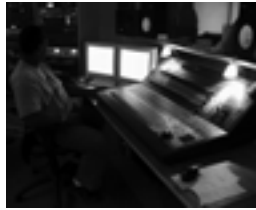
Featured in the M5/M9/M13 Stompbox Modelers & Verbzilla



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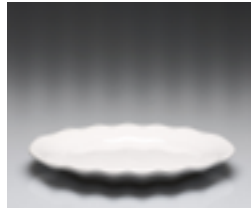
'63 Spring

Based on a 1963 brown spring reverb head unit. Best known for great surf guitar tone!



Spring

Based on a studio spring reverb. A spring reverb's characteristic resonant sound was created by springs suspended inside a metal box. Sweet!



Plate

Based on a studio Plate reverb. Similar to the spring, in its metallic resonant quality. Plate reverbs consisted of a thin metal sheet suspended inside a box.



Room

Simulates the acoustic properties of a classic echo chamber, which was a room used in early recording studios for reverb effects.

35



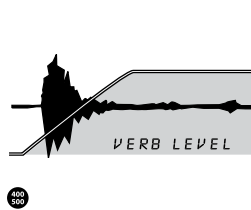
Chamber

An elongated ambient space such as a hall, stairwell or elevator shaft creates this reverb type. Dreamy.



Hall

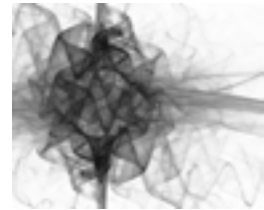
Simulates the sound of a concert hall or large open space with a strong reverb tail. Imagine a gymnasium, performance hall, or cathedral.



400
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Ducking

Built using a 'Hall' but with a ducking effect. The volume of your reverb is "ducked" (reduced) while you're playing, and increases when you stop.



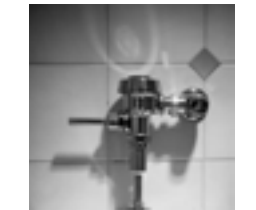
Octo

Creates a lush, ambient space with a harmonized decay whose harmonic denseness is controlled by the time knob. Use volume swells and prepare to float on cloud 9!



Cave

Surreal cavernous echo chamber. I'm just a simple caveman... Your world frightens and confuses me... what more can be said.



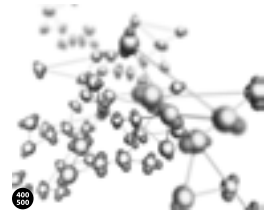
Tile

Emulates the acoustic reflections of a tiled room, such as a bathroom or shower, with clearer/brighter discrete early reflections.



Echo

Just like it says ...echo... echo...echo. This is a lush echo with reverb.



Particle Verb

A Line 6 original that turns your chords into a lush modulated pad in stable mode. Critical mode adds a slight rise in pitch. All stops are removed when in Hazard mode.