



RECORDING SETUP GUIDE

Using Line 6 Hardware & POD Farm with Popular Recording Applications

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Line 6, POD, PODxt, POD X3, POD Farm, POD Farm Plug-In, TonePort, GearBox, GearBox Plug-In, Line 6 Monkey, ToneDirect Monitoring, GuitarPort, FBV, Variax, Line 6 Edit and Custom Tone are trademarks of Line 6, Inc. All other product names, trademarks, and artists' names are the property of their respective owners, which are in no way associated or affiliated with Line 6.



GETTING STARTED

Before we dive right into the world of recording, here are some helpful tips about getting your Line 6 gear setup, as well as links to other related resources for you...

Installing Line 6 Audio Drivers and POD Farm Software

To use your Line 6 POD Studio, TonePort[®], GuitarPort[®], POD[®] X3 or POD[®]xt with your computer, you'll need to install the Line 6 USB audio driver for your device. A "driver" is a software component that installs on a Mac[®] or Windows[®] computer that allows a hardware device to work with the computer's operating system. If your Line 6 hardware came included with a POD Farm software CD, you can simply install POD Farm and it will automatically install the USB device drivers, Line 6 Monkey and POD Farm Standalone and Plug-In software for you. Otherwise, just go to the [Line 6 Software Downloads page](#) where you can always download the latest POD Farm installer for free. If you need some help with the installation process, please check out the additional documentation found on the [POD Farm Online Help](#) page.

Once you have POD Farm installed, it is highly recommended that you launch it with your Line 6 USB hardware connected and it will sniff out your current hardware and software versions and offer to walk you through an update if needed (see the following [Line 6 Monkey section](#)).

About POD Farm

Line 6 POD Farm is the Mac[®] and Windows[®] software companion for all Line 6 POD Studio, TonePort and GuitarPort devices. With these devices, you can run POD Farm in "Standalone operation" - which you can think of as an elaborate "user interface" allowing you to load, customize and save presets of your Tones, fiddle about with amp & effects knobs and switches on your computer, and manage the POD Farm signals and levels routed to your Digital Audio Workstation (DAW) software. POD Farm Plug-In is included with all Studio POD devices, and also available for TonePort, GuitarPort, as well as POD X3 and PODxt hardware!

POD Farm Plug-In

POD Farm Plug-In comes included with all POD Studio hardware, and is an optional Add-On software component you can purchase for TonePort, GuitarPort, POD X3 and PODxt devices that allows POD Farm to function as an audio effects processing Plug-In for all Mac[®] AU[®]/VST[®]/RTAS[®], and Windows VST[®]/RTAS[®] DAW host applications. This allows you apply legendary POD[®] amp, cabinet, mic and effects Tones to any number of tracks within your recording software, utilize parameter automation, and enjoy the benefits of non-destructive processing. We've covered this in detail in the chapter aptly titled [POD Farm Plug-In](#). Whether you own POD Farm Plug-In yet or not, you can use Line 6 Monkey to get it all going in minutes on your Line 6 device - just read up on it in the following section.

Updating & Registering with Line 6 Monkey

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



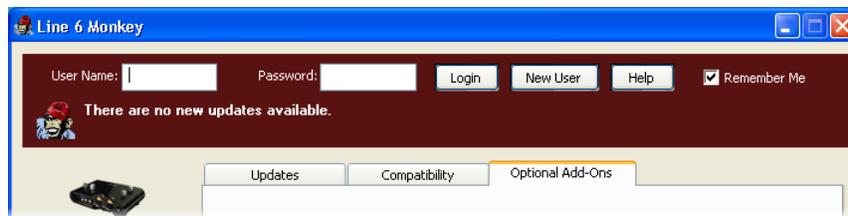
Connect your Line 6 hardware to your computer and follow these steps to launch Line 6 Monkey...

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

Login Account

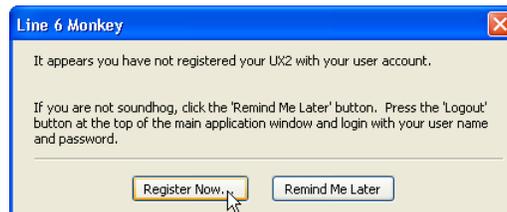
You'll need to Login so that Line 6 Monkey can communicate with the online Line 6 Server and provide you with exactly what you need. It's just a few clicks, and it's free!

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



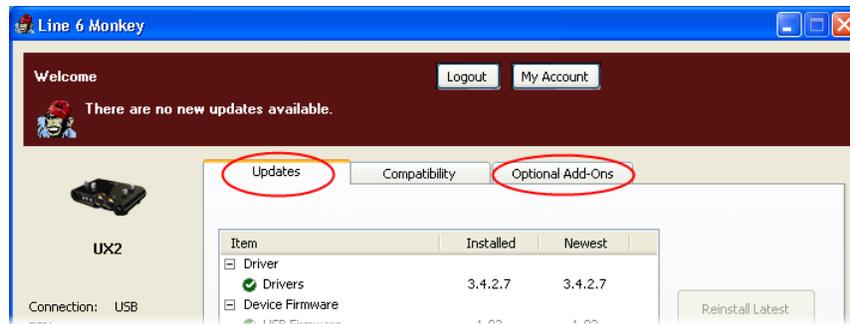
Register Your Hardware

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



Grab Those Updates

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



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

Purchasing POD Farm Plug-In

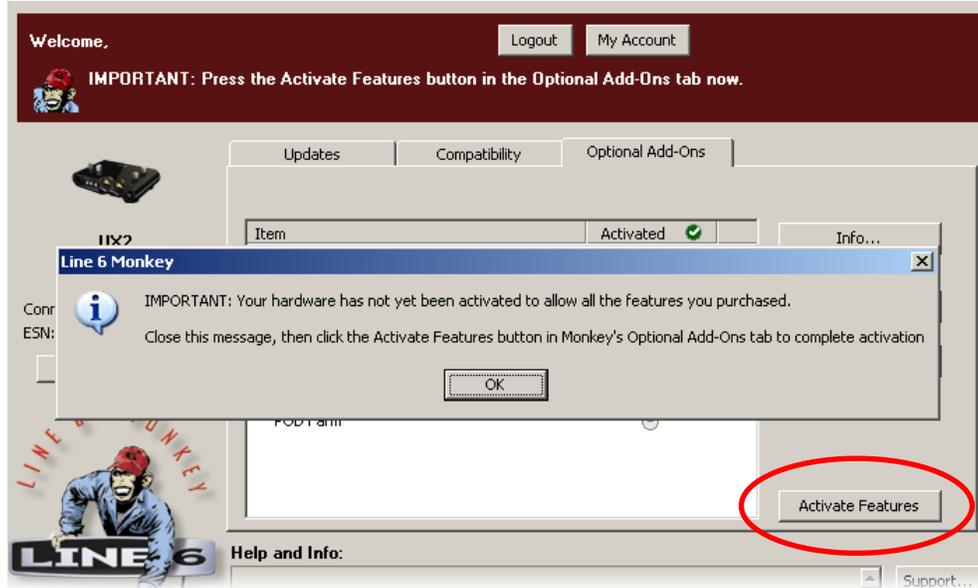
POD Farm Plug-In is of course already included with the new POD Studio hardware. But if you own a Line 6 TonePort, GuitarPort, POD X3 or PODxt device, then you can purchase the POD Farm Plug-In as an Add-On! Just click on the **Optional Add-Ons** tab in Line 6 Monkey, select **POD Farm Plug-In**, then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



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

Product Activation & Authorization

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



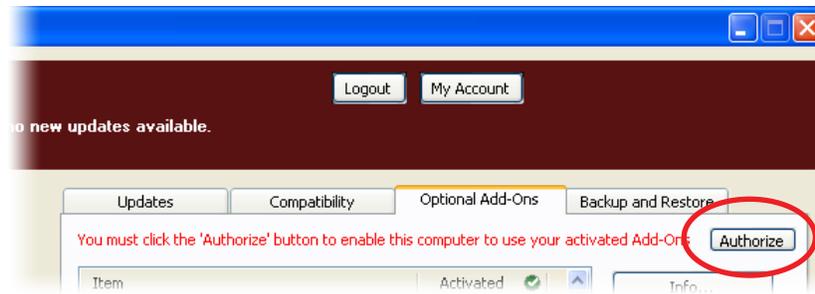
If you've purchased additional Add-Ons from the [Line 6 Online Store](#) - these also need to be activated. You will have received a License Key for each Add-On purchase. To activate purchased Add-ons, launch Line 6 Monkey, go to the Optional Add-Ons tab, and then follow these steps...

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



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

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



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

About This Guide...

This guide is intended to provide basic setup information for Line 6 USB hardware and POD Farm software with the most popular audio recording applications. The following sections provide setup information for both Mac® and Windows® systems. Use the Table of Contents or the Acrobat® Reader® Bookmarks to jump directly to the chapter and sections relevant to your setup.

Additional Online Resources

Hungry for more info? We've got plenty of helpful resources just a click away...

-Several more Help documents covering the latest POD Farm version:

[POD Farm Online Help](#)

-For technical support, choose from the many options listed on the Line 6 Support page:

[Line 6 Support](#)

-Join the Club! Registered Line 6 users are welcome join the All Access club, the place to get:

- Free iTunes® and MP3 Jam Tracks.
- Free loops for GarageBand®, Acid®, Reason® and more.
- Free guitar lessons from LA session pros.
- Free chord and scale practice tools.
- Stay informed of contest and special offers.
- Access to discussion forums, software updates and more.

[All Access Club](#)



AUDIO DRIVER CONFIGURATION

Now that you have your Line 6 USB audio device driver installed, its time to take a look at the settings and options for using your Line 6 gear in a computer recording setup! Note that there are some different options available, depending on your specific type of Line 6 device, so be sure to check the instructions describing your Line 6 hardware model.

Line 6 Audio Driver Configuration

In the world of modern recording, a computer setup for audio recording, editing, mixing, etc. is referred to as a Digital Audio Workstation or “DAW”. A DAW typically consists of audio recording/editing software, an audio interface (or sometimes called “sound card”) and some variety of effects plug-ins. Your USB Line 6 device can, of course, fill the role of the audio interface since its high performance audio drivers can deliver the performance and quality of the most demanding audio applications! The audio interface driver is the key element of your audio hardware that you will see referred to by software applications, control panels and know-it-all computer audio geeks, so it’s a good idea that you learn a few things about your Line 6 device driver and its options. Things are a bit different on Mac[®] versus Windows[®] systems, and there are some feature differences between the specific Line 6 devices, so it is recommended that you refer to the [POD Farm User Guide](#), as well as the product manual for your specific device for the full info. To get you going, we’ll run through the main points here regarding the audio driver and its settings.

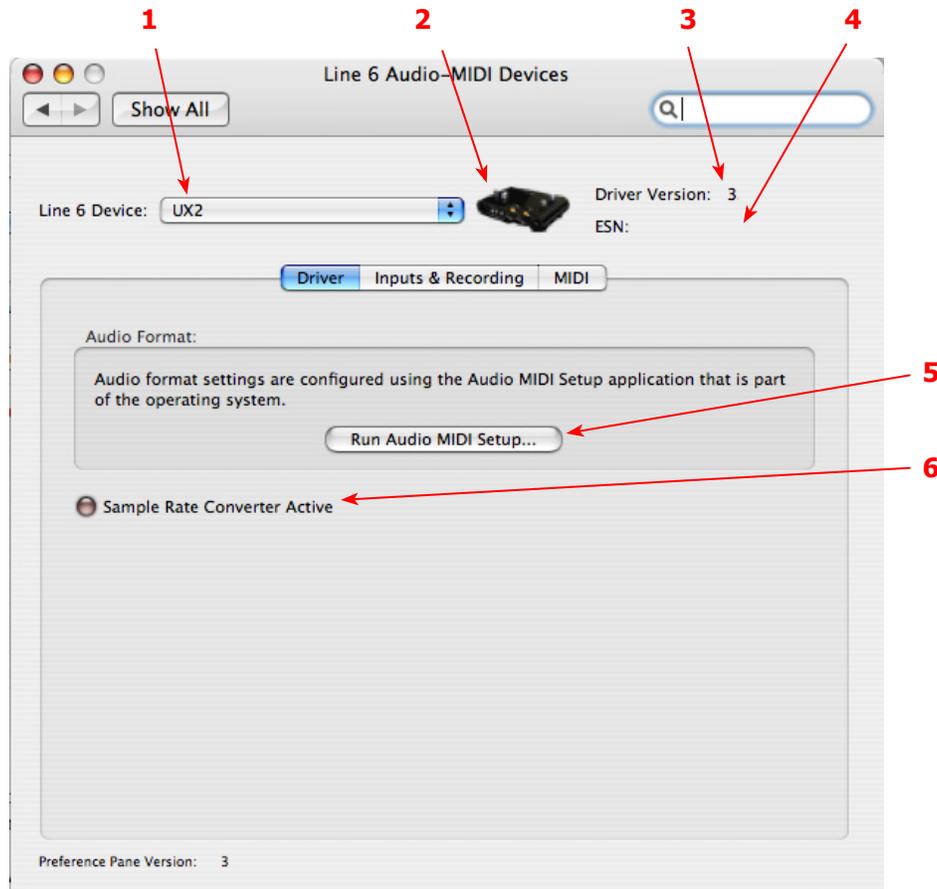
Mac[®] Driver Settings

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

Line 6 Audio-MIDI Settings - Driver Tab

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

POD X3 & PODxt devices - You’ll see some differences with a POD X3 or PODxt device selected – as noted in the following description.



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

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

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

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

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

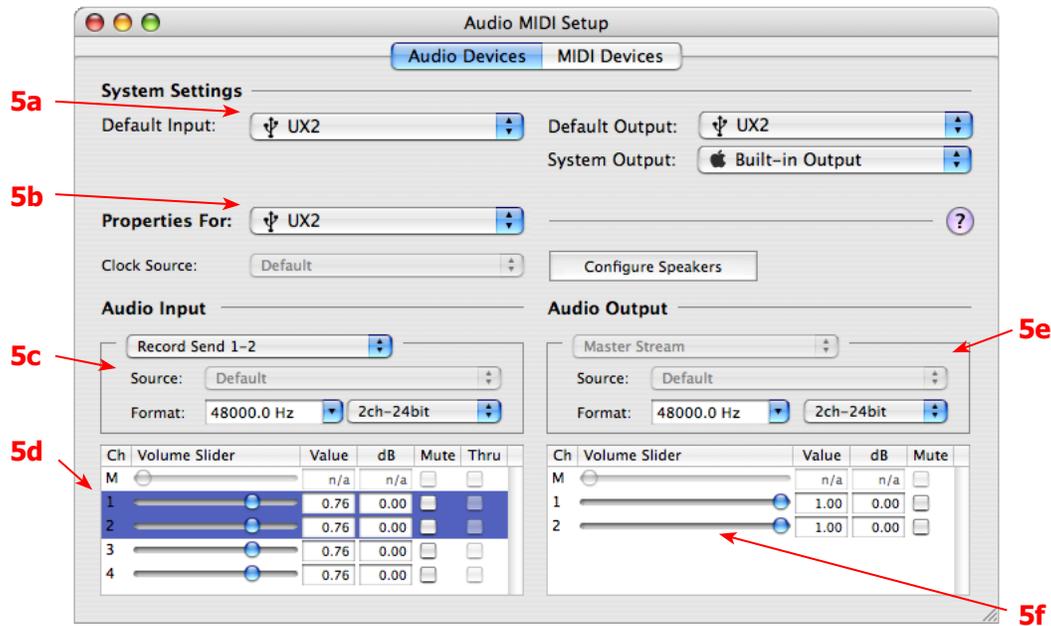
6 – **Sample Rate Converter Active indicator:** POD Studio, TonePort and GuitarPort devices support 44.1 and 48 kHz sample rates natively, and support 88.2 and 96 kHz sample rates by way of an internal sample rate converter.* This indicator lights up to show you when this converter is active, which can be any time your audio software is requesting a different sample rate you’re your device “natively” supports or is “fixed” at. Also see the Force Driver Format checkbox option.

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



Mac® OS X® Audio-MIDI Setup Dialog

Note: For UX8, please see the following [UX8 Audio-MIDI Settings](#) section.



5a – System Settings:

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

5b – Properties For: Choose your Line 6 device here to allow the Audio Input and Audio Output options display its settings.

5c – Audio Input:

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

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

5d – Volume sliders (audio input):

These sliders are not functional with the Line 6 hardware - use the POD Farm Standalone - Mixer View sliders for controlling the levels of Record Sends 1-2 & 3-4 that is fed to your DAW software.



5e – Audio Output:

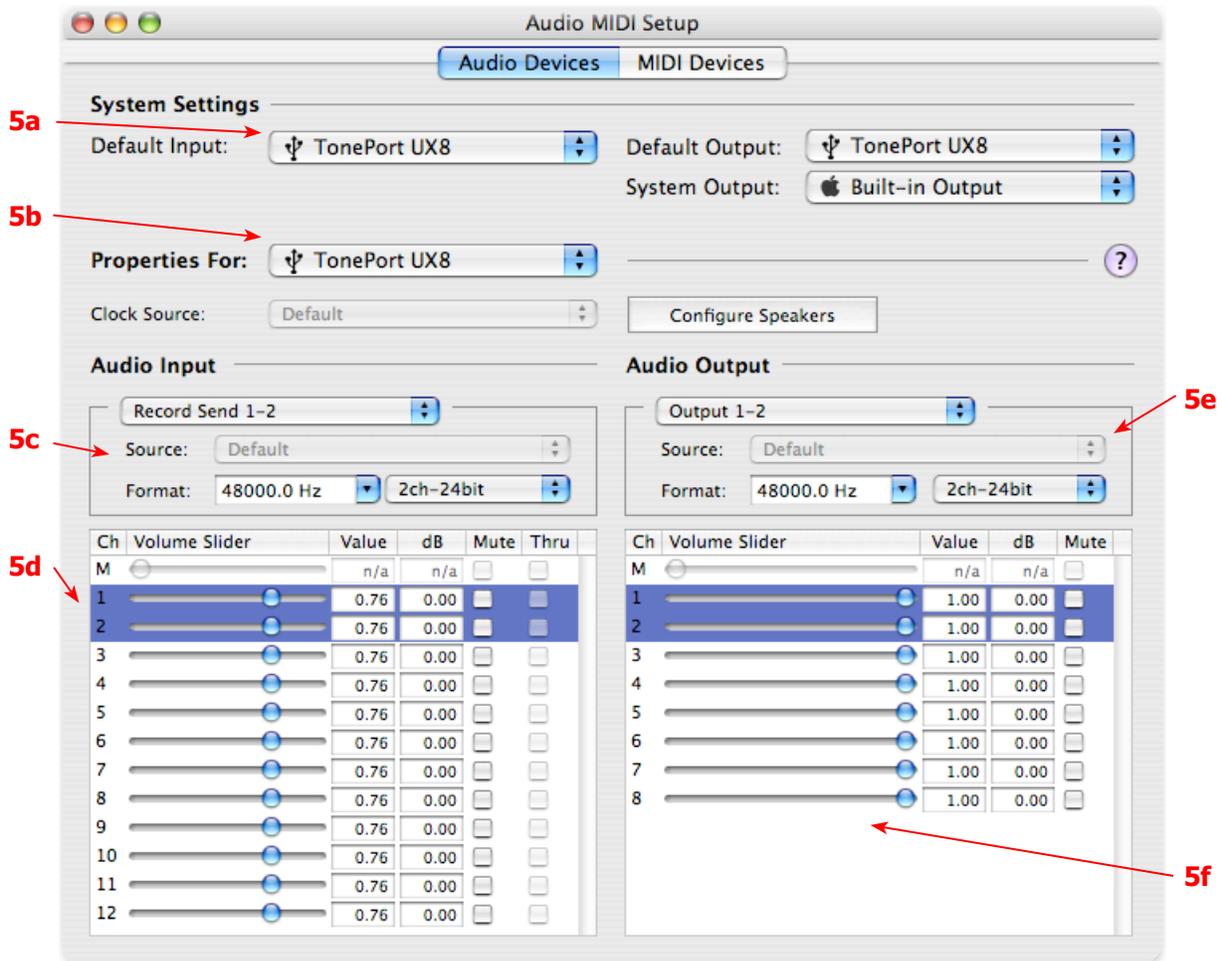
- The **Format** selectors show you the Sample Rate* and Bit Depth that the Line 6 device is operating at for playback. The Bit Depth for all Line 6 devices is fixed at 24 bit.

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

5f – Volume sliders (audio output):

These sliders are not functional for Line 6 hardware - use the POD Farm Standalone Monitor Volume controls (for your POD Farm Monitor level), the output controls in your DAW software (for its playback levels) or the Volume knobs on your Line 6 hardware (for overall volume) to adjust output levels.

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





5a – System Settings:

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

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

5c – Audio Input:

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

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

5d – Volume sliders (audio input):

Sliders 1 - 12 are not functional with UX8 - use the POD Farm Standalone Mixer sliders for controlling the levels of Record Sends 9-10 & 11-12 that are fed to your DAW software. For Sends 1 through 8, use the Mic Trim knobs on the front of UX8, or use the output controls of any line device connected to these UX8 inputs, to adjust your recording levels.

5e – Audio Output:

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

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

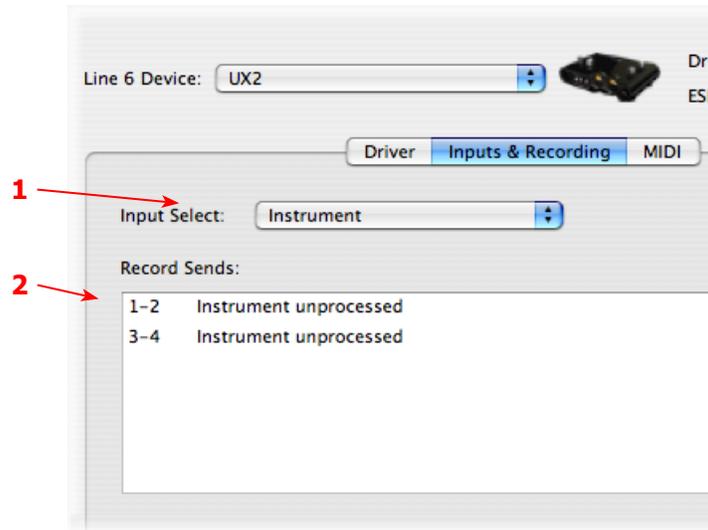
5f – Volume sliders (audio output):

These sliders are not functional for Line 6 hardware - use the POD Farm Standalone Monitor Volume controls (for your POD Farm Monitor level), the output volume controls in your DAW software (for its playback levels) or the Volume knobs on your Line 6 hardware (for overall volume) to adjust output levels.



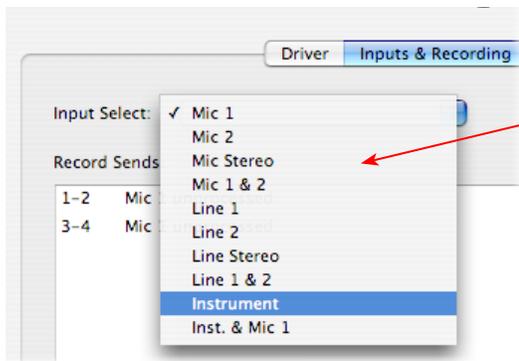
Line 6 Audio MIDI Settings Dialog - Inputs & Recording Tab

Note - If you are using a UX8 device, please skip to the [UX8 Inputs & Recording Tab](#) section.



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

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



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

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

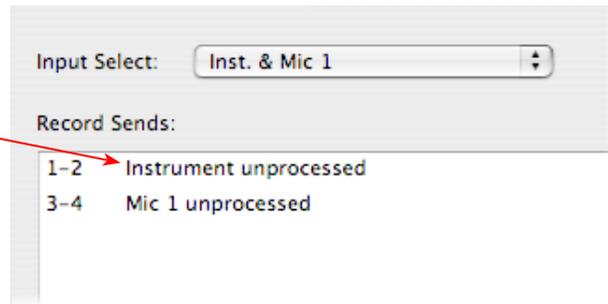
POD X3 and PODxt devices are “fixed” to route their input signals. With one of these devices there is no Source Select menu displayed in the dialog.

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



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

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



POD X3 devices show a list of 5 Record Sends:

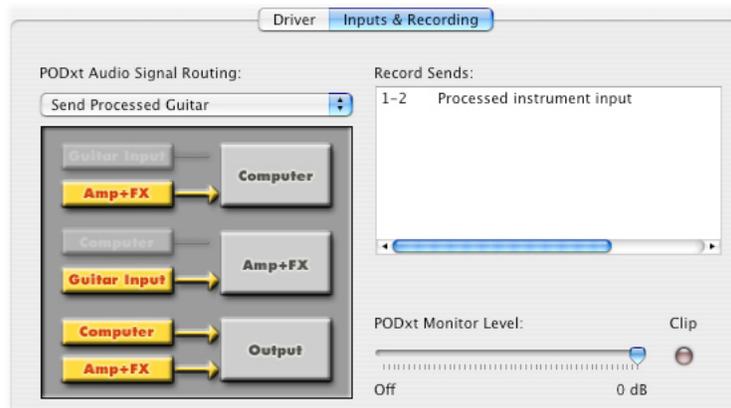


Note that the type of signal that is fed to each Send is configured on the POD X3’s on-board Outputs settings screen. For example, Send 1-2 carries the same signal you hear on POD X3’s Main outputs, which could be just Tone 1, or some combination of Tone 1 & 2. Your POD X3 Output screen options allow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

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

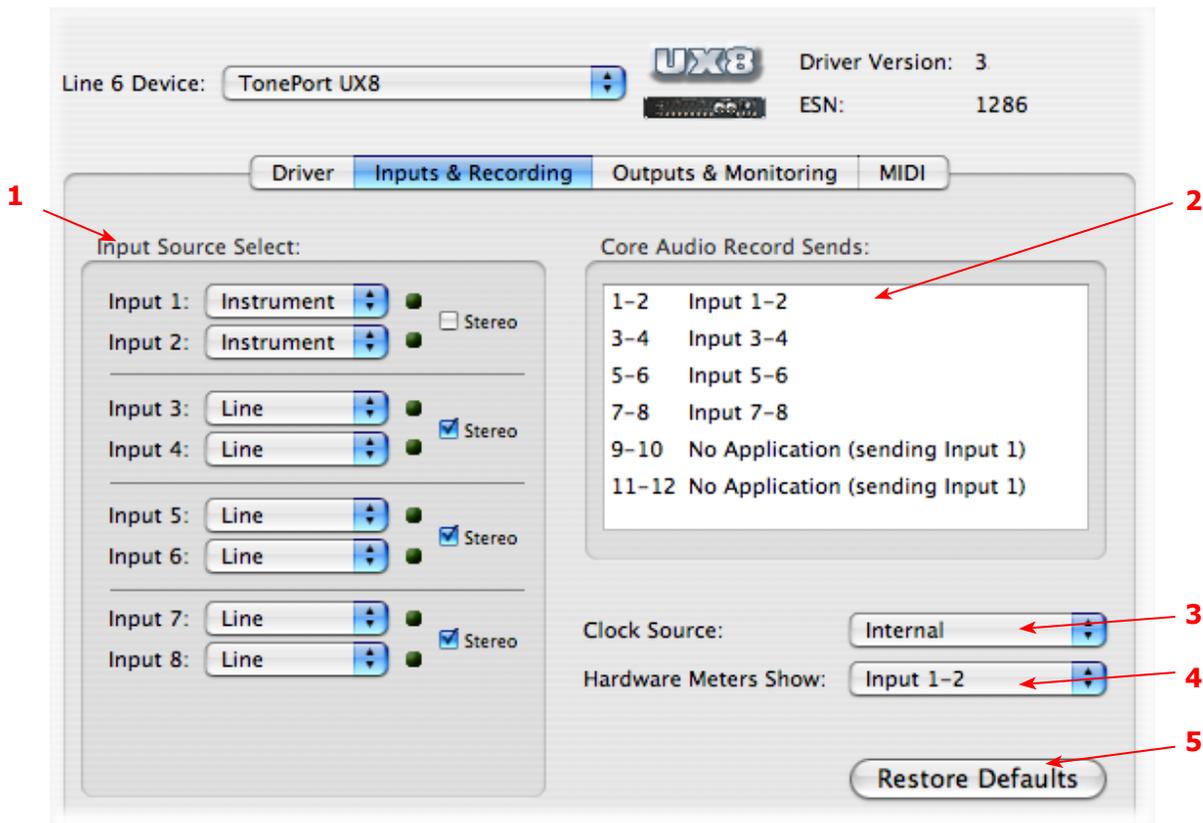


PODxt devices show only one Record Send (Record 1-2).



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

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



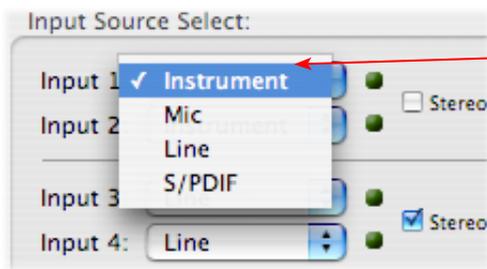


1 – **Input Source Select:** UX8 offers 8 individual input sources, each with its own selector where you can choose which physical input is to be used for each. Input source options are as follows:

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

Using Inputs 1 & 2 with the POD Farm Standalone application

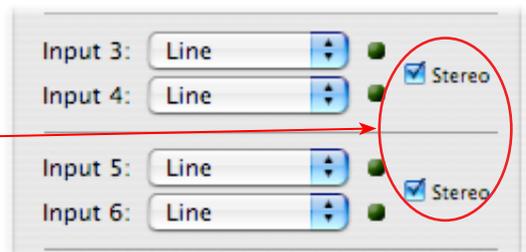
The POD Farm Standalone application works with the UX8 driver to provide ultra-low latency via ToneDirect™ Monitoring for Inputs 1 & 2 of the UX8, which includes two high-Z Instrument inputs, two XLR inputs, two Line level inputs and a stereo S/PDIF input. POD Farm's ToneDirect Monitoring is ideally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



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

Stereo Paired Inputs

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



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

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



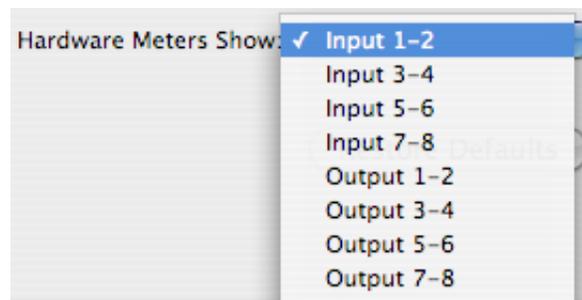
- 1-2 Input 1-2
- 3-4 Input 3-4
- 5-6 Input 5-6
- 7-8 Input 7-8
- 9-10 No Application (sending Input 1)
- 11-12 No Application (sending Input 1)

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

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

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

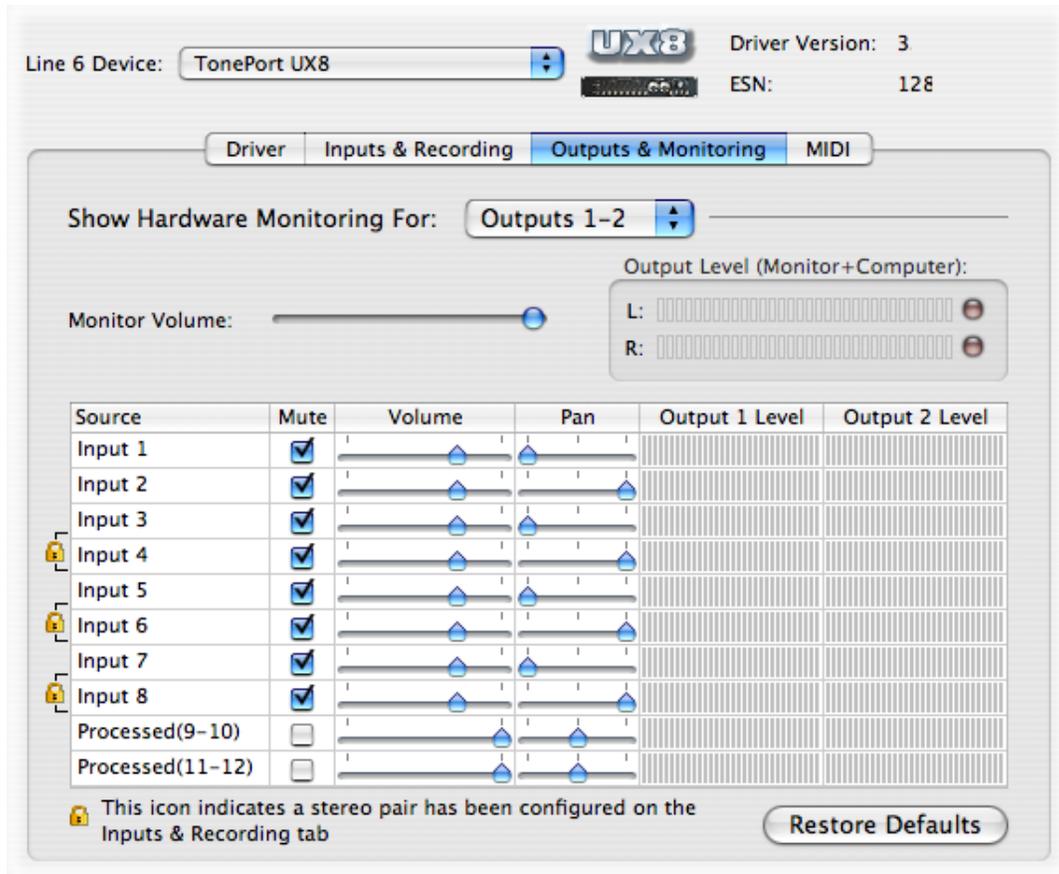
4 - Hardware Meters Show - This selector allows you to choose what the VU meters on the front of the UX8 are measuring. Note that these hardware meters function even if the POD Farm Standalone software is not currently running.



5 - Restore Defaults - Click this button to restore all the tab's settings to their original default values.

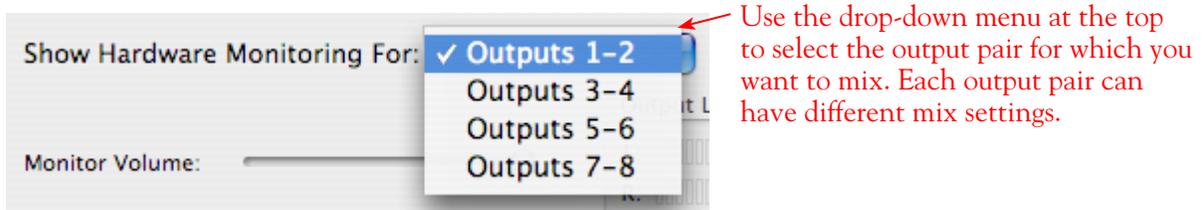
Line 6 Audio MIDI Settings Dialog - Outputs & Monitoring Tab (UX8 Only)

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



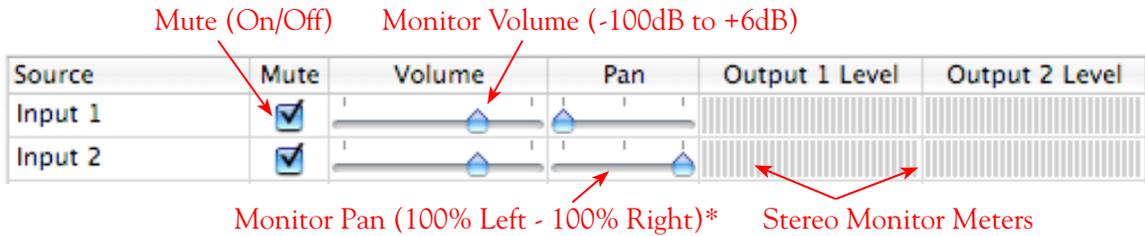
The Outputs & Monitoring tab provides control over hardware monitoring settings, including input source volume, pan and mute states. You can specify different mix settings for each pair of UX8 outputs if you like.

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



Mix Controls

Inputs 1 - 12 offer the following controls:



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

Main Monitor Volume



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

Main Mix vs. Talent Mix

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

Stereo Pairs

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

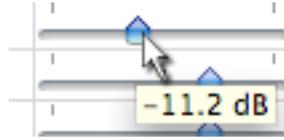
The lock icon represents two sources linked as a stereo pair.



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



Using tool tips



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

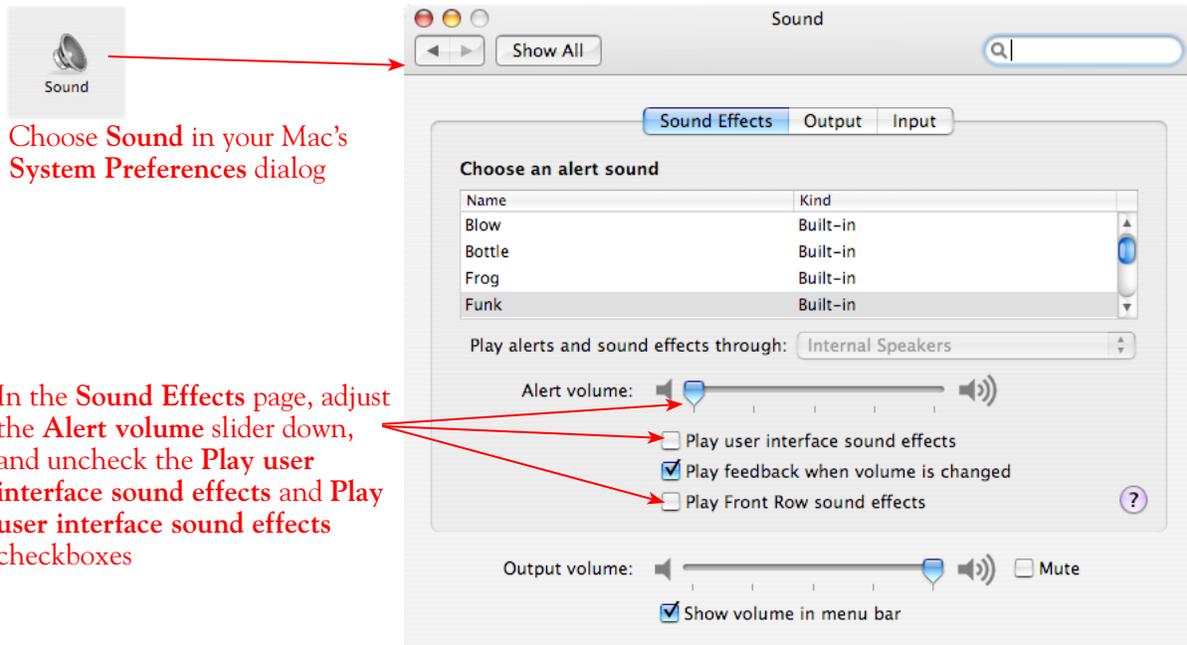


Mac® OS X® System Preferences Settings

There are a few System Preferences that you should configure when using your Mac for audio recording. Launch the Mac OS X **System Preferences** dialog to make the following settings.

System Sounds and Alerts

When using your Line 6 USB hardware as your audio device, you likely will not want to hear these system sounds, and you certainly don't want to end up recording them by mistake! You can adjust the volume independently for these system sounds and alerts by going to the **Sound** page.





Energy Settings

It is also a good idea to configure your Energy settings so that critical computer components do not go to “sleep” or run at less than full.



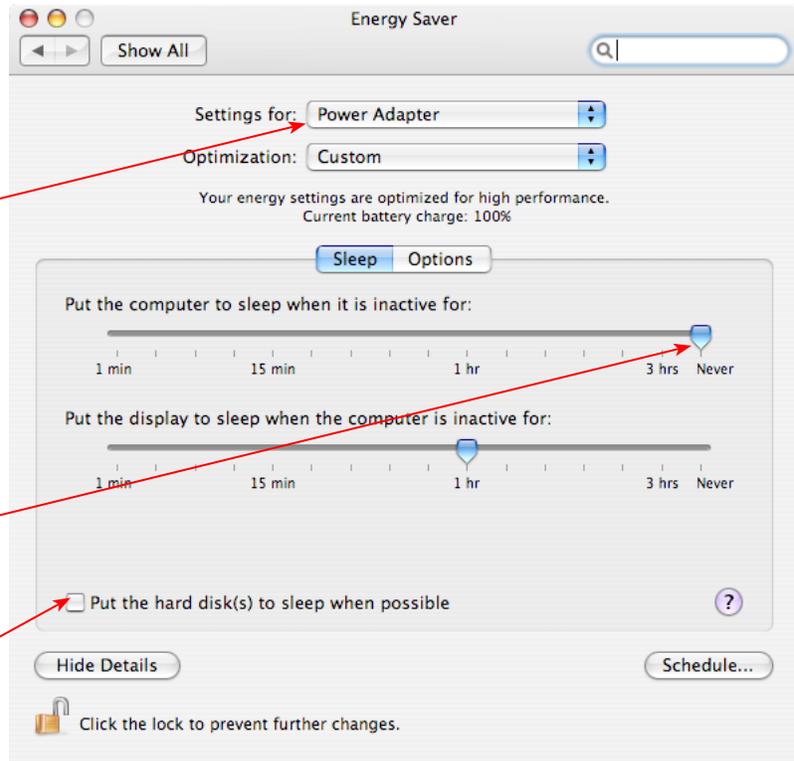
Choose **Energy Saver** in the **System Preferences** dialog

Choose **Power Adapter**

You can also select Battery if you have a laptop and repeat all the steps in this section, but you may want your settings to conserve battery power - just keep these settings in mind if recording when running on battery power.

Set the top slider all the way to **Never** so that the computer is not allowed to enter “sleep” mode

Uncheck the box so that your hard disk does not go to sleep





Configuration as an Aggregate Device (Mac® only)

Combine your Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt with other Core Audio devices using the Mac® OS X® Aggregate Device feature.

Note - The OS X Aggregate Devices functionality is not fully supported by Line 6 or most audio hardware manufacturers since, of course, it is not feasible to test the great number of combinations of devices possible. However, it is possible to combine one Line 6 USB device with another (non-Line 6) audio device for the combined functionality as described here - your exact performance may vary with different hardware.

Starting in Mac® OS X® version 10.4.x (Tiger), this Mac features allows you to configure two or more Core Audio sound card devices into one **Aggregate Device**. As the name suggests, this makes it possible to combine multiple connected audio devices allowing audio applications to utilize all inputs and outputs as one virtual Core Audio device. The Aggregate Device feature also provides the ability to sync the devices, and resample, if needed, to allow them to work together with your audio application. This can be quite useful if you have another Core Audio sound card and want to use your Line 6 hardware along with it to provide additional inputs for recording, or additional outputs for sending multiple playback or monitoring mixes.

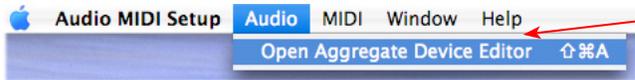
In this section, we'll be showing you how to create a simple Aggregate Device using your Line 6 hardware and your Mac's Built-in Audio device Inputs and Outputs. The steps are similar for combining Line 6 hardware with other models of audio devices, as long as they offer a Core Audio driver that supports this OS X feature.

Be sure to connect the USB cable from your Line 6 hardware into your computer's USB port, and then proceed with the following steps...

Creating an Aggregate Device

First, connect your Line 6 hardware to your Mac USB port (a USB 2.0 port is required for UX8 and POD X3 devices, all other Line 6 devices can use a USB 1.1 or USB 2.0 port). All the required settings you need to create an "Aggregate" device are made within the **Aggregate Device Editor** window, which is found in the Mac **Audio MIDI Setup** dialog.

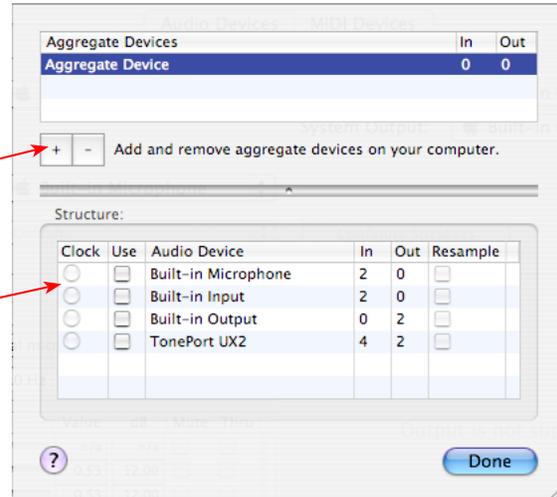
Go into the **Mac System Preferences**, select the **Line 6 Audio-MIDI Devices** (in the **Other** category), and in the **Driver** tab of the Line 6 dialog, click on the **Run Audio MIDI Setup** button.



Select **Open Aggregate Device Editor** from the **Audio** menu

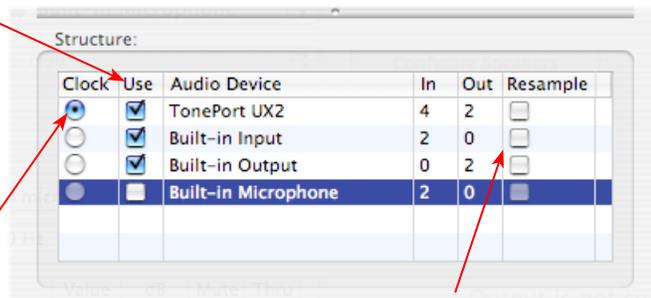
Click on the “+” button to create a new Aggregate Device - it will then appear in the above pane

All detected Core Audio devices are then listed in the **Structure** pane



Click on the **Use** boxes for all Audio Devices to activate them. (Click your Line 6 device’s Use box first to make it the first device in the list). Check the boxes for both the Built-in Input and Output so they can be used for both recording and playback.

IMPORTANT! Always set your Line 6 hardware to be the assigned Clock device



Keep the Resample checkboxes unchecked unless necessary *

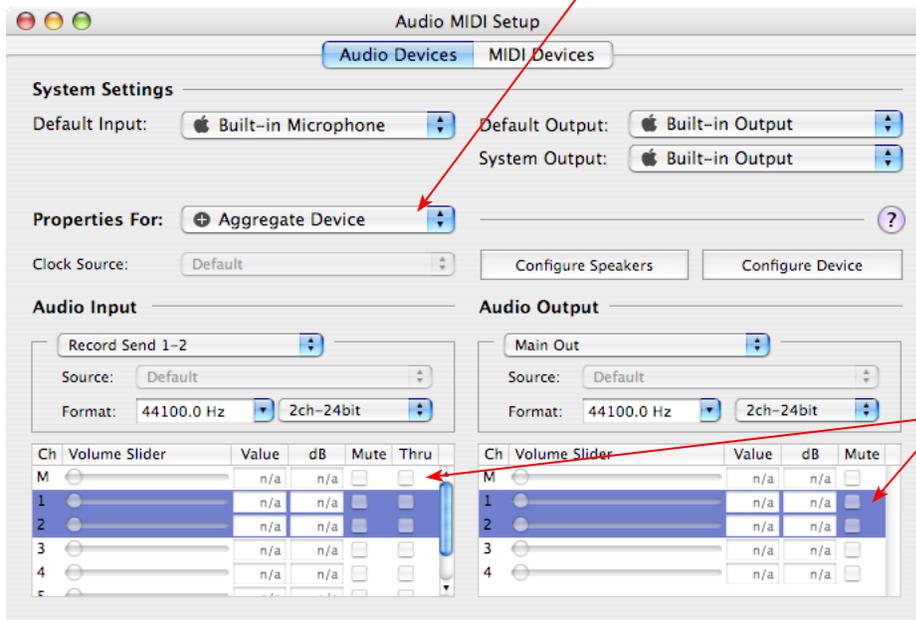
When creating an Aggregate Device, only one audio device can be designated as the “Clock”. This means that the designated device acts as the “master” and all other devices follow its digital clock, thus keeping all your audio in sync. Even though the Aggregate Device dialog allows you to set any individual Audio Device as the Clock, be sure that your Line 6 hardware is set as the clock, as shown above, to ensure proper sync.

***The Aggregate Device Resample function** - When combining audio devices, the sample rates must match to allow them to be used together. But if you run into sync problems when using some devices together, or in the case where you need to choose a sample rate not commonly supported by all audio devices, you can check the **Resample** checkbox for the device. This instructs the Aggregator to automatically perform a sample rate conversion to allow the audio devices to sync.

Once above settings are made, click the **Done** button to return to the **Audio MIDI Setup** dialog...



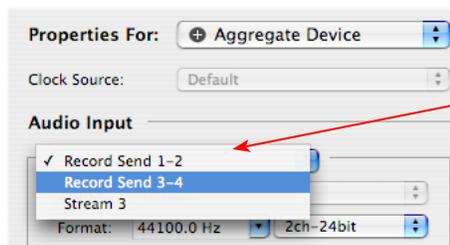
You are now able to choose this new “Aggregate Device” in the menus of the System Settings. Choose your new Aggregate Device as the Properties For device



Now you will be able to access settings for all combined inputs and outputs!

For the device we created, this totals 6 Audio Inputs and 4 Audio Outputs.

The Audio Input and Audio Output sections each have a selector to allow you to choose each Stereo device, and then make settings for each with the set of controls below.



You will now see all devices' inputs in the Audio Input selector. Likewise, you will see all outputs in the Audio Output selector

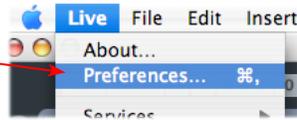
Note the order in which these Inputs and Outputs appear in the Audio-MIDI Setup dialog. In our example, Line 6 device “Record Send” inputs are listed first because we made it the first device in the Aggregate Device Editor dialog. The “Stream 3” input is from the Built-in Audio device, and appears last. These input and output ports will also appear in this same order within your audio recording software, but likely will not have any other identifying name other than their order number.

Using an Aggregate Device with Audio Recording Software

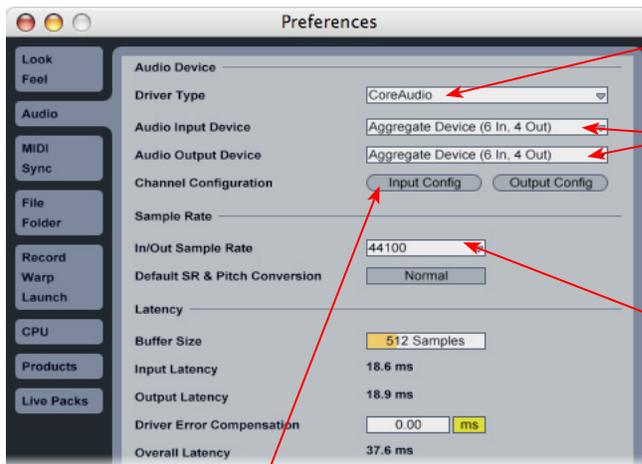
Once an Aggregate Device is created on your Mac, you should then be able to access it in your recording software. As an example, we'll be showing you how it appears in the included Ableton Live software...

Launch the Ableton Live software and open the **Preferences** dialog to configure the audio device.

Go to the Live menu and choose **Preferences**



Go to the **Audio** tab



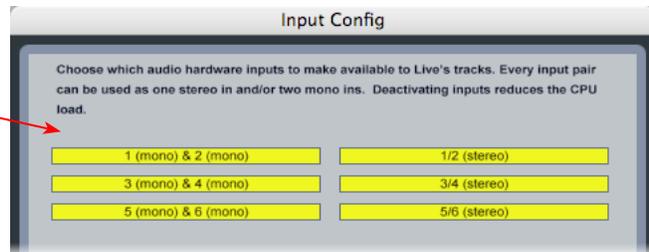
Choose **CoreAudio** as the driver type...

Then choose the **Aggregate Device** that was just created for both the **Input** and **Output Audio Device**. Note that this appears along with the individual audio devices in these menus as an additional selectable device.

Set a **Sample Rate** – preferably this should be one supported by all the audio devices that make up your Aggregate Device. Once all other settings are complete, click the **Input Config** button

Just as with most Multitrack recording software, in Live you also need to configure the individual inputs and outputs once a Multi-in/out device is selected. Click on the **Input Config** button to access the Inputs.

By default, Live will usually have only the first device enabled. Activate the desired devices here to allow them be available as recording inputs in the Live software. Note that each additional active devices utilizes more CPU, so only activate the ones you need!



Click **OK** when done

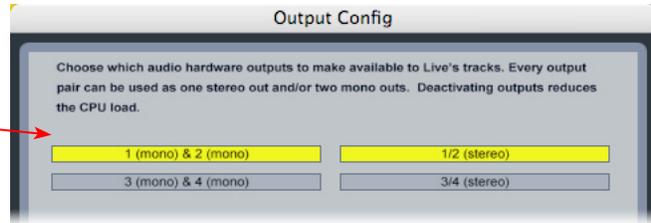
As noted earlier, you'll need to refer to the order of the devices in the Audio MIDI Setup dialog to know which are Line 6 hardware ins, and which are from the other device since Live does not show the individual device names.

Next, click the **Output Config** button in the Live **Preferences** dialog to similarly activate multiple outputs...



Click on additional output devices to make them available as playback outputs in Live if desired.* Here again, activate only the ones you need to avoid excess CPU usage.

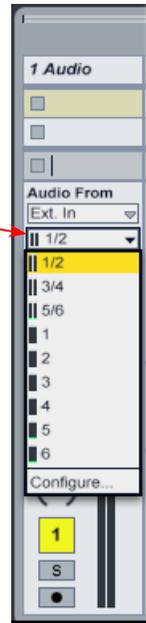
Click **OK** when done



* Note - The Ableton Live Lite, Line 6 version has a restriction that allows only one stereo output to be used at a time. To be able to choose two or more different output devices in a Live Set, you must switch into Demo mode, or upgrade to a full version of Ableton Live

You can now continue to use Ableton Live and all inputs and outputs will appear within the audio track menus, just as if all exist on one sound card!

All inputs appear in the Live audio track input menu



For more information regarding the Aggregate Device feature, check your Mac® OS X documentation.

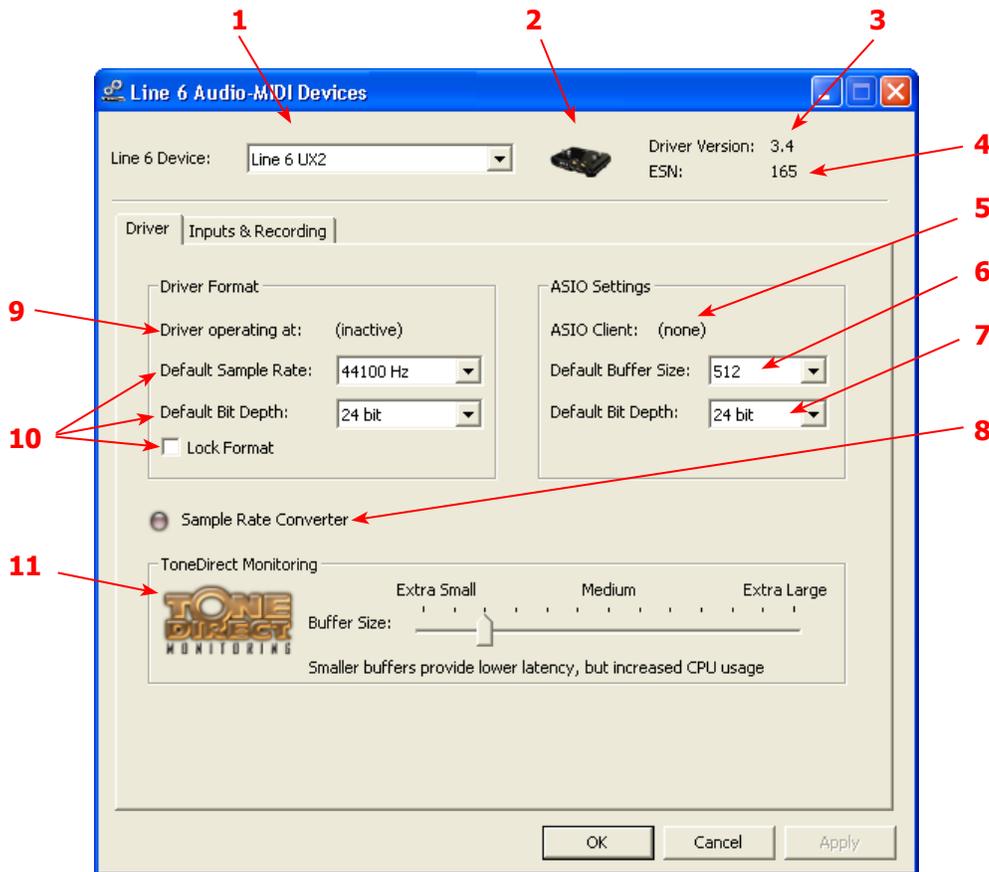


Windows® Driver Settings

Be sure to first connect your Line 6 hardware directly to your computer's USB port and then launch the Line 6 Audio-MIDI Devices dialog from within the Windows® Control Panel (Start button > Settings > Control Panel). This is the place where you can access the audio driver settings for your connected device to see and configure things such as the current Sample Rate, Bit Depth, Buffer settings, Record Sends, etc. For the Windows recording software applications covered in this document, it is always recommended that you use the ASIO audio driver. When prompted for ASIO driver settings, this is where you will make them. This dialog offers controls specifically for your connected Line 6 hardware.

Line 6 Audio-MIDI Devices Dialog - Driver Tab

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



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

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



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

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

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

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

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

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

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

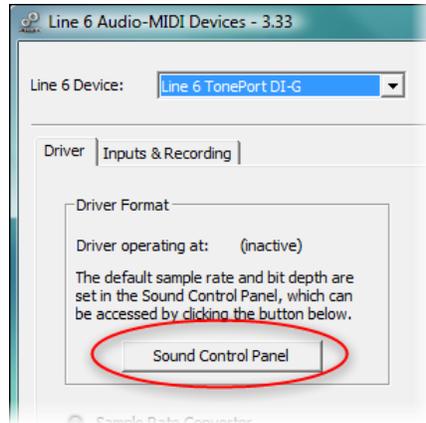
9 – **Driver Operation indicator:**

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

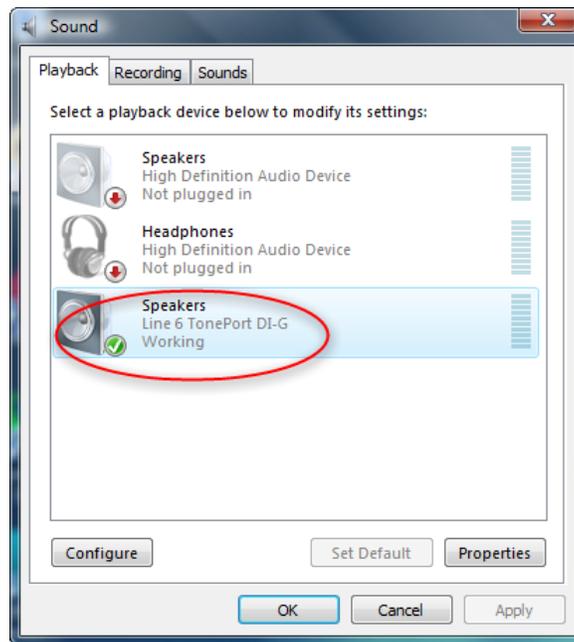
10 – **Lock Driver Format:** When checked, this forces the Line 6 audio driver to operate at the Sample Rate and Bit Depth settings entered in the two fields below (as opposed to following the sample rate requested by a Windows audio application).

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

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

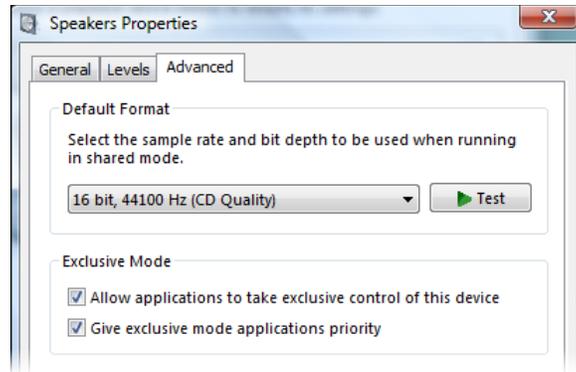


Pressing this button (not surprisingly) launches the Vista Control Panel's Sound dialog. Here in the Playback tab you can designate your Line 6 USB device as the "Default" audio device if you want all your Vista programs such as Win Media Player, Flash Player, iTunes, Internet video players, etc., to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



The Vista Sound Control Panel dialog - Playback tab

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

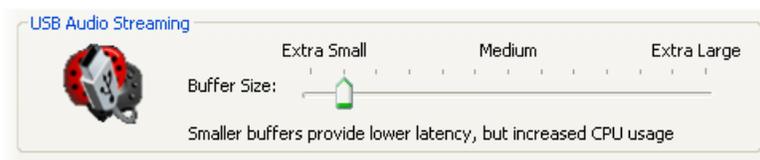


The Vista Control Panel>Sounds>Properties - Advanced tab

11 – ToneDirect™ Monitoring/USB Audio Streaming Buffer Slider:

POD Studio, TonePort & GuitarPort devices - These devices offer the Line 6 exclusive ToneDirect™ Monitoring feature, which provides an ultra low latency audio signal path for you to hear your POD Farm tone, even while recording. ToneDirect Monitoring has its own buffer to allow you to keep your ASIO Buffer Size at a high value, for more solid performance and more efficiency with your ASIO-based audio software. The default setting should be fine for most systems, but if getting audio dropouts or working with large CPU demands on your system, raise the slider a notch or two to the right until it alleviates the problem.

PODxt & POD X3 devices - These POD devices utilize a USB audio buffer (similar to ToneDirect™ Monitoring) which provides an independent, direct monitor signal with its own buffer adjustment. When a PODxt or POD X3 device is selected as the Line 6 device in this dialog, the “USB Audio Streaming” buffer slider is displayed. The default setting should be fine for most systems, but if getting audio dropouts or working with large CPU demands on your system, raise the slider a notch or two to the right until it alleviates the problem.

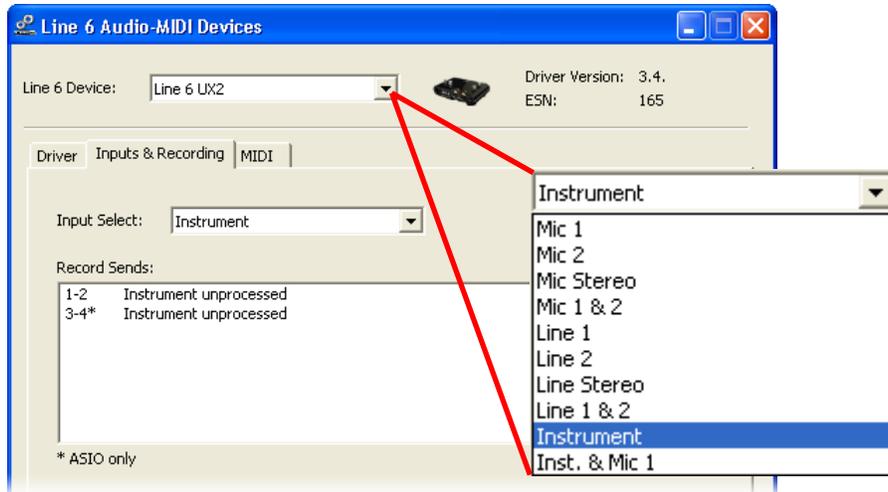


Line 6 Audio-MIDI Devices Dialog - Inputs & Recording Tab

Note - If you are using a UX8 device, please skip to the [UX8 Inputs & Recording tab](#) section.

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

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



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

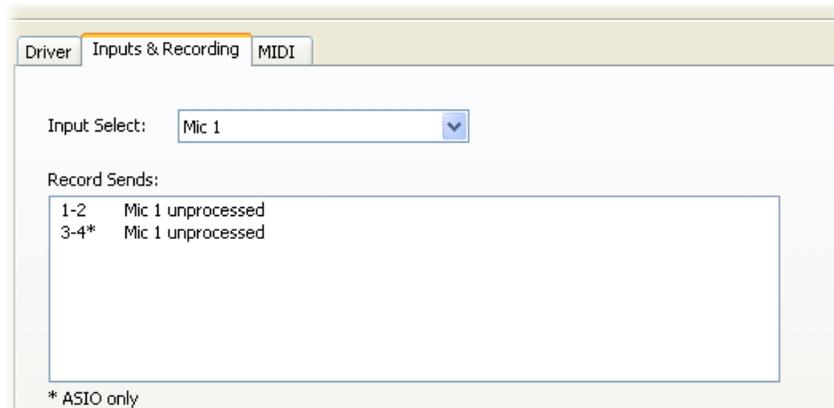
PODxt & POD X3 devices do not offer an Input Source menu in this dialog.

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

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

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

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



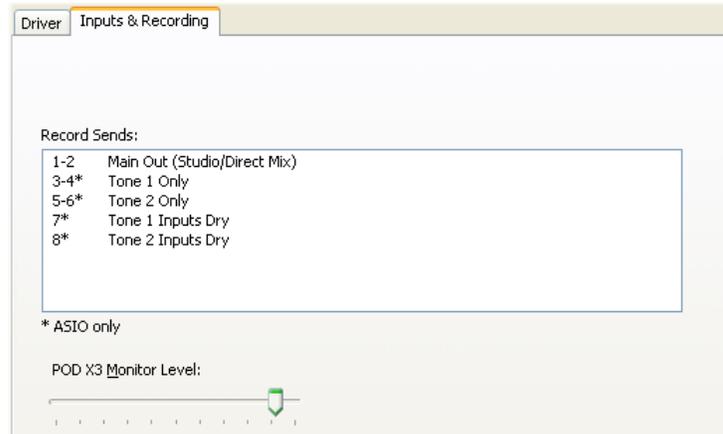
POD Studio, TonePort & GuitarPort devices show two stereo Sends (Record 1-2 and Record 3-4)

- Single Tone Source (Mono/Stereo): When the POD Farm Standalone application is not running, Record Send 1-2 and 3-4 both carry the unprocessed signal. When running POD Farm



Standalone, Record Send 1-2 and 3-4 carry the type of signal defined within POD Farm's Mixer View - Record Send Source menus (Processed, Semi-Processed or Dry).

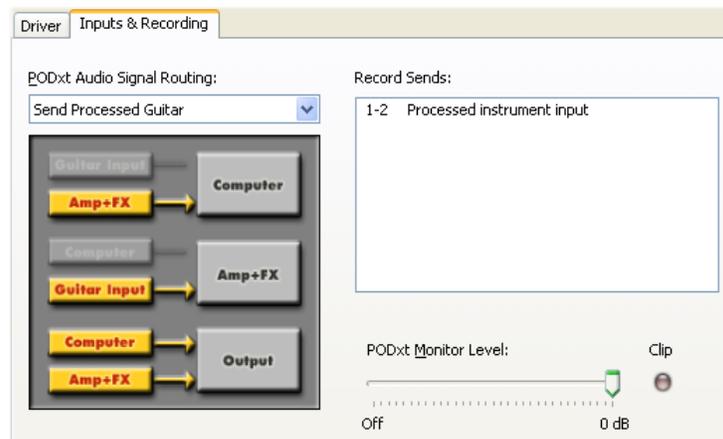
POD X3 devices show a list of 5 Record Sends:



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

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

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

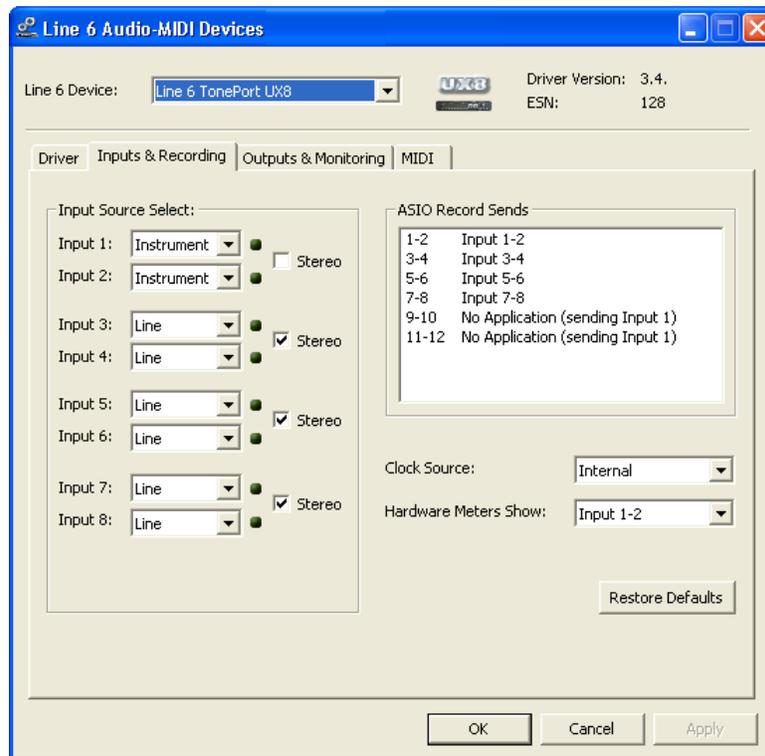


The type of signal that is routed to the Record Send 1-2 is determined by the PODxt Signal Routing option within the Audio Signal Routing menu at the left. PODxt also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your PODxt monitor signal while recording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



NOTE: If using your Line 6 device with an audio recording software that is configured to use the device's WDM or DirectSound drivers, then only one Send will be available in the recording software (Send 1-2, which will carry the combined Tone 1 and Tone 2 processed signals). You must configure your audio software to access Line 6 hardware via its ASIO driver to utilize the additional, individual Record Sends.

Line 6 Audio-MIDI Devices - Inputs & Recording Tab (UX8 only)

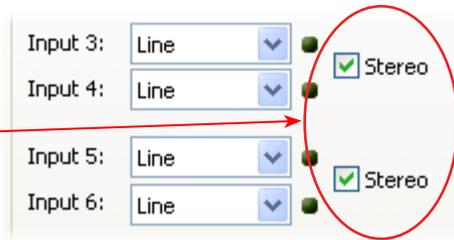


The Inputs & Recording tab lets you select specific inputs for recording. Input Source options are as follows:

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



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



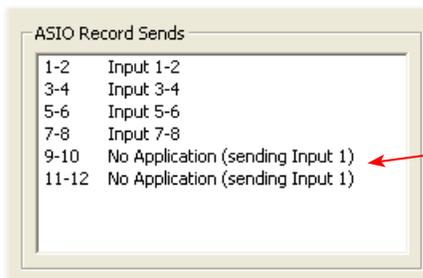
Using Inputs 1 & 2 with the POD Farm Standalone application

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

ASIO Record Sends

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

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

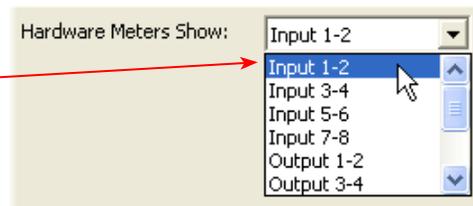


When POD Farm Standalone is not running, Sends 9-10 and 11-12 carry the Input 1 (dry, unprocessed) signal

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

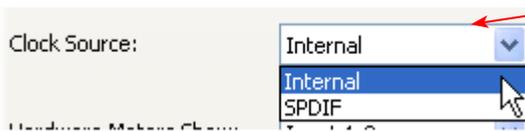
Hardware Meters Show

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





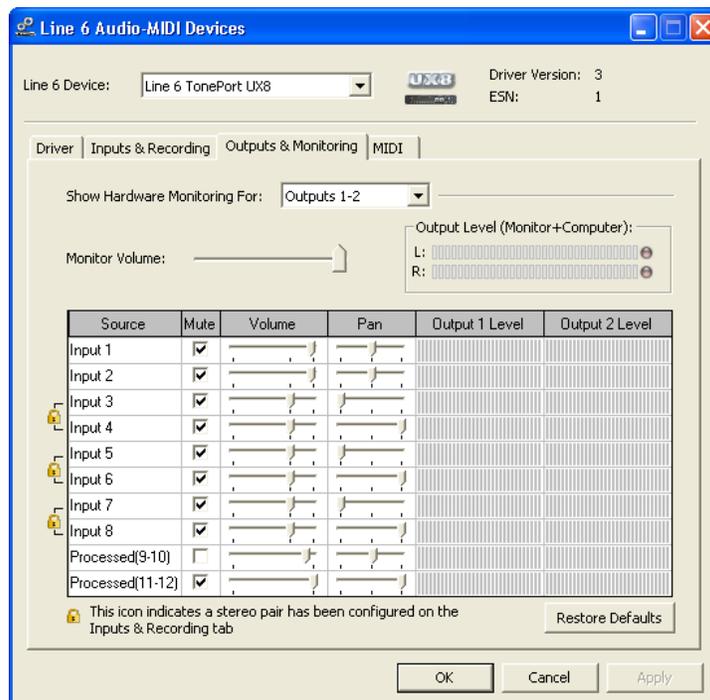
Clock Source



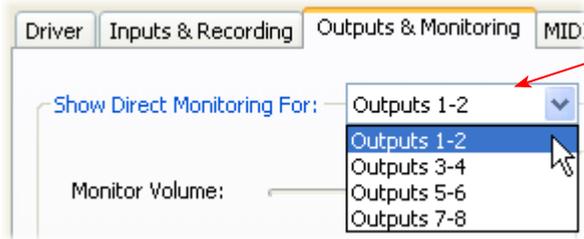
Set your preferred UX8 clock source with this menu. Select S/PDIF to sync the UX8 to S/PDIF clock source from another device's digital output.

Line 6 Audio-MIDI Devices - Outputs & Monitoring Tab (UX8 only)

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



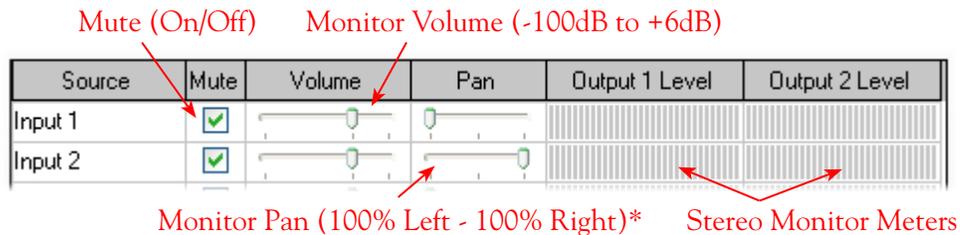
You can specify different mix settings for each pair of UX8 outputs if you like. By default, the only sounds that come out of the UX8 are the computer's output and POD Farm Record Send 9-10 signal (determined by the POD Farm Mixer View - Record Send settings), all through the physical Main Outs 1-2.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



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

Mix Controls

Inputs 1 - 12 offer the following controls:



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

Main Monitor Volume



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

Main Mix vs. Talent Mix

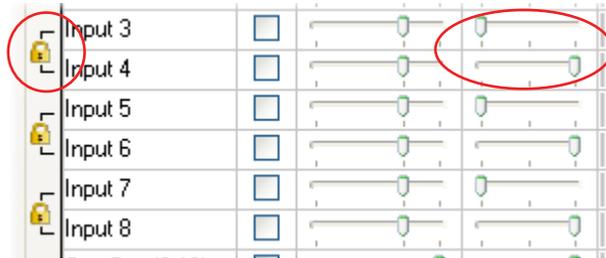
UX8’s two front panel headphone outputs mirror Outs 1-2 and 3-4 respectively. You can use the monitor controls, for example, to create a “main mix (1-2)” that captures the overall image of the recording project, while a separate “talent mix (3-4)” can be provided for the musician who is currently adding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



Stereo Pairs

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

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



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

Using tool tips



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

Windows® Default Sound Device Settings

Windows® XP® and Windows® Vista® make use of a sound card device to be able to play all those dings, beeps and other system alerts. Additionally, many multimedia programs such as Windows® Media Player®, WinAmp®, iTunes® etc., will automatically set themselves to use the Windows “default device” for audio playback as well. Your Line 6 device can be set to be this default device if you want to utilize its high quality audio for playing your CD’s or DVD’s, for example. The following shows you how to configure your Line 6 hardware as the default sound device in XP and Vista.

Windows® XP® Default Sound Device

Click on your Windows **Start** button and go to **Settings > Control Panel > Sounds and Audio Devices > Audio** tab. In the **Sound Playback** section, choose your Line 6 device as the **Default device**. Do the same in the **Sound Recording** section if you also want to set your Line 6 device as the default recording device.



UX2 set as the Windows Default device for Playback and Recording

If you have a Windows software that requires MIDI playback, then you can also choose the GS Wavetable Device here, which is a “software synthesizer” included in Windows. Its output will also play through the Default Playback Device.

Disable System Alert Sounds

It can actually be quite annoying to have all those Windows system alert sounds blaring at high volume through your Line 6 device when you are trying to focus on more musical endeavors. Fortunately, you can independently turn off these system sounds and still keep your Line 6 device as your Windows default playback device. While still in the Sounds and Audio Devices dialog, go to the **Sounds** tab. For the **Sounds Scheme** setting, choose **No Sounds**. Click **OK** to exit the dialog.

The Windows® Mixer

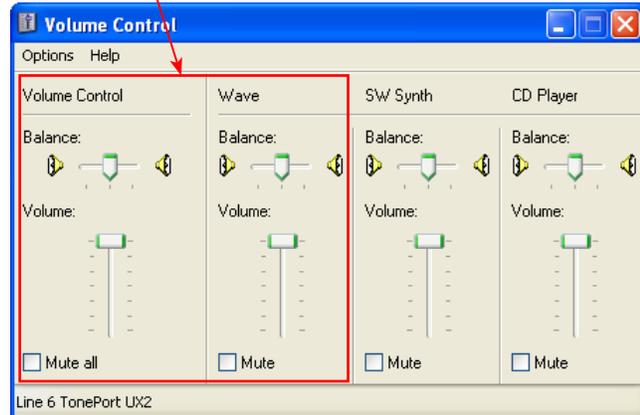
The Windows Mixer utility also defaults to controlling the Windows default device. This is not necessarily a problem, but it is important to be aware of the fact that this means all the controls in the Windows Mixer’s Wave and main Volume sections (Pan, vertical Level slider and Mute checkbox) will affect your Line 6 device’s monitor output. Likewise, the Windows Mixer also controls the default device’s **Recording** Pan/Level/Mute settings as well. You may want to just keep all these Windows Mixer settings at “unity” settings so that they do not affect your Line 6 device’s monitor signal – that is, keep the Pan set to center, the Level sliders to all the way up, and the Mute checkboxes off. Then you can just use the Line 6 Audio-MIDI Settings dialog or POD Farm Standalone software controls to adjust these Monitor functions.

Note - if you have one of the fancier computer keyboards or a laptop that include volume and mute buttons, then they likely will adjust these same Windows Mixer controls.

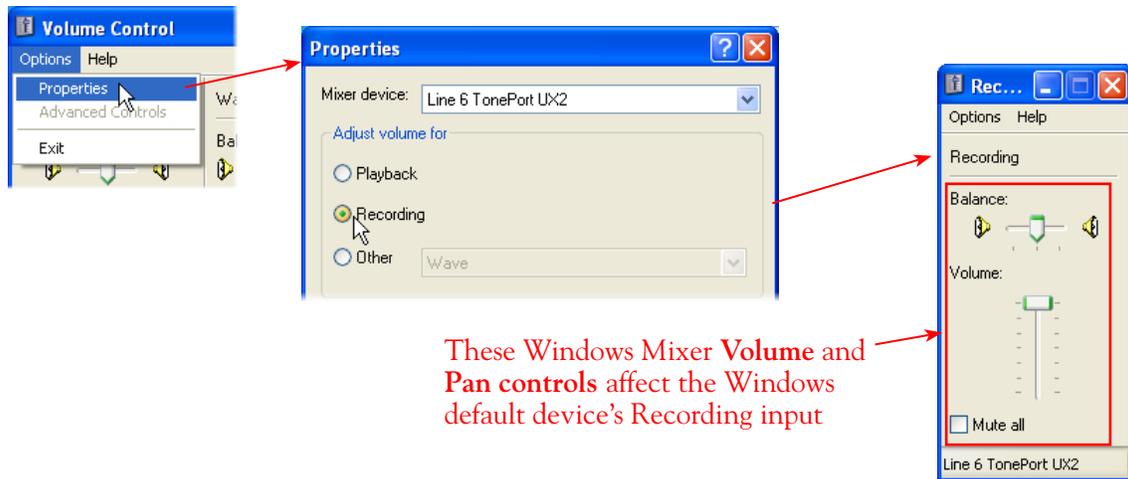
To Launch the Windows Mixer, click on your Start button and go to **Settings > Control Panel > Sounds and Audio Devices > Volume** tab. From the previous step, your Line 6 device should already be set as the Default device (if not, set it in the Sounds tab). Click the Advanced button to launch the Mixer...



These Windows Mixer **Volume** and **Wave** controls affect the Windows default device's playback output



To access the Windows Mixer **Recording** controls, go to the **Options** menu > **Properties** and choose the **Recording** option...



These Windows Mixer **Volume** and **Pan** controls affect the Windows default device's Recording input

Surround Playback

POD Studio, TonePort*, GuitarPort, PODxt and POD X3's playback capabilities are designed for stereo. If you already have a sound card that provides surround sound via multiple speakers, this would also be a feature that you would lose by making your Line 6 device your preferred audio device.

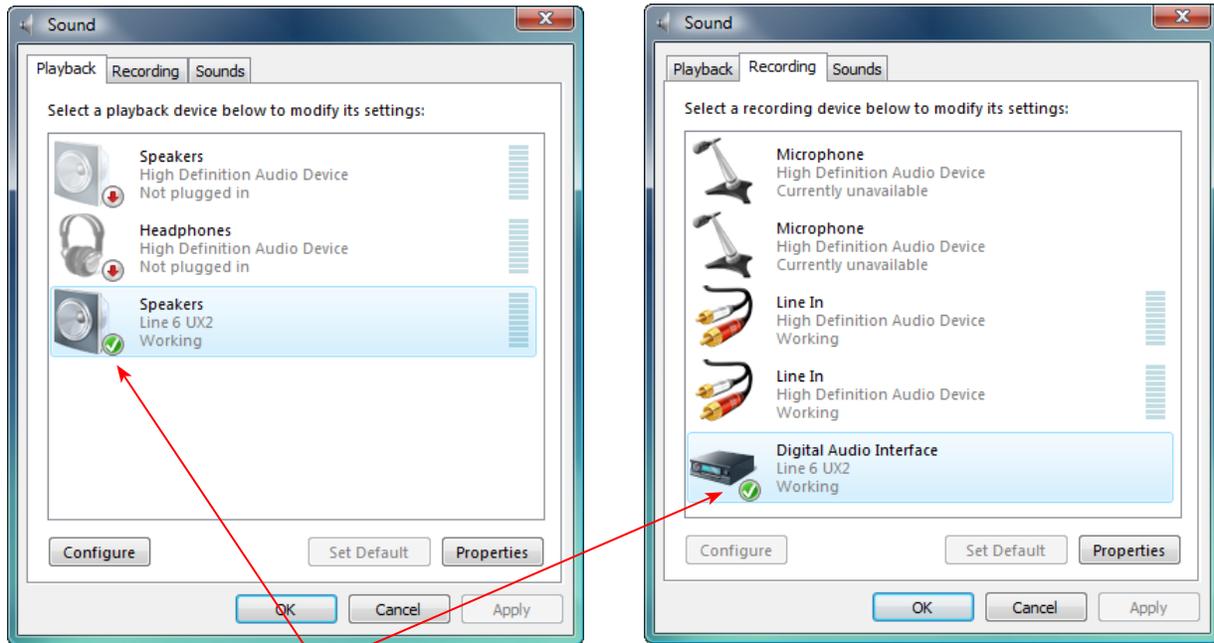
* Note that UX8 offers multiple physical outputs and can actually be configured for multi-channel surround output playback! Please see the documentation for your audio application and configuring a multi-channel sound card for Surround output.

Windows® Vista® Default Sound Device

Click on your Windows **Start** button and go to **Control Panel > Sound > Playback** tab. Choose your Line 6 device here, and if it does not already have the green checkbox indicator, click on the **Set Default** button to make it your default audio playback device. Go to the **Recording** tab and repeat



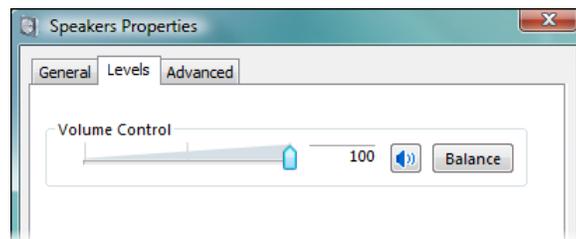
these steps if you also want to set your Line 6 device as the default recording device.



UX2 set as the Windows Default device for Playback and Recording

Default Device Volume Adjustment

The default Playback and Recording devices each also have their own Volume control - to access these controls, click on the Properties button while the Line 6 device is selected in the above Playback and Recording tabs.



It is important to be aware of the fact that these Volume controls will affect your Line 6 device's monitor output and recording input level. You may want to just keep all these Windows Mixer settings at "unity" settings so that they do not affect your Line 6 device's output and input levels – that is, keep the Level sliders to all the way up. Then you can just use the Line 6 Audio-MIDI Settings dialog or POD Farm Standalone controls to adjust these Monitor functions.

Note - if you have one of the fancier computer keyboards or a laptop that include volume and mute buttons, then they likely will adjust these same Windows Mixer controls.



Disable System Alert Sounds

It can actually be quite annoying to have all those Windows system alert sounds blaring at high volume through your Line 6 device when you are trying to focus on more musical endeavors. Fortunately, you can independently turn off these system sounds and still keep your Line 6 device as your Windows default playback device. While still in the **Sound** dialog, go to the **Sounds** tab. For the **Sounds Scheme** setting, choose **No Sounds**. Click **OK** to exit the dialog.

Surround Playback

POD Studio, TonePort*, GuitarPort, PODxt and POD X3's playback capabilities are designed for stereo. If you already have a sound card that provides surround sound via multiple speakers, this would also be a feature that you would lose by making your Line 6 device your default audio device.

* Note that UX8 offers multiple physical outputs and can actually be configured for multi-channel surround output playback! Please see the documentation for your audio application and configuring a multi-channel sound card for Surround output.

S/PDIF Digital Output from Line 6 Hardware to an External Device

UX2, UX8, KB37, POD X3 and PODxt Pro devices all include a S/PDIF digital output, which allows you to connect to digital devices such as a DAT recorder, MiniDisc, sound card, or most any device that offers a S/PDIF format digital input. POD X3 Pro and PODxt Pro also include AES/EBU digital outs, which can be used to connect to hardware that offers this type of digital input as well. Connecting digitally is the preferred method to connect to external devices that support it since this does not require the added digital-to-analog-to-digital signal conversion process as required with using analog outs.

One type of recording setup where you might use the S/PDIF output of your Line 6 hardware is with a Digidesign® Pro Tools® or Pro Tools LE™ system. With any Pro Tools setup, your Line 6 hardware would not be the assigned sound card for the Pro Tools software (since Digidesign requires proprietary hardware), but you can still utilize it by connecting the Line 6 S/PDIF output into the S/PDIF input of the Pro Tools hardware. Likewise, if you prefer to use a different sound card with other audio applications and the unit includes a S/PDIF input, then you can still utilize your Line 6 device connected digitally. This way you are simply routing the digital audio from your Line 6 gear right into Pro Tools or other software with no signal degradation!

We've provided detailed steps specifically for connecting a Line 6 device's S/PDIF output to a Digidesign Mbox® 2 device in the Recording with DigiDesign Pro Tools chapters - try the links below to jump to these chapters. The steps are very similar if you are connecting to the S/PDIF inputs of other manufacturer's sound card devices as well.

[Mac - Digidesign Pro Tools LE chapter](#)

[Windows - Digidesign Pro Tool LE chapter](#)

Considerations When Using S/PDIF or AES/EBU Output

- Some digital devices may only support one sample rate (some DAT and video machines are fixed at 48 kHz, for example), so you will want to be sure to choose a sample rate supported by both units.



- When POD Studio & TonePort UX2/UX8/KB37 and PODxt Pro are operating at their 96 kHz “compatible” sample rate mode, they send data out the S/PDIF outputs at 48 kHz. The S/PDIF output is always sent as 24 bit.
- Remember that if you are connecting your POD Studio, TonePort, POD X3 or PODxt Pro digital output to another sound card, you are not limited to the other sound card being on the same computer. You can use your POD Studio, TonePort or GuitarPort + POD Farm in Standalone operation on one computer as your “Tone Machine” - or POD X3/PODxt by itself - and then send the fully baked Tone digitally to a completely different setup for recording!
- For more specifics on digital input and output operation for TonePort, POD X3 or PODxt Pro please see the device’s [User Manual](#).



POD FARM PLUG-IN

POD Farm Plug-In is an amazing tool for computer recording since it allows you to non-destructively apply entire POD Farm Single or Dual Tones on any of your recorded audio tracks, without needing to commit the settings until your final mixdown. POD Farm Plug-In comes included with all Line 6 POD Studio hardware, and is available as an Add-On purchase to all Line 6 TonePort, GuitarPort, POD X3 and PODxt devices. POD Farm Plug-In is compatible with VST®, AU® and RTAS® Plug-In formats for use with all major Mac® or Windows® recording software “host” applications. If you want to get in all the fun, you can grab POD Farm Plug-In now without even getting out of your chair! Just run [Line 6 Monkey](#) with your Line 6 USB device connected and go to the Optional Add-Ons tab, or head over to the [Line 6 Online Store](#).



The POD Farm Plug-In User Interface

Using POD Farm Plug-In with your favorite Digital Audio Workstation (DAW) host software gives you the freedom to change your Tone as often as needed and automate amp and effect settings with surgical precision. If you have experience with DAW host applications such as Steinberg Cubase®, Ableton Live™, or Digidesign Pro Tools LE™, then you have probably used audio effects Plug-Ins. Using POD Farm Plug-In in your host is no different from using any other. Unlike most other Plug-Ins however, POD Farm is not just a one-trick pony! It is really a full suite of amp, cab, mic and effects models that you can apply as up to two complete, stereo POD Farm Tones on guitar, bass or vocals. Or, you can apply individual POD Farm models or effects on any types of instruments, as many tracks as you like, and even fully automate the parameters.

If you're new to the world of recording software and Plug-Ins, read through the following tutorials in this chapter for using POD Farm Plug-In in the Ableton Live DAW software. These should serve as helpful examples on how to configure and use POD Farm Plug-In within most Mac® and Windows® DAW host applications. We've also provided some tips for POD Farm Plug-In in the following software chapters.



Activation & USB Hardware

Before using POD Farm Plug-In, you'll need to activate and/or authorize it to be used with your Line 6 USB hardware and on your computer. No worries, we've made this simple enough that even a drummer can do it, using the Line 6 Monkey software installed with POD Farm. Please see the [Getting Started chapter](#).

Note: You do not necessarily need to use your Line 6 USB hardware as the assigned sound card for your audio software to allow the use of POD Farm Plug-In, but your Line 6 device **MUST** be connected directly to your computer's USB port. You should always connect directly to one of your computer's USB port and not to a USB hub.

If your other audio recording software or hardware requires the use of an iLok® or other USB dongle then it is no problem to have it connected to your computer at the same time. If possible, you might try moving any USB dongle, mouse or keyboard to a USB hub to free up a direct computer USB port for your Line 6 hardware.

Configuring POD Farm Plug-In in your Host Software

Accessing and utilizing POD Farm Plug-In from within your VST®, AU® or RTAS® is fairly straightforward, but there are a few little differences between some host applications, so it is a good idea to read through the documentation that came with your host software first. To follow are a few helpful pointers.

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

If you followed the default installation of POD Farm, then all supported formats of the POD Farm Plug-In were automatically installed on your computer, and into the default directories, as listed below. If, by chance, you customized your installation by unchecking any of the POD Farm Plug-In formats, then you'll need to run the POD Farm installation again with them checked to allow them to be installed. If you manually changed the directory for where the VST Plug-In was to be installed, then you'll need to know what that custom directory was that you specified.

Most DAW "host" applications scan and locate your POD Farm Plug-In automatically on launch. But if you don't see POD Farm in your host's Plug-In menus, then you'll need to configure your host's Plug-In options to find it (such options are typically found in the host's Preferences). Here is the default install location for each of the POD Farm Plug-In formats...

- On Mac®
 - **Audio Units®** is installed in Library/Audio/Plug-Ins/ Components.
 - **VST®** is installed to /Library/Audio/Plug-Ins/VST/Line 6
 - **RTAS®** is installed to Library/Application Support/ Digidesign/Plug-Ins/Line 6.
- On Windows®
 - **VST®** is installed to \Program Files\Line6\POD Farm\VST\Line 6
 - **RTAS®** is installed to \Program Files\Common Files\Digidesign\DAE\Plug-Ins\Line 6.



Using the POD Farm VST or AU Plug-In - Ableton Live 7

Once you have POD Farm Plug-In Add-On activated for your Line 6 hardware, you are ready to jump right into a whole new level of POD Farm possibilities right within your Mac[®] or Windows[®] audio software!

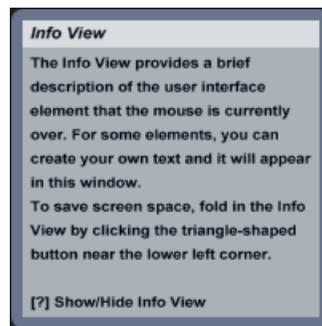
If you are using a Mac, then POD Farm Plug-In is supported by any audio software that hosts the Mac[®] Audio Units[®] (AU) or VST[®] Plug-In formats. Note that some hosts, (such as Ableton Live), support both these formats, so you can simply use either with the same results. If you are using a Windows PC, then POD Farm Plug-In is supported by any audio software that supports the VST[®] Plug-In format. If using Digidesign[®] Pro Tools[®] software on either Mac or Windows, it utilizes the RTAS[®] Plug-In format. (Please see the following Pro Tools [Mac[®]](#) and [Windows[®]](#) chapters for more info).

To follow we've provided a step-by-step guide for POD Farm Plug-In within Ableton Live 7. This should provide a great example for how to insert, configure and automate parameters for POD Farm Plug-In on most any Mac[®] AU/VST or Windows[®] VST host. The steps are the same on either Mac or Windows, except where noted.

Note that for the following examples, we're assuming you've performed the default POD Farm installation, where the POD Farm Plug-In is installed into the default locations on your computer for all formats (see the [Where can I find the POD Farm Plug-In...](#) section above).

Info View

First a handy tip... if you are new to Ableton Live then you might want to turn on the **Info View** panel. This displays a brief description of the user interface element within Live that your mouse is currently over. You can show/hide this panel by choosing it from Live's **View** menu:

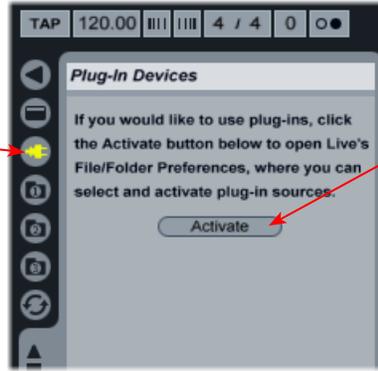


Activating POD Farm Plug-In in Live

Launch Ableton Live and select the **Plug-In Device Browser**. If you don't automatically see POD Farm AU and/or VST Plug-Ins listed here, then you'll probably see an **Activate** button, meaning you need Live to "activate" all Plug-Ins on your system (this has nothing to do with Line 6's "Plug-In Activation" by the way, it is strictly a Live feature):



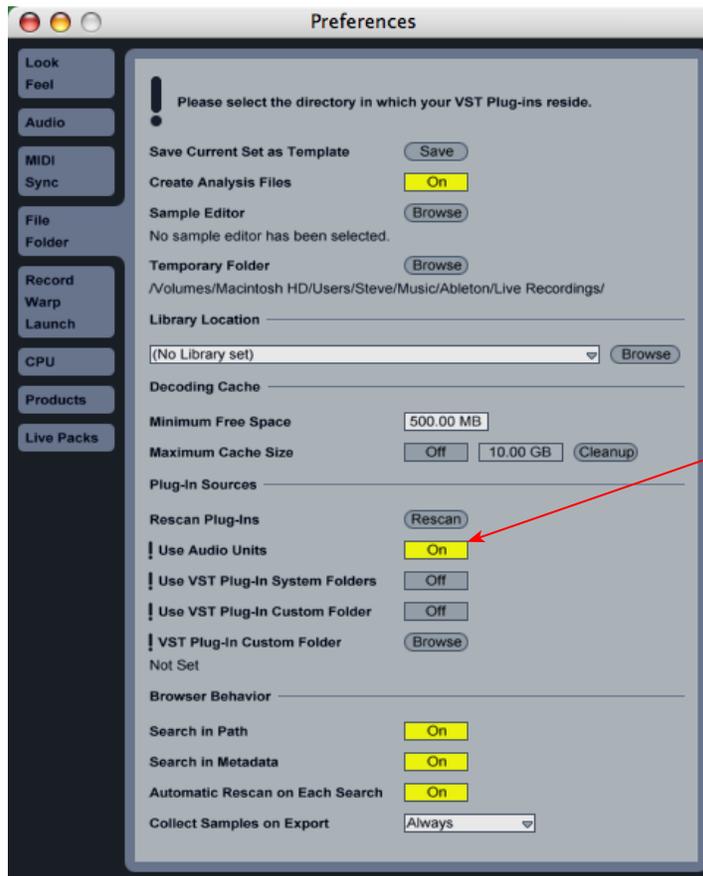
Click on the button to display the **Plug-In Device Browser**



Click the **Activate** button

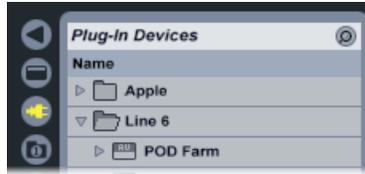
Clicking the **Activate** button will display the **Preferences** dialog with several options - we'll be setting the **Plug-In Sources** options. Note there are some differences if you are using Live on Mac versus Windows for this step:

Mac - AU Plug-In Activation



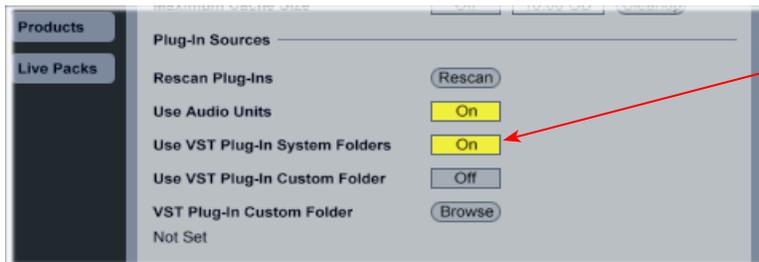
Click the **Use Audio Units** button so that it becomes "On"

Once **Use Audio Units** is enabled, Live will scan your Mac and display all found Plug-Ins in the **Plug-In Devices** browser panel, including POD Farm within a Line 6 folder, like this:



VST Plug-In Activation - Mac

Just like above for the AU Plug-In, if you do not already see the POD Farm VST-Plug-In in Live's Plug-In Browser, then go to the **Live > Preferences > File Folder** window again and turn the VST feature on:



Click the **Use VST Plug-In System Folders** so that it becomes "On"

Note: POD Farm VST Plug-In is installed into the Mac "VST System Folder" by default. However, if you customized the POD Farm installation and directed the VST Plug-In to a different folder, then you'll need to activate the "Use VST Custom folder" in this window, and click the Browse button to manually point Live to the custom directory you chose.

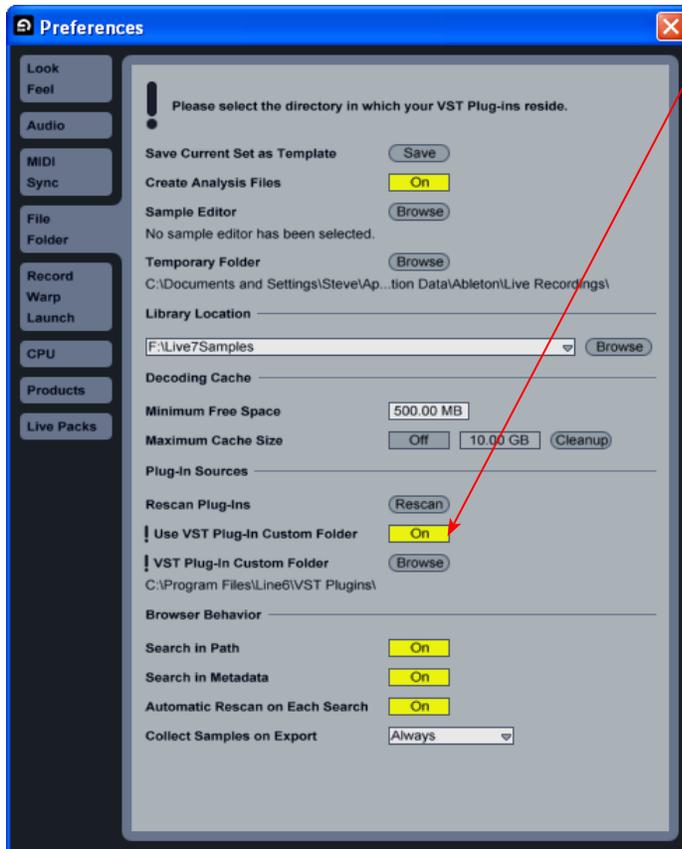
Once the appropriate folder is selected, Live will scan it and display all found VST Plug-Ins, including POD Farm, in the **Plug-In Devices** browser panel like this:



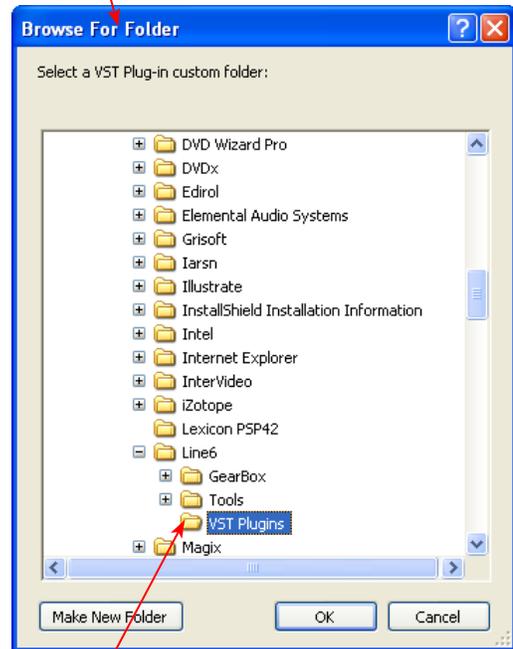
If POD Farm VST Plug-In does not appear in the browser, try clicking the Rescan button in the **Live > Preferences > File Folder** window.

VST Plug-In Activation - Windows

The procedure for VST Plug-In Activation on Windows is much the same as on Mac, however, you'll need to manually point Live to the Line 6 directory (or your custom Plug-In install directory) so Live can find it:

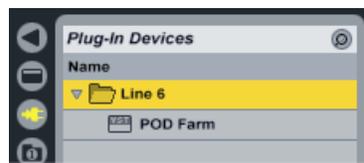


Click the **Use VST Custom Folder** button so that it becomes “**On**”, then click **Browse** to choose the folder where POD Farm Plug-In is installed....



Choose the **Program Files\Line 6\POD Farm\VST folder*** and click OK

Once the appropriate folder is selected, Live will scan it and display all found Plug-Ins in the **Plug-In Devices** browser panel like this:



If POD Farm VST Plug-In does not appear in the browser, try clicking the **Rescan** button in the **Live > Preferences > File Folder** window.

Inserting POD Farm Plug-In on an Audio Track

Within your Live “Set”, we’ll now insert POD Farm Plug-In on an Audio Track...



Click her to switch to Live's Arrangement View

Note that Live's audio tracks are capable of being configured with Mono or Stereo inputs and outputs. It is up to you if you'd like to use the track for Mono or Stereo recording or for importing Mono or Stereo audio clips. Unlike some other VST/AU Plug-Ins, there is no need to select a specific "Mono" or "Stereo" POD Farm Plug-In version to match your audio track. In this example, we have a Stereo audio clip in Audio Track 1, so let's insert the POD Farm Plug-In.

On Mac you may have two choices here since Live supports both the POD Farm AU and VST Plug-In. It really does not matter if you've activated either (or both) for POD Farm Plug-In, so use whichever version you like.

Click on POD Farm Plug-In in the Plug-In Device Browser and drag and drop it directly onto Audio Track 1



Or, alternatively, if you are in Live's "Session View", you can also drag the Plug-In from the Plug-In Device Browser directly onto the desired vertical "track" strip to insert it that way.

Once inserted, you'll see POD Farm's Plug-In UI window is automatically launched, and a POD Farm Plug-In "Device" panel is loaded in the lower pane of Live. Several of the controls in this Device panel have to do with Plug-In parameter automation - see the following section for more about this.





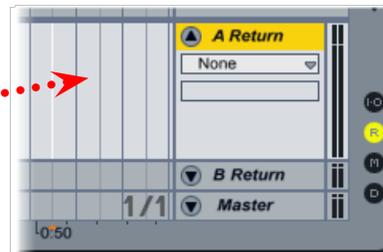
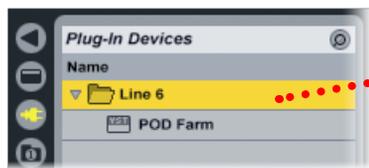
To remove POD Farm Plug-In from the Track, simply right click (Windows) or Ctrl + click (Mac) directly on POD Farm Plug-In's title bar and choose **Delete**

Now go on and try a few presets and tweak settings all you like in the POD Farm Plug-In UI window! Remember that it is a good idea to save your Plug-In settings as a Preset before removing the inserted Plug-In so that you can recall the settings another time. For details on specific POD Farm features, please refer to the *POD Farm User Guide* available on the [POD Farm Online Help](#) site.

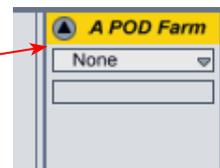
Inserting POD Farm Plug-In on a Send Return

Each instance of any Plug-In you add in your Live Set of course utilizes CPU power. Therefore, if you have the situation in your Live Set where you want to apply the same exact POD Farm Plug-In settings to more than one audio track, it is a better practice to insert one instance of POD Farm Plug-In on one of Live's "Return" tracks and route the desired audio tracks' **Send** outputs to it. Here is how to set this up...

In Live's Arrange View, drag and drop the POD Farm Plug-In onto the **A Return** track



Once the Plug-In is loaded as an insert on the Return track, you'll see the track name is automatically changed to "A POD Farm"



Configure POD Farm Plug-In with any combination of effects you like. For example, maybe you just want to use the Stereo Delay and Reverb (with no Amp or Cab processing added) so that these effects can be applied to several different tracks of recorded instruments.

Next, switch Live's **Session View** where you can easily see and adjust the **Send A** levels from multiple tracks. In this scenario, we've set the Send A controls for both audio tracks 1 and 2. The result is that each of these tracks will have part of their output routed to the "A POD Farm" Return track, and therefore, through the inserted POD Farm Plug-In.

Tip: When using POD Farm Plug-In on Send Return like this, it is typically best to set each active Model's Mix knob to 100%. This way, the "Wet/Dry" mix can then be controlled by adjusting an audio track's Send A level control, to feed the desired amount of signal through the Plug-In to add more "Wet" to the mix.

Adjust the **Send A knob** on each audio track to determine the level fed to the A POD Farm Return track

Adjust the **Track Volume** for the amount of "dry" track signal



Adjust the **Track Volume** on the **A POD Farm Return** track to determine how much "POD Farm-effected" audio you will hear

You can choose how much effect is applied for each audio track by how much you raise the **Send A** level. Additionally, the main output of each audio track is still routed to the main stereo Out 1-2, so you can adjust the vertical **Track Volume** slider for each audio track to also determine how much "dry" track signal is also heard at the main output.

Note that it also possible to insert POD Farm Plug-In on the **Master** track of your Live Set - just drag POD Farm Plug-In onto the Master track to do so. This allows you to run *all* your audio tracks through a common Plug-In effect, such as the POD Farm Compressor, Delay or Reverb! Ableton Live offers a great deal more signal routing options, allowing you to be even more creative with the use of POD Farm Plug-In and the mix of your Live Sets. Please go to the Live **Help** menu and choose **Read the Live Manual** for more info.

Automating POD Farm Plug-In Parameters

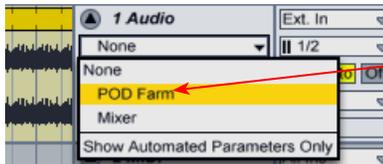
Most DAW applications offer ways to "automate" the application's mix parameters (track volume, panning, etc.), as well as Plug-In effects' parameters. With POD Farm Plug-In inserted on your audio track, this means you can tweak any Amp or Effects settings and have all your adjustments "recorded" via an adjustable envelope right on the track! Typically, you have an option to "draw" an envelope directly on the track for any parameter, and also an option to record automation in real-time, where you tweak Plug-In settings during playback and the envelope is drawn for you. Ableton Live can automate any number of POD Farm Plug-In parameters using either of these methods, so we'll show a few handy examples. Other DAW applications function similarly, but there are usually some differences in controls and terminology, so be sure to check the documentation for your DAW software regarding parameter automation.



Live's Automation Envelopes and Draw Mode

For this example, let's suppose you want to increase the POD Farm Analog Chorus effect's **Mix** parameter in a particular section of a stereo guitar track you've recorded in Live, such Audio Track 1 from bar 13 through 20...

First, insert POD Farm Plug-In directly on the audio track containing the audio clip, and configure a Single Tone in POD Farm, adding the Analog Chorus effect from the Modulation category. Then configure your Live track to see and manipulate this Modulation Mix parameter...



In the **Arrangement View**, click on the track's **Device Chooser** and select the inserted **POD Farm Plug-In**

This now allows POD Farm Plug-In's automatable parameters to be listed in the lower **Control Chooser** selector. We'll choose the **Mix** parameter for Tone 1's Modulation effect.

Note - Within the Control Chooser list, you'll see the abbreviated names of all available POD Farm automatable parameters. There are two of each parameter in the list, preceded by a "1" or "2" which indicates the corresponding parameter for Tone 1 versus Tone 2. In our example, we want to control a Mod effect in Tone 1. For a complete list of parameters, please see the [Automation Parameter Table](#).



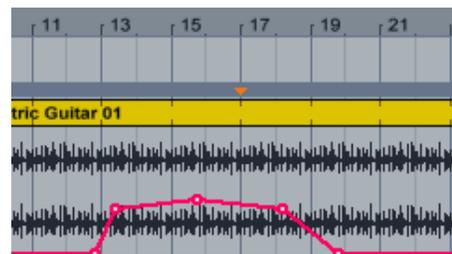
Click on the track's **Control Chooser** and select the **1 Mod-Mix** parameter

Once a parameter is selected, a red envelope line appears across the track - you can click and drag this line up/down to adjust the selected parameter



Double click on the envelope line to create a **"breakpoint"**. Here, breakpoints are added where we want to start and end the parameter change. Note that when the mouse cursor is over a breakpoint, the parameter value at this position is displayed

Now you can add additional breakpoints and drag them up/down to have the POD Farm Mod-Mix change over time. Here, the results are that no Chorus effect is heard until bar 13, then it goes to a 50% Mix, and gradually back to no Chorus by the end of Bar 20



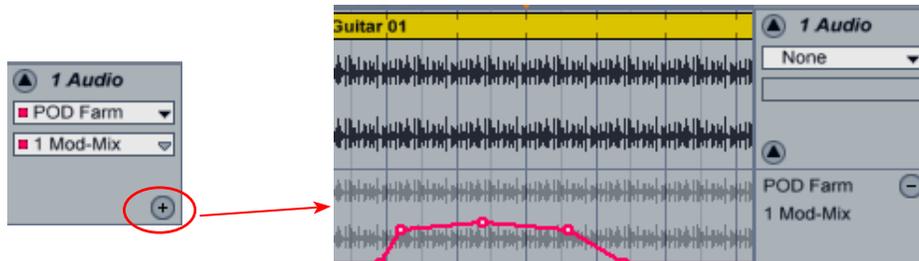
Ableton Live also features a **Draw Mode** tool, which allows you to literally “draw” the parameter envelope right over the track. You can select the Draw Mode tool from Live’s control bar at the top of the window, then use it like a pencil to draw on the track.

Click on the Draw Mode tool Then “draw” your parameter changes directly on the track



Turn off the Draw Mode tool and you can click any individual breakpoint and adjust it up/down to fine tune your adjustments, as shown above. Now open the POD Farm Plug-In GUI and select the Analog Chorus effect in Panel View and hit Rewind and Play in Live. You’ll see the Chorus Mix knob move in response to this recorded automation, and you’ll hear the Mix change over time!

You can create any number of envelopes to display as many POD Farm Plug-In parameter envelopes as desired. To display more parameters, click on the little “+” button at the bottom right of the track header. This places the parameter envelope you just created in its own “lane”, expanded below the waveform lane.



Now you can choose the POD Farm Plug-In again in the **Device Chooser**, and desired parameter in the **Control Chooser** for a 2nd parameter envelope. Edit this additional parameter to taste.

As discussed in the previous section, you can utilize Live’s Sends to route a track’s signal to a Return track that has POD Farm Plug-In inserted. Note that you also have the option within the Control Chooser menu to show an envelope for each Send Return. If you choose the Return track where the Plug-In is loaded, you can adjust it’s envelope to determine how much signal is fed to the Send, thus determining how much POD Farm effect is added to the track’s playback mix.



The Live Mixer A-Return level parameter automation envelope adjusted on an Audio track

But wait... there’s more! If you take a look at the options for your Return track that has POD Farm Plug-In inserted, you’ll see that you also have all the same options as for an Audio track when the Plug-In is inserted. Therefore, you can also use the Return track’s Control Chooser to show envelopes for individual POD Farm Plug-In parameters and automate them too. Just think of the possibilities!



Live's Automation Recording

For this example, let's suppose you want to add some Wah pedal effect to your recorded guitar track. A great way to do this is to tweak and record your Wah Position knob moves while you are playing back the track, so you can hear and record your Wah tweaks in real-time. First, load POD Farm Plug-In on your audio track, and create a single Tone in POD Farm Plug-In that includes one of the **Wah** models. Within the Live audio track's header, use the **Device Chooser** and **Control Chooser** as in the previous example - this time we'll select the POD Farm 1 Wah-Pos parameter*.



* Note - It is not actually necessary to select POD Farm Plug-In or the specific parameter in Live's Chooser selectors, since when you go into the Record mode in the next steps, any POD Farm Plug-In or Ableton Live track parameters' adjustments will be recorded, whether the envelope on the track is currently displayed or not. However, selecting the specific parameter in the track's Chooser allows you to see your adjustments being written to the track envelope in real-time.

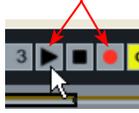
You'll want to have the POD Farm Plug-In GUI open, and with the **Panel View** showing the Wah model so that you have access to the Wah knob for tweaking.



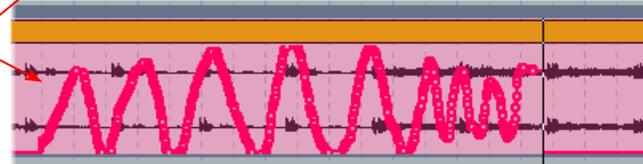
Next, click on Live's Transport **Record** button to place it in "**Record Ready**" mode - note that you **do not** want your audio track's Record Arm button on since that will record audio into your track (and possibly overwrite your current audio clip). When ready, press the transport **Play** button and start tweaking the POD Farm **Wah Position knob**. You'll hear the effect applied as the track plays, and you'll see your adjustments being "recorded" via the envelope on the track. Do not adjust any other POD Farm or Live track parameters while in this Record mode, since any such settings changes will be recorded as well. Hit your spacebar to stop Live when done. If you didn't like what you just did, just select **Edit > Undo** in Live before you do any other edits and try again.



Click on the Transport's Record button, and then the Play button when ready...



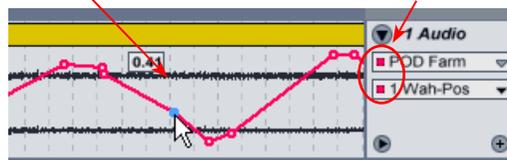
Now start tweaking the Wah knob and you'll see your adjustments recorded on the Live track



Once stopped, you'll see the Device and Control Choosers show red dots to indicate the parameter has been "edited". Further, if you click on the Control Chooser to expand the menu, any POD Farm parameter that has "edited" automation is shown here with a red dot. You can also now zoom in and further adjust the individual "breakpoints" on the envelope, as in the earlier example, to fine tune your automation.

Click and drag to adjust the envelope's breakpoints

Red dots indicate the parameter has been edited



Once done with your automation for the Wah parameter, it is a good idea to right-click (Windows) or Ctrl-click (Mac) on the track and choose "Lock Envelopes" to prevent the envelope from being overwritten. Or, you can leave envelopes "unlocked" and repeat the previous steps to record automation for any number of POD Farm Plug-In parameters. Note that you can also "expand" your automation tracks in Live to make it easier to work with several parameter envelopes on one audio track - see the [previous section](#).

Live's Assignable X-Y Controller

One other unique feature for Ableton Live's automation is the Assignable X-Y Control panel. You'll see this appear in the lower pane of the Live window for your inserted POD Farm Plug-In. Using this panel, you can assign any two POD Farm Plug-In parameters to both the X and Y axes of the controller, then move the dot to tweak both parameters at the same time for some very interesting effects!



Ableton Live's Assignable X-Y Control for POD Farm Plug-In

See the Live documentation and tutorials for the use of this control, as well as more on automation.



POD Farm Plug-In Automation Parameter Table

In all host audio software, you'll be able to access a menu of POD Farm Plug-In's parameters so that you can choose exactly which Amp and Effects models' control(s) you want to automate. POD Farm Plug-In presents its list of parameter names in abbreviated form in order to accommodate length limitations of the host software. For example, "1 Wah-Pos" and "2 Wah-Pos" are the abbreviated names that appear in the host automation menu for the Tone 1 Wah Position and the Tone 2 Wah Position parameters, respectively. To follow is a table showing the abbreviated Parameter Command, as it appears in your host software, and its functional Description. (Note that in your host software you'll see two of each command, preceded by a "1" or "2" designating Tone 1 versus Tone 2)...

Automation Parameter Command Descriptions	
Parameter Command	Description
Amp -Type	Guitar/Bass Amp/Preamp - Model Select
Amp/Pre-1	Guitar/Bass Amp - Drive, Preamp - Parameter #1
Amp/Pre-2	Guitar/Bass Amp - Bass, Preamp - Parameter #2
Amp/Pre-3	Guitar Amp-Mid, Bass Amp-Low Mid, Mid, Preamp - Parameter #3
Amp/Pre-4	Guitar Amp-Treble, Bass Amp-Hi Mid, Mid, Preamp - Parameter 4
Amp/Pre-5	Guitar Amp - Presence, Bass Amp-Treble, Mid, Preamp - Parameter #4
Amp/Pre-Vol	Guitar/Bass Amp/Preamp - Volume
Pre-6	Preamp - Parameter #6
Pre-7	Preamp - Parameter #7
Pre-8	Preamp - Parameter #8
Pre-9	Preamp - Parameter #9
Pre-10	Preamp - Parameter #10
Pre-11	Preamp - Parameter #11
BassAmp-DILvl	Bass Amp-DI Level
BassAmp-DIDly	Bass Amp-DI Delay
BassAmp-Xover	Bass Amp FX Crossover
Cab-Type	Guitar/Bass Amp - Cab Model Select
Mic-Type	Guitar/Bass Amp - Mic Model Select
Cab-Room	Guitar/Bass Amp - Room (Early Reflections)
Gate-On/Off	Gate - Bypass On/Off
Gate-Thresh	Gate Threshold
Gate-Decay	Gate - Decay
Comp-On/Off	Compressor - Bypass On/Off
Comp-Thresh	Compressor - Threshold
Comp-Gain	Compressor - Gain
EQ-On/Off	EQ - Bypass On/Off
EQ-Freq1	EQ - Frequency #1
EQ-Gain1	EQ - Gain #1
EQ-Freq2	EQ - Frequency #2



Automation Parameter Command Descriptions	
Parameter Command	Description
EQ-Gain2	EQ - Gain #2
EQ-Freq3	EQ - Frequency #3
EQ-Gain3	EQ - Gain #3
EQ-Freq4	EQ - Frequency #4
EQ-Gain4	EQ - Gain #4
Wah-Type	Wah - Model Select
Wah-On/Off	Wah - Bypass On/Off
Dst/Dyn/Flt-Type	Stomp Category Effect (Distortion/Dynamics/Filter) - Model Select
Dst/Dyn/Flt-On/Off	Stomp Category Effect (Distortion/Dynamics/Filter) - Bypass On/Off
Dst/Dyn/Flt-1	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #1
Dst/Dyn/Flt-2	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #2
Dst/Dyn/Flt-3	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #3
Dst/Dyn/Flt-4	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #4
Dst/Dyn/Flt-5	Stomp Category Effect (Distortion/Dynamics/Filter) - Parameter #5
Mod-Type	Modulation Category Effect - Model Select
Mod-Enable	Modulation Category Effect - Bypass On/Off
Mod-Pre/Post	Modulation Category Effect - Pre/Post Position toggle
Mod-Speed	Modulation Category Effect - Speed
Mod-Note	Modulation Category Effect - Tempo Note Division
Mod-1	Modulation Category Effect - Parameter #1
Mod-2	Modulation Category Effect - Parameter #2
Mod-3	Modulation Category Effect - Parameter #3
Mod-4	Modulation Category Effect - Parameter #4
Mod-Mix	Modulation Category Effect - Wet/Dry Mix
Dly-Type	Delay Category Effect - Model Select
Dly-On/Off	Delay Category Effect - Bypass On/Off
Dly-Pre/Post	Delay Category Effect - Pre/Post Position toggle
Dly-Time	Delay Category Effect - Delay Time
Dly-Note	Delay Category Effect - Tempo Note Division
Dly-1	Delay Category Effect - Parameter #1
Dly-2	Delay Category Effect - Parameter #2
Dly-3	Delay Category Effect - Parameter #3
Dly-4	Delay Category Effect - Parameter #4
Dly-Mix	Delay Category Effect - Wet/Dry Mix
Vrb-Type	Reverb Category Effect - Model Select
Vrb-On/Off	Reverb Category Effect - Bypass On/Off



Automation Parameter Command Descriptions	
Parameter Command	Description
Vrb-Pre/Post	Reverb Category Effect - Pre/Post Position
Vrb-1	Reverb Category Effect - Parameter #1
Vrb-2	Reverb Category Effect - Parameter #2
Vrb-3	Reverb Category Effect - Parameter #3
Vrb-Mix	Reverb Category Effect - Wet/Dry Mix
Amp-On/Off	Amp/Preamp - Bypass On/Off
Cab-On/Off	Cabinet - Bypass On/Off
Dst/Dyn/Flt-6	Distortion/Dynamics/Filter Category Effect - Parameter #6
Dst/Dyn/Flt-Pre/Post	Distortion/Dynamics/Filter Category Effect - Pre / Post Position
Sys-Tempo	Plug-In "Master" System Tempo Value
Sys-Out Level	Tone Output Knob
Sys-Out Balance	Tone Pan Knob



POD FARM STANDALONE OPERATION

With any Line 6 POD Studio, TonePort or GuitarPort device as the connected hardware*, POD Farm can be launched in “Standalone” operation - that is, as an individual application rather than a Plug-In requiring a host application. This allows you to utilize your hardware as a “front end” Tone machine, where you can process your input source, feed the signal to the Record Sends for your DAW software application, as well as to all analog and digital hardware outputs. In Standalone operation, POD Farm also offers the super low latency benefits of ToneDirect™ Monitoring, as well as a complete Mixer View where you can independently control the signals fed to the Record Sends! The following sections cover the settings within POD Farm when in Standalone operation for recording use.



POD Farm in Standalone Operation

* Note that POD Farm Standalone Operation is not available with POD X3 or PODxt family devices as the connected hardware. Since these devices perform all their Tone processing magic inside the hardware itself, their on-board controls are used to shape Tone settings and configure monitor and Record Send options. Please refer to the Driver Settings sections for these devices and your *Pilot's Handbook* for more info.

Choosing Your POD Farm Source Inputs

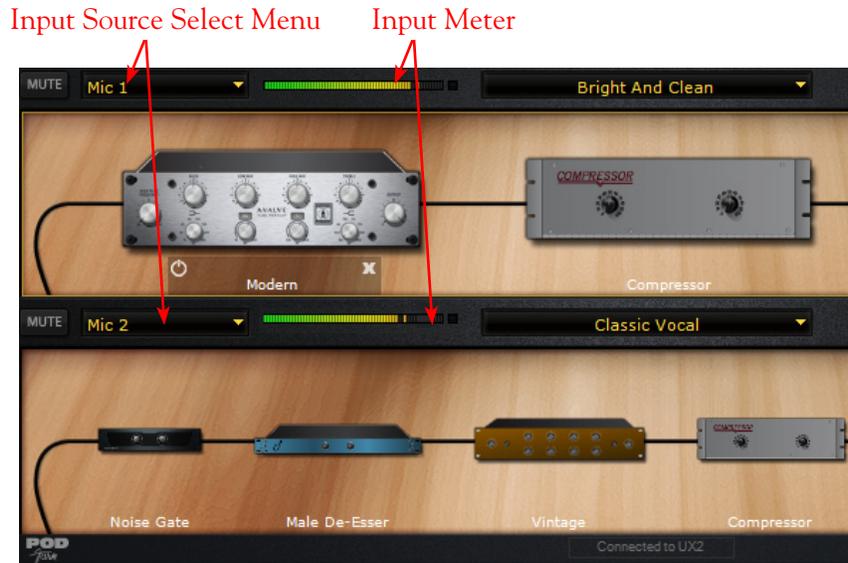
In POD Farm speak, the “Source” inputs are the physical inputs on your Line 6 hardware (Instrument, Mic, Line In, etc.), which is where you connect your guitar, bass, mic or other line-level devices to feed their signal into POD Farm, and thus into your DAW.

- For Line 6 devices that offer a single input and single tone capability (GX, D.I. and GuitarPort



devices), this Instrument Input is the “fixed” Source.

- For all other POD Studio & TonePort devices, there are multiple input capabilities and, therefore, you’ll see Source Select menus within POD Farm when in Standalone operation for each Tone 1 and Tone 2 in the Signal Flow View.



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

- Unlike the POD Farm Plug-In interface, there is no Input Volume knob for the Standalone application - to adjust the input levels of your Sources, use your guitar’s volume knob, the Mic Gain knobs on your Line 6 hardware, or the output controls on any source device that is feeding into your Line 6 hardware.

Once you have your guitar, bass, mic, or line level item(s) plugged into your device, use the **Source Select** menu(s) to choose which of these “sources” you want fed into POD Farm for each Tone path. The Input Meter will measure the incoming signal from the selected Source. The Source menu options within POD Farm differ slightly depending on whether you are configured for a Single versus Dual Tone, and for your specific Line 6 device...

Single Tone Mode

When in Single Tone mode, you’ll see all Mono (Instrument, Mic 1, Line 2, etc.) and Stereo (Mic Stereo, Line Stereo, etc.) Sources your device offers within the Source Select menu. For example, here is the Source menu for a UX2 device, with POD Farm Standalone in Single Tone mode:





For UX1 you'll see fewer Sources, and for UX8 you'll see several additional Sources, since UX8 offers eight Mic inputs, as well as S/PDIF digital inputs.

Note that the Single Tone signal flow is always "Stereo" in POD Farm, therefore, even when a Mono input Source is selected, it is split into two ("dual mono") signals, allowing stereo effects models to be applied and routed as Stereo to POD Farm's Stereo Record Sends and hardware outputs.

Dual Tone Mode

When in Dual Tone mode, you'll see all Mono Sources your device offers available within the Tone 1 Source Select menu.



The Tone 2 Source menu typically offers "Same as Tone 1", with an additional, related Mono Source input to that of Tone 1's current Source*. For example with UX2, if Tone 1 has "Instrument" selected, Tone 2 offers "Mic 1". If Tone 2 has Mic 1, Tone 2 offers "Mic 2", etc.

*** Note that whenever an even numbered Mono Source is selected for Tone 1 (e.g. - Mic 2, Line 2, etc.) Tone 2's Source is automatically set to "Same as Tone 1" .**

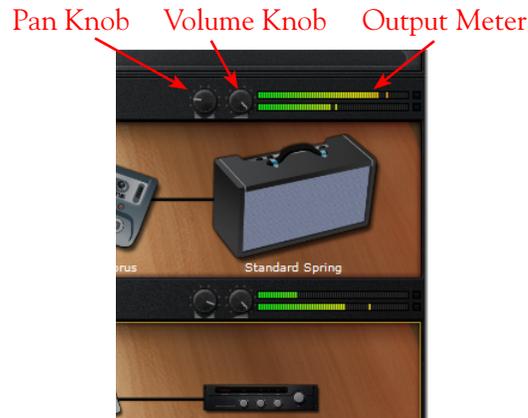
Just as with Single Tone mode, when in Dual Tone mode, each Tone's signal flow is always "Stereo", therefore, the Mono input Source's signal is split into "dual mono" signals within each Tone signal path, allowing stereo effects models to be applied and routed as Stereo to POD Farm's Stereo Record Sends and hardware outputs.

In Dual Tone mode, this gives you two types of input scenario choices:

- Choose two completely different input Sources - such as a guitar plugged into "Instrument" for Tone 1, and a vocal into "Mic 1" for Tone 2 - and then process each Tone separately. You can of course independently process each Tone optimally for the guitar and vocal, and perform them simultaneously while recording into separate tracks.
- Choose a common input Source - such as a guitar plugged into "Instrument" for Tone 1, and "Same as Tone 1" for Tone 2's input Source, and then creatively process each Tone with similar or different amp & effects. You can get some really huge Stereo sounds this way by panning each Tone opposite as well!

Tone Pan and Volume Controls & Meters

In the Signal Flow View (SFV), you'll see this set of controls at the top right of each Tone's Signal Flow:



These control the Pan and Volume level individually for each Tone 1 and Tone 2. Note these Pan and Volume behaviors can be affected by the current [Mixer View - Source](#) settings:

- Whenever POD Farm Standalone application is in Single Tone mode, regardless of the Mixer View - Source options selected for Record Sends 1-2 and 3-4, the Tone 1 Pan and Volume controls affect only the Monitor signal, and not what is fed to the Record Sends.
- When POD Farm Standalone application is in Dual Tone Mode, if the Mixer View - Source “Mix (Tone 1 & 2)” option is selected for either Record Send, then the Tone signal fed to that Record Send **is** affected by the Tone’s Pan and Volume knobs (as well as by the Tone’s Mute button). This behavior is provided automatically since it is likely that you’ll want to control the Pan and Volume of the Tone 1/Tone 2 “Mix” so that it is recorded as you hear it on your monitoring system. For example, panning Tone 1 and Tone 2 opposite can provide some spacious and interesting sounds, so this allows you to record these Tones’ settings just as you hear them.

Monitor Volume Control & Meters

At the top right of the POD Farm Standalone window, you’ll see the Monitor Volume knob and meters.



This Volume knob always affects only the overall “Monitor” signal level - that is, the processed sound for the combined Tone 1 and Tone 2 signal flows heard from the Main Outs & Headphone Outs of your Line 6 hardware. It is important to note that you can adjust this knob to independently control the Monitor volume, without affecting the signal level fed to the Record Sends and thus not affecting the signal you are recording into your DAW software. Use the meters to avoid clipping to ensure clean, quality Monitor output. This Monitor signal path utilizes the unique Line 6 ToneDirect™ Monitoring feature, which allows you to hear the Monitor signal at incredibly low latency. This is a tremendous benefit for a DAW setup, since otherwise monitoring your input Source through your recording software can add a greater “time lag” between when you pluck a note and when you hear it while trying to record, making things feel a bit “un-natural” for performing. Please see the [ToneDirect™ Monitoring](#) section later in this chapter for more info.

To control how your Tones are routed to your DAW recording software, you’ll want to head over to the POD Farm Mixer View and configure the Record Sends options - read on...



Mixer View

When POD Farm is running in Standalone operation, you'll see there is a Mixer View button available at the top left of the application - press this button to display the Mixer View, where you can control the type and level of the signals fed to the Record Sends, as well as quickly access Preferences and Audio Driver settings.



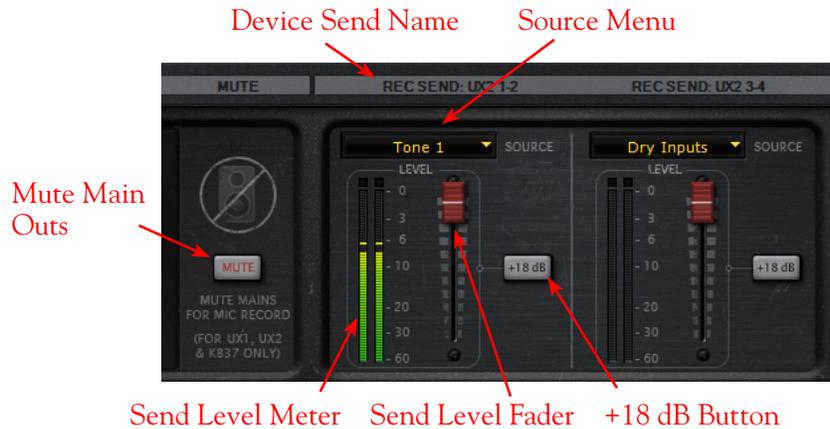
About Record Sends...

All Line 6 USB devices utilize “Record Sends” - you can think of these Record Sends as the virtual “plumbing” for the different audio channels your device provides and makes available to audio software on your computer for recording and playback. Once you’ve installed the Line 6 USB audio device driver (which you did automatically when you installed POD Farm) and connected the USB cable, these Record Sends are established on your computer and accessible within the Line 6 Audio-MIDI Control Panel dialog. Note that these Sends carry audio back and forth regardless if you are using POD Farm in Standalone operation or not. And, for POD X3 & PODxt devices (which do not utilize Standalone operation) you can still access the device’s Record Sends within audio software on your computer to utilize your device as a sound card for high quality audio recording and playback. For all POD Studio, TonePort and GuitarPort devices, the Record Sends carry the “unprocessed” output of whatever you’re plugging into your device, but if you launch POD Farm in Standalone operation, you can process whatever signal you are inputting into your Line 6 device with all those luscious Tones!

For more about your Line 6 device’s Record Sends and their use when not running POD Farm in Standalone operation, please see the previous [Audio Driver Configuration](#) chapter.

POD Farm Record Send Controls

The POD Farm Mixer View displays controls for two Record Sends. The outputs of both Tone 1 and Tone 2 are routed to these Sends. Each Record Send carries a Stereo audio signal, which appears in your audio recording software as an available Stereo (or two Mono) audio track input sources for recording. The functionality of the Record Send 1-2 controls are the same for all POD Studio, TonePort & GuitarPort devices, with a few differences as called out in the following descriptions.



Device Send Name

The name of your specific Line 6 connected device (UX1, UX2, UX8, etc.) and Record Send number are displayed here above each set of Send controls. These are the Record Sends of your device that POD Farm is feeding its Record Send outputs to. For all Line 6 hardware, POD Farm will utilize Send 1-2 and Send 3-4, except when connected to UX8, in which case POD Farm utilizes UX8's Send 9-10 and 11-12. (UX8 devices reserve their Record Sends 1 through 8 for their multiple Mic/Line inputs - please see the [Audio Driver Configuration](#) chapter for details).

Audio Source Selection Menus

The Source menu allows you to choose specifically what type of signal is fed into each Record Send. Note that the options in the Source menu differ depending on whether the POD Farm Standalone application is currently running a Single Tone versus Dual Tone.

- When POD Farm is in Single Tone mode, the Source menu options are **Processed**, **Semi-Processed** (Amp, Cab, Comp, EQ, and “Pre” positioned effects only), and **Dry Inputs**.
- When POD Farm is in Dual Tone mode, the Source menu options are **Tone 1**, **Tone 2**, **Mix (Tone 1 & 2)***, and **Dry Inputs**.

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

Send Level Controls

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



Preferences and Driver Console Buttons



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

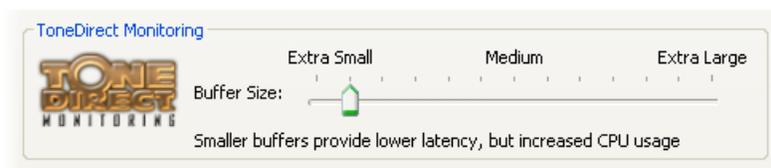
ToneDirect™ Monitoring

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

Another benefit of using ToneDirect™ Monitoring while recording is that it allows you to set the audio buffer size in your DAW software at a large value for efficient use of your computer, yet still enjoy extreme low latency monitoring while recording. On Windows® systems, the ToneDirect™ audio path has its own buffer adjustment while on Mac®, no adjustments are needed.

ToneDirect™ Monitoring buffer size slider (Windows®)

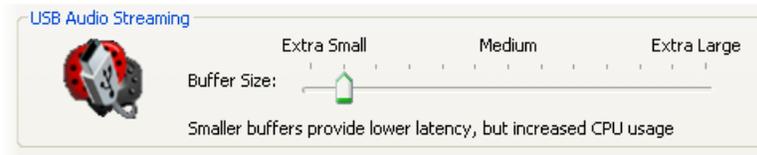
POD Studio, TonePort & GuitarPort devices - The Line 6 ToneDirect™ Monitoring audio path has its own buffer to allow you to keep your ASIO Buffer Size at a high value, for more solid performance and more efficient performance of your ASIO software. Access the ToneDirect Monitoring buffer within the Line 6 Audio-MIDI devices dialog (just click the **Driver Console button** in the POD Farm Mixer View, or from the Windows® Control Panel). The initial default is one tick to the right of “Extra Small” as shown. Raise this slider if you are getting any dropouts in your monitor signal.



POD X3 & PODxt devices - These devices do not utilize POD Farm in Standalone operation, but



they do offer utilize a USB audio buffer (rather than ToneDirect™ Monitoring) which provides an independent, direct monitor signal with its own buffer adjustment. When a POD X3 or PODxt is selected as the Line 6 device in this dialog, a POD-specific “USB Audio Streaming” buffer slider is displayed:



ToneDirect™ Monitoring while recording with POD Farm Plug-in

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

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

ToneDirect™ Monitoring & your Line 6 hardware as the preferred audio interface

If you choose your Line 6 hardware as the input/output device for your DAW setup, such as to jam along with iTunes® and have all audio played out your Line 6 hardware, you get the benefits of ToneDirect™ Monitoring automatically when running POD Farm in Standalone operation.

POD X3/PODxt users: All Tone processing is performed internally on the POD device, saving CPU resources for recording & mixing tasks!

Using other Line 6 Hardware devices with another audio interface

If you have a non-Line 6 audio interface you'd like to use for your DAW recording/playback, you'll need to purchase a guitar/signal splitter hardware box, which will afford you the unprocessed dry output needed to feed your guitar input into both your Line 6 hardware and DAW audio interface simultaneously.

- Connect your guitar to the splitter input.
- Connect Output A from the splitter to your DAW audio interface - this provides an unprocessed



guitar signal to record into your DAW audio track.

- Choose this channel as the audio track input in your DAW software, and disable input monitoring for that track.
- Connect Output B from the splitter to your Line 6 Hardware, and connect the processed Analog Outs of your Line 6 hardware to your monitoring system. The idea here is that you'll want to hear both the Line 6 hardware processed output along with the DAW playback through your monitor system.
- Launch the POD Farm in Standalone mode and monitor the POD Farm processed signal thru your Line 6 hardware's Outputs. These outputs supply the ToneDirect™ Monitoring magic, so you'll hear the processed signal with extremely low latency, while simultaneously recording an unprocessed version of your performance into the DAW audio track.
- Load POD Farm Plug-In on the recorded DAW audio track and dial in your desired Tone!

Please check out the additional documentation on the [POD Farm Online Help](#) page for tips on computer setup and recording!

Using a TonePort DI, POD X3 or PODxt Pro with another audio interface

If you are using TonePort DI, POD X3 Pro, or PODxt PRO, and want to utilize these devices' "unprocessed" analog outputs to feed into another sound card device (such as a Digidesign Mbox® to allow recording into Pro Tools® utilizing the POD Farm RTAS Plug-In) you'll be able to monitor your signal with ToneDirect™ by following these steps:

- Connect the signal source (guitar, mic, etc.) to the input of your Line 6 Hardware.
- Connect the unprocessed, dry analog output of TonePort DI/POD X3 Pro/PODxt PRO to the analog input on your DAW's audio interface.
- Configure a new audio track in your DAW software to record from this same audio interface input.
- Disable Input Monitoring in your recording application, for the track you're recording into.
- Connect the processed Analog Outs or Main Outs of your Line 6 hardware to your monitoring system. The idea here is that you'll want to hear both the Line 6 hardware processed output along with the DAW playback through your monitor system.
- Launch POD Farm in Standalone mode and monitor the recorded signal thru the Analog Outputs of your Line 6 Hardware to get the benefits of ToneDirect™ Monitoring for your input signal.
- Record your track - note you just recorded a "naked", unprocessed signal into this audio track. Insert POD Farm Plug-In on the audio track and dial in the desired Tone Preset.

Mac® Users: There's yet another option for you!

The Mac® Core Audio® driver architecture features the ability to combine the inputs from 2 separate audio interfaces into one "aggregate device". You may be able to take advantage of this Mac OS X feature with you Line 6 device with another sound card. Please see the [Creating an Aggregate Device section](#) in the Hardware chapter for how to configure this type of setup on your Mac®, then follow these steps:

- Combine your DAW audio interface and your Line 6 hardware into one aggregate audio device.



POD Farm Recording Setup Guide - POD Farm Standalone Operation

- Connect the recording source (guitar, mic, etc.) into your Line 6 hardware
- Disable Input Monitoring for the DAW track you're recording into.
- Launch POD Farm in Standalone mode and, in the Mixer View, make sure that your Line 6 hardware is sending an unprocessed signal out one of your Record Sends. Choose this Record Send signal as the input for the DAW audio track you're recording into.
- Monitor POD Farm processed signal thru your hardware's Line Outputs. These outputs supply the ToneDirect™ Monitoring magic.
- Load POD Farm Plug-In on the recorded DAW audio track and dial in your desired Tone!

For more information about features offered in POD Farm's Standalone operation mode, please check out the additional documentation found on the [POD Farm Online Help](#) site.



MAC[®] AUDIO APPLICATIONS

The following chapters cover the setup of Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation, with several popular Mac[®] audio applications.

Use the following links to jump to the chapter that covers your specific application...

[Ableton Live[®]](#)

[Apple GarageBand[®]](#)

[Apple Logic[®] Pro](#)

[Digidesign[®] Pro Tools[®] LE](#)

[MOTU Digital Performer[®]](#)

[Propellerhead Reason[®]](#)

[Sonoma WireWorks RiffWorks[®] T4](#)

[Steinberg Cubase[®]](#)

[Windows[®] Audio Applications](#)



ABLETON LIVE[®] 7 SETUP

For this chapter, we'll show how to configure Ableton Live[®] version 7.0.1 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation on your Mac[®] computer. The steps are very similar for the setup of other Live versions as well, including the Ableton Live Lite versions.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring when not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track (more on this in the next section).

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the X3's Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.

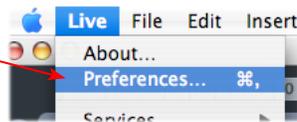
Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and *not* running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your DAW software's buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

Configuring Live to Use the Line 6 Core Audio Driver

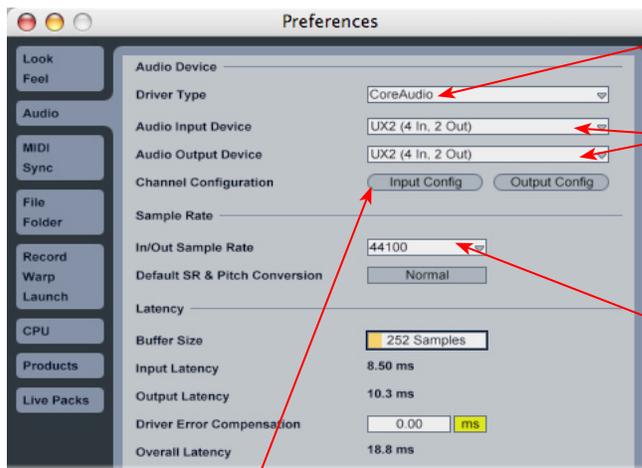
Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch the Ableton Live Preferences dialog:

Go to the Live menu and choose Preferences



Go to the Audio tab



Choose CoreAudio as the driver type...

Then choose your Line 6 device for both the Input and Output Audio Device. In this example, we'll choose our connected UX2

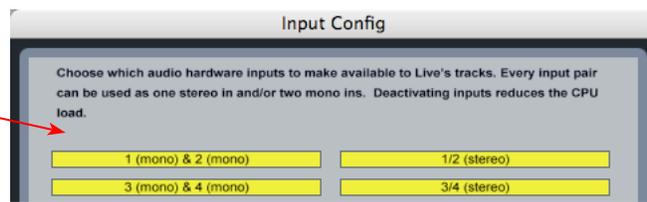
Set a Sample Rate – 44,100 is a good choice here, or you can use 48,000, 88,200 or 96,000 Hz if your Project requires a higher sample rate

Just as with most Multitrack recording software, in Live you also need to configure the individual inputs and outputs once a Multi-in/out device is selected. Click on the **Input Config** button to access the Inputs.

Activate Inputs:

Here you can "activate" all the inputs from your Line 6 hardware that you want to be accessible for any audio track as a track input for recording

Click OK when done





You'll want at least the **1 (mono) & 2 (mono)** and the **1/2 (stereo)** inputs activated. Each additional activated input utilizes more CPU, so only activate the ones you need!

Note that you'll see a different number of inputs listed in the **Input Config** dialog depending on the specific Line 6 device you are using. Typically these enumerated inputs correspond to the Line 6 device's Sends of the same number (i.e. - Live's input "**1/2 (stereo)**" is the UX2 Record Send 3-4). More about this when we get to the part about setting up your audio track.

POD Studio, TonePort & GuitarPort devices (except UX8): You will see 4 Mono inputs and 2 Stereo inputs, as pictured above.

UX8: You'll see 12 Mono inputs and 6 Stereo inputs.

UX8's driver offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter for more details

POD X3 devices: You'll see 8 Mono inputs and 4 Stereo inputs.

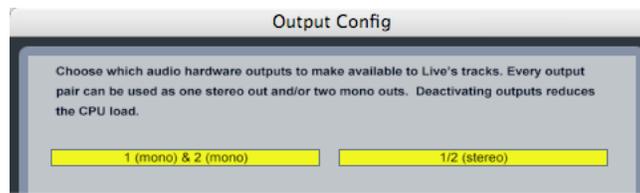
POD X3 offers several onboard options for the type of signal that is assigned to each Send. For more info about POD X3 Sends, please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.

PODxt devices: You'll see 2 Mono inputs and 1 Stereo input.

PODxt offers onboard options, as well as options within the Line 6 Audio-MIDI Settings dialog for the type of signal that is assigned to the Record Send. For more info about the PODxt Send, please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *PODxt Pilot's Handbook*.

Activate Outputs:

To access the outputs, click the Output Config button back in the Live Preferences > Audio tab. This will show you all outputs available for your selected Line 6 Output Device.



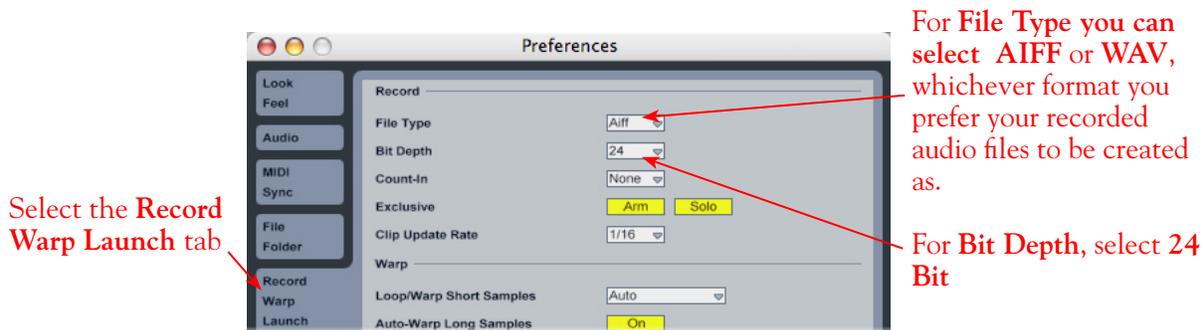
For all Line 6 devices (except UX8), the Core Audio driver offers Output 1/2, therefore, the dialog will show its two mono and 1 stereo output options, and they will automatically be selected.

UX8: You'll see 8 mono and 4 stereo outputs. For most Live projects, you likely only need to enable the Output 1/2 mono and stereo options and assign all track playback to one common output.

Note - The Ableton Live Lite versions allow only one stereo output to be used at a time. To be able to choose two or more different output devices in a Live Set, you must switch into Demo mode, or upgrade to a full version of Ableton Live.

Configure Record Options...

Back in the Live Preferences dialog, now select the Record options...



Configuring an Audio Track for Recording

Now that your Line 6 hardware is set up, you are ready to start working in a Live Set! Create a new Live Set (or open an existing one) and insert a new audio track to record into...



In the following example, we've inserted two audio tracks, assigned their outputs to the "Master" track, and assigned the Master Output to the stereo Main 1/2 output of our Line 6 device (UX2). For Audio Track inputs, note that you can select from the mono or stereo inputs of your Line 6 device, which you "activated" in the previous steps. If you choose a stereo input, a stereo audio file will be recorded into the track, and likewise, if you choose a singular mono input, a mono file will be recorded.

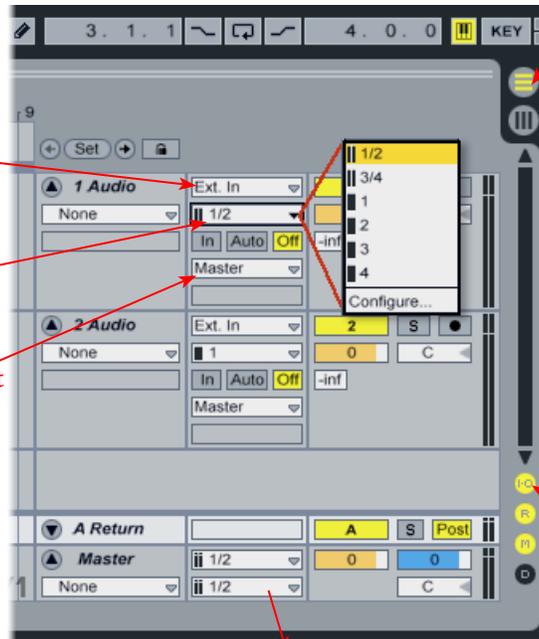
To configure your Audio tracks...

Choose **Ext. In** for the **Input Type**

Then choose the stereo or mono input you want to record from

Set your Audio tracks' **Output** to **Master**

Note that here we've chosen to record from UX2's Send 1-2 for track 1, and Send 1 for track 2



Choose the **Arrangement View**

(Alternatively, you can access all these same settings in the **Session View** if you prefer)

Click the **I-O** toggle button to display the Input/Output settings for the tracks



On the **Master** track, choose the stereo **Out 1/2** of your Line 6 device for both the **Cue Out** and **Master Out**

* Note that the Master Track offers two Output selectors. The top selector is to set a "Cue Out", which allows you to route a separate output for playback of browser clips and previews. If you have a UX8 device, then you can set this Cue Out to a different stereo output to allow you to listen to previews on a completely separate headphone or speaker out. Please see Live's documentation regarding the Cue Out feature. For all other Line 6 hardware, set both Master Outs to the same Out 1/2.

Set Input Monitoring Options...

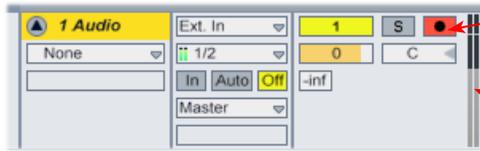
As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep Live's Monitor function to "off" if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities.



Click the audio track's **Monitor Off** button

If you are using POD Studio/TonePort/GuitarPort and *not* running POD Farm in Standalone operation, then you'll want to turn Live's Monitor feature to "Auto" on this track to hear your input signal through the Live software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See Live's documentation for more about it's Monitor options.

Arm Your Track & Set Your Levels...



Click the Arm button to arm the audio track for recording

Note that you'll see the meters measure your input recording level once the track is armed

The type of signal coming into the Live audio track, and how you adjust its input level, depends upon the configuration of Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!

Choose the type of "Source" signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models' volumes, activate the +18 boost

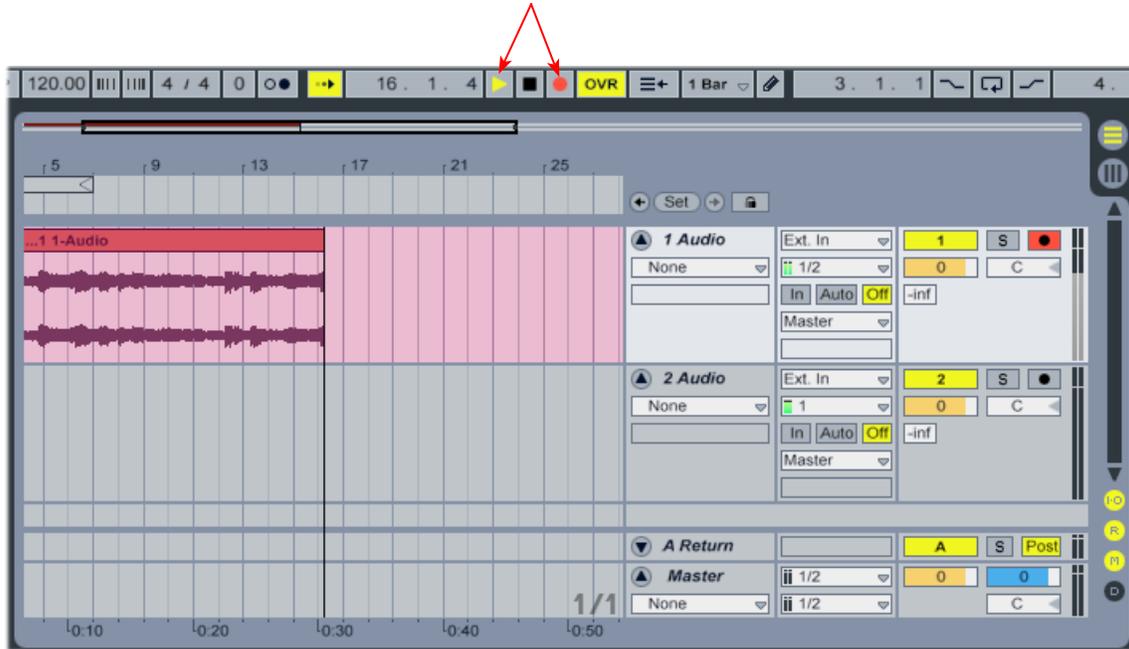


POD Farm Standalone Mixer - Record Send controls

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Start Recording!

Once your record level is set, click on Live's transport **Record** button to put it into Record Mode, then press **Play** and start riffing!



Insert POD Farm Plug-In

If you want to insert POD Farm Plug-In on your track, simply drag and drop! For more info, please see the [Using POD Farm Plug-In](#) section in the Plug-In chapter.

Click on POD Farm Plug-In in the Plug-In Device Browser and drag and drop it directly onto Audio Track 1





APPLE GARAGEBAND® '08 SETUP

For this chapter, we'll show how to configure Apple GarageBand® '08 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation on your Mac® computer. The steps are very similar for the setup of other GarageBand versions as well.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring when not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track (more on this in the next section).

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the X3's Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.



Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and *not* running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your DAW software's buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

Configure Your Mac® to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Mac System Preferences and select the Line 6 Audio-MIDI Devices dialog to access the Audio Driver settings. If needed, please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter.

Configuring GarageBand to Use the Line 6 Core Audio Driver

Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch GarageBand and choose Preferences from the menu:

Select **Audio/MIDI**

Select your Line 6 device for both the **Audio Output** and **Audio Input**.

Set the **Optimize for** option to **Minimum delay** for the best performance. If your session is large and you start getting audio drop-outs, come back here and choose the **Maximum...** option

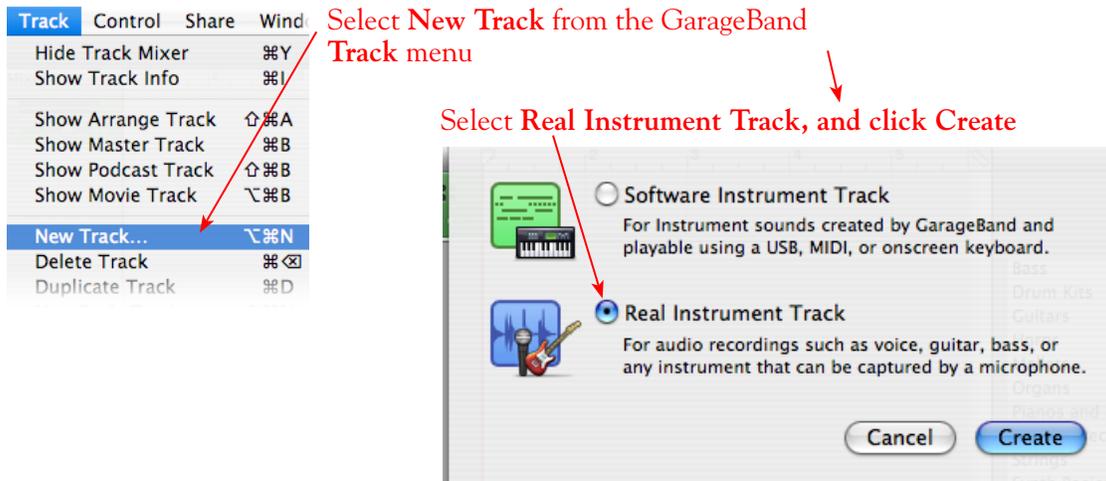
Note that after changing the Audio Input and Output options you may be prompted if you want to change the audio driver - click **Yes** for this prompt



Configuring an Audio Track for Recording

Now that your Line 6 hardware is set up, you are ready to start working in a new project!

Open or create a new GarageBand song project...



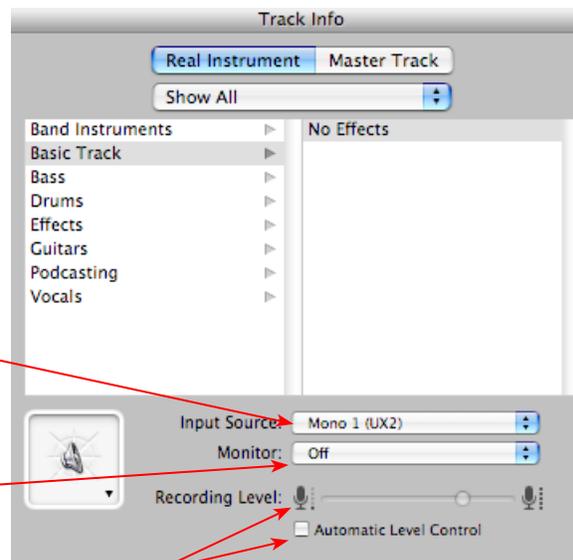
You should now see a new audio track (or “Basic Track” as GarageBand calls it), added to your project. Click on the track header to make sure it is the selected track, and you’ll see the properties for this new track at the right, in the **Track Info** panel...

For the Input Source, you’ll see all the available Mono and Stereo Inputs for your Line 6 device - choose the one you want to record from.

Leave Monitor set to off
(See below about Monitor options)

Adjust the **Recording Level** slider to around 75% - this will affect the amplitude of the signal being fed into the GarageBand Track, but it is best to keep it at this moderate setting and use your Line 6 hardware and/or POD Farm Mixer Record Send controls to adjust your recording level

Keep the **Automatic Level Control** unchecked





Monitor Options

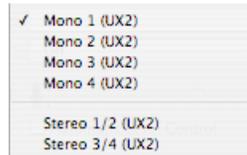
As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep GarageBand's Monitor function to "off" if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities.

If you are using POD Studio/TonePort/GuitarPort an *not* running POD Farm in Standalone operation, then you'll want to check the box for GarageBand's Monitor feature for the audio track to hear your input signal through the GarageBand software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See GarageBand's documentation for more about its Monitor options.

About Input Source Options...

In the GarageBand **Input Source** menu, you will see slightly different input sources depending on your specific Line 6 device:

POD Studio, TonePort (except UX8) & GuitarPort: You'll see options similar to this...



- The individual Mono 1 thru 4 options receive input from the hardware's respective Record Sends 1 thru 4, and record a mono file.
- The Stereo 1/2 and Stereo 3/4 options receive input from the hardware's respective Record Sends 1-2 and 3-4, and record a stereo file.

Note that if you have POD Farm running in Standalone operation, the type of signal fed into Record Sends 1-2 and 3-4 is determined by the Source options you select in POD Farm's [Mixer View](#).

TonePort UX8: You'll see the following options:



- The Mono Input 1 thru 8 options receive input from the hardware's respective Record Sends 1 thru 8.



- The individual Mono 9 thru 12 options receive input from POD Farm's Record Sends 9 thru 12*, and record a mono file (when POD Farm is running in Standalone operation).
- The Stereo 1/2 thru Stereo 7/8 options receive input from UX8's respective Record Sends 1-2 thru 7-8, and record a stereo file.
- The Stereo 9/10 and Stereo 11/12 options receive input from the respective POD Farm's Record Sends 9-10 and 11-12*, and record a stereo file (when POD Farm is running in Standalone operation).

* Note that the type of signal fed into Record Sends 9-10 and 11-12 is determined by the Source options you select in POD Farm's [Mixer View](#). UX8's driver also offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter for more info.

POD X3 devices: You'll see the following options:



- The individual Mono 1 thru 8 options receive input from the respective POD X3 Record Sends 1 thru 8, and record a mono file.
- The Stereo 1/2 thru Stereo 7/8 options receive input from the respective POD X3 Record Sends 1-2 thru 7-8, and record a stereo file.

POD X3 offers onboard options for the type of signal that is fed to Record Sends 1-2 within its onboard Output screen options, while Record Sends 3-8 all carry Dry input signals. See the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.

PODxt devices: You'll see the following options:



- The individual Mono 1 and 2 options receive input from the respective PODxt Record Sends 1 and 2, and record a mono file.
- The Stereo 1/2 option receives input from the respective PODxt Record Send 1-2, and records a stereo file.

PODxt offers options for the type of signal fed to the Record Sends within the Line 6 Audio-MIDI Settings dialog. See the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *Pilot's Handbook*.



GarageBand Track Effects and POD Farm Plug-In

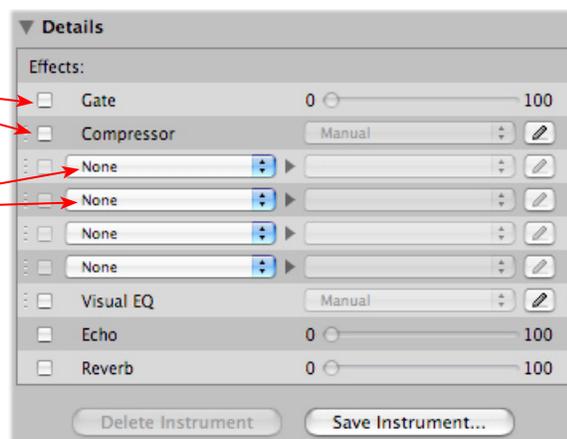
Within the lower portion of the Track Info panel, GarageBand offers a number of optional track effects, and some are typically on by default on a new Audio Track. You probably want to toggle them off if you are recording a Processed signal from POD Farm's Standalone Mixer, or from a POD device.

If you are recording a Dry signal into the audio track, then you might want to use some of these effects to non-destructively process the playback of your recorded track. If you want to insert POD Farm Plug-In on the audio track, you can click on any of the 4 pop-up menus here and choose the POD Farm Plug-In. As mentioned in the Monitoring options section above, if you have GarageBand's Monitor option active, then you'll also hear your input source with any of these effects applied to it as it is fed through the GarageBand software.

To get to the track effects, click on the Details twirl-down arrow in the Track Info panel:

The "built-in" track effects can be enabled/disabled via the checkboxes.

To insert POD Farm Plug-In (or any other AU Plug-In installed on your system) select it in one of the effect pop-up menus.



Arm Your Track and Set Your Recording Levels

Click here and type in name for your track

Press the Arm button to prepare your track for recording

Note that the track meters measure the input signal once the track is armed



The type of signal coming into your GarageBand track, and how you adjust its input level, depends upon the configuration of Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!



Choose the type of "Source" signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models' volumes, activate the +18 boost



POD Farm Standalone Mixer - Record Send controls

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Start Recording!



Click on the transport **Record** button and start recording!



APPLE LOGIC[®] PRO 8 SETUP

For this chapter, we'll show how to configure Apple Logic[®] Pro 8 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation on your Mac[®] computer. The steps are very similar for the setup of Apple Logic[®] 8 Express, as well as other recent Logic versions.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring when not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track (more on this in the next section).

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the X3's Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

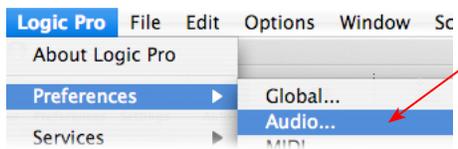
PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.

Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and *not* running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your DAW software's buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

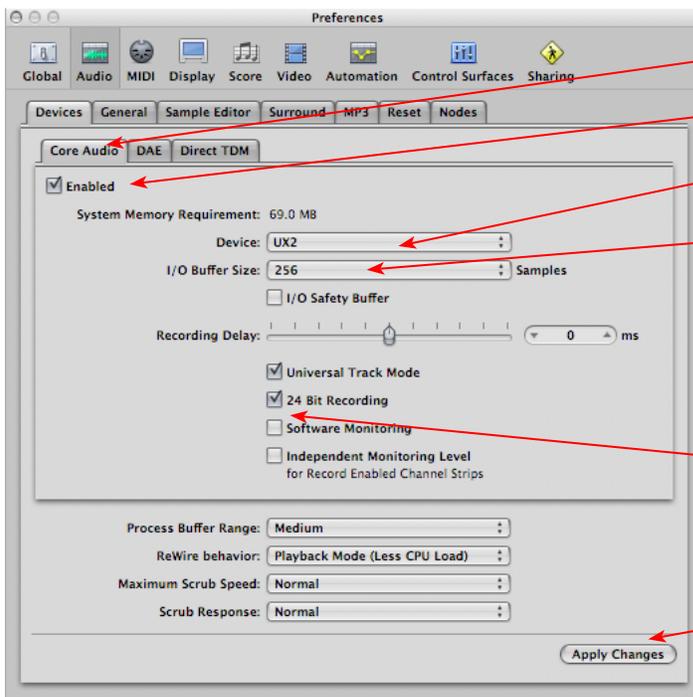
Configuring Logic Pro to Use the Line 6 Core Audio Driver

Launch the Logic Pro application. If a project opens, go to Logic's **File** menu and select **Close Project** to exit it.

Open the Logic Preferences...



Go to the **Logic Pro** menu and choose **Audio...**



Click on the **Core Audio** tab

Check the **Enable** box

Select your Line 6 device

Set the **I/O Buffer Size** to **256***.
If you encounter audio drop-outs in your Logic Pro Projects, come back here and raise this to a slightly higher value

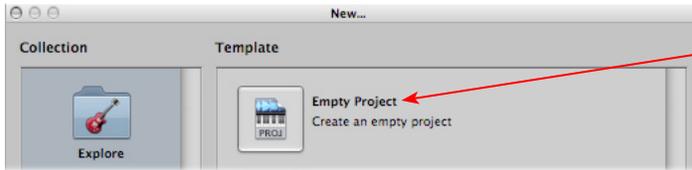
Check the box for **24 Bit Recording**

Click **Apply Changes** when done

* As mentioned above, if you are not to be running POD Farm in Standalone operation, and instead utilizing Logic's software monitoring feature, then you may want to set the I/O buffer size here to the lowest value that still offers playback & recording stability with your project. This will minimize latency.

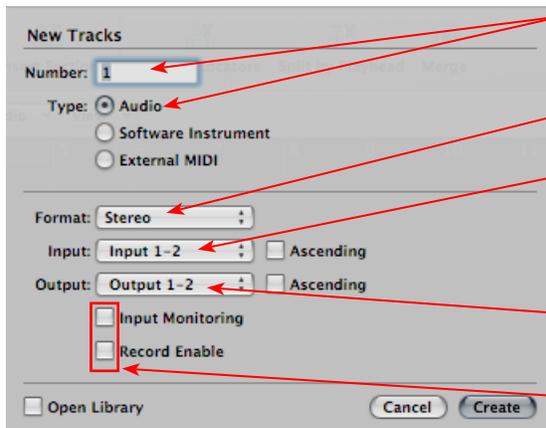
Create & Configure a New Project

Go to the File menu and select New...



In the **New...** dialog, choose **Empty Project**

Typically, Logic will immediately prompt you with the **New Track** dialog, where you can create one or more audio tracks, and designate the track's input and output.



Type in the number of tracks and type to be created - we'll just add one audio track...

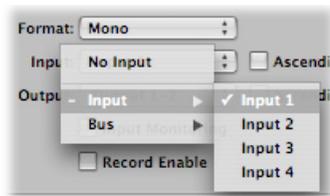
Choose **Mono** or **Stereo** for the track **Format**

For the **Input** options, you'll be able to select either an individual mono input or stereo input, depending on your **Format** selection*

The Audio tracks' **Output** Routing should default to your Line 6 device's **Output 1-2** (see below regarding UX8's Output options)

Keep **Input Monitoring** and **Record Enable** unchecked. (We'll cover more on Monitoring options in a later section).

*When the **Mono Format** is chosen, you'll see one mono Input option for each Send channel that your Line 6 device offers. Likewise, if the **Stereo Format** is chosen, you'll see one stereo Input option for each Stereo Send your hardware offers. Since we're using a Line 6 UX2 device, the track Input options appear like this...



Mono Inputs



Stereo Inputs

You'll have a different number of track Input and Output options available depending on your specific Line 6 device:

POD Studio, TonePort & GuitarPort devices (except UX8): You will see 4 Mono Inputs and 2 Stereo Inputs, as pictured above.

- The individual Mono Inputs 1 thru 4 receive input from the hardware's respective Record Sends



1 thru 4, and record a mono file.

- The Stereo Inputs 1-2 and 3-4 receive input from the hardware's respective Record Sends 1-2 and 3-4, and record a stereo file.

Note that if you have POD Farm running in Standalone operation, the type of signal fed into Record Sends 1-2 and 3-4 is determined by the Source options you select in POD Farm's [Mixer View](#).

UX8: You'll see 12 Mono inputs and 6 Stereo inputs.

- The individual Mono Inputs 9 thru 12 receive input from POD Farm's Record Sends 9 thru 12*, and record a mono file (when POD Farm is running in Standalone operation).
- The Stereo Inputs 1/2 thru 7/8 receive input from UX8's respective Record Sends 1-2 thru 7-8, and record a stereo file.
- The Stereo Inputs 9/10 and 11/12 receive input from the respective POD Farm's Record Sends 9-10 and 11-12*, and record a stereo file (when POD Farm is running in Standalone operation).

* Note that the type of signal fed into Record Sends 9-10 and 11-12 is determined by the Source options you select in POD Farm's [Mixer View](#). UX8's driver also offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter for more info.

POD X3 devices: You'll see 8 Mono inputs and 4 Stereo inputs.

- The individual Mono Inputs 1 thru 8 receive input from the respective POD X3 Record Sends 1 thru 8, and record a mono file.
- The Stereo Inputs 1/2 thru 7/8 receive input from the respective POD X3 Record Sends 1-2 thru 7-8, and record a stereo file.

POD X3 offers onboard options for the type of signal that is fed to Record Sends 1-2 within its onboard Output screen options, while Record Sends 3-8 all carry Dry input signals. See the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.

PODxt devices: You'll see 2 Mono inputs and 1 Stereo input.

- The individual Mono 1 and 2 options receive input from the respective PODxt Record Sends 1 and 2, and record a mono file.
- The Stereo 1/2 option receives input from the respective PODxt Record Send 1-2, and records a stereo file.

PODxt offers options for the type of signal fed to the Record Sends within the Line 6 Audio-MIDI Settings dialog. See the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *Pilot's Handbook*.

Next, we need to select a **sample rate** for our Project...

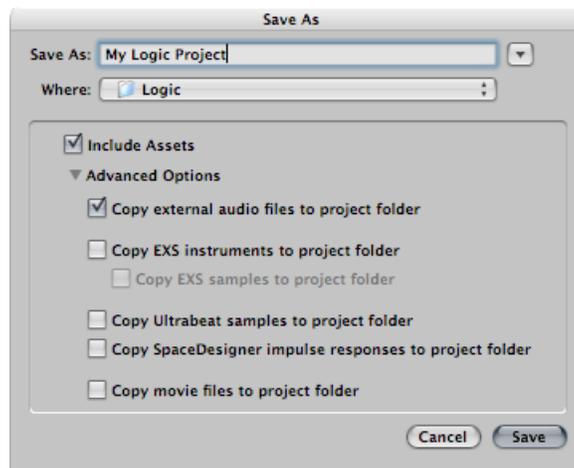


Select the **Project Settings > Audio** dialog from the **File** menu

44,100 Hz is a good choice for your Sample Rate, or you can choose 48,000, 88,200 or 96,000 Hz if your project specifically requires one of these higher rates



Now that the Project is all configured, it's a good time to Save It! Go to **File > Save** and type in a name and choose a directory to Save to.

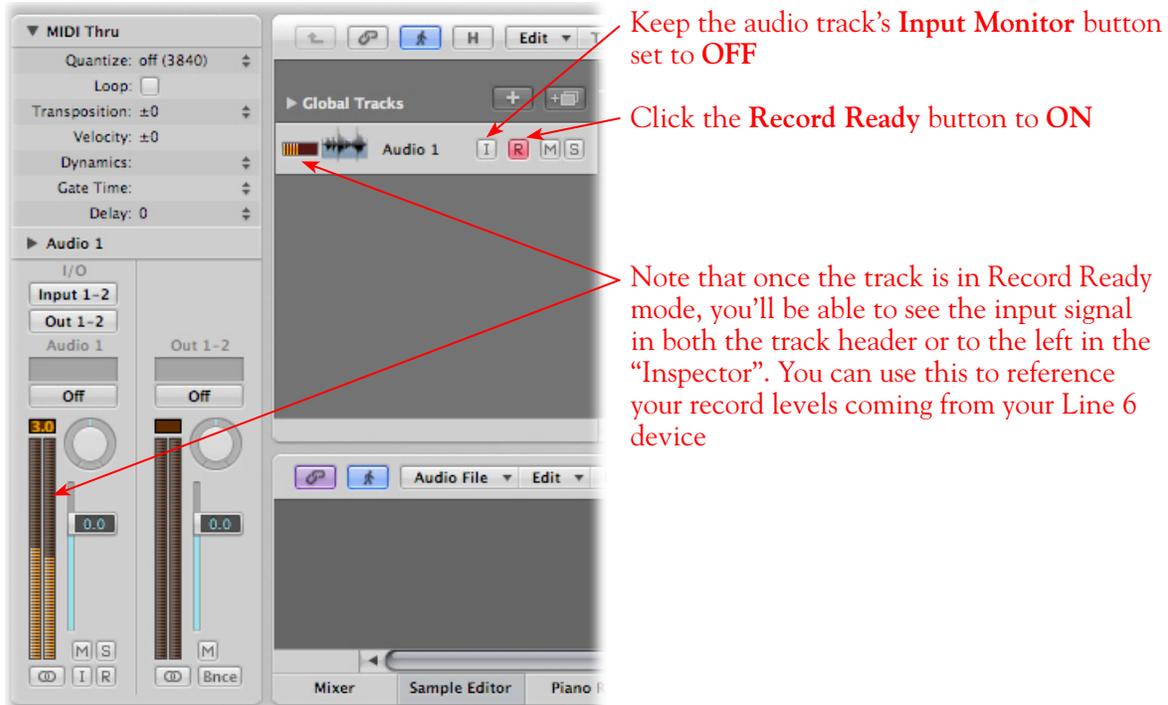


Configuring an Audio Track for Recording

A few more quick settings to cover for the audio track...

Set Input Monitoring Options and Get Armed and Ready...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep Logic's Input Monitor function "off" on the audio track if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities. This way, your input is not also fed through the Logic software.



If you are using POD Studio/TonePort/GuitarPort and **not** running POD Farm in Standalone operation, then you'll want to turn the Logic track's Input Monitor button "ON" to hear your input signal through the Logic software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See the Logic Pro documentation for more about its Input Monitor options.

Set Your Recording Levels

Be sure to set your record levels before you start recording. The signal coming into the Logic track, and how you adjust its level, depends upon the configuration of Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Note that here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!



Choose the type of “Source” signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

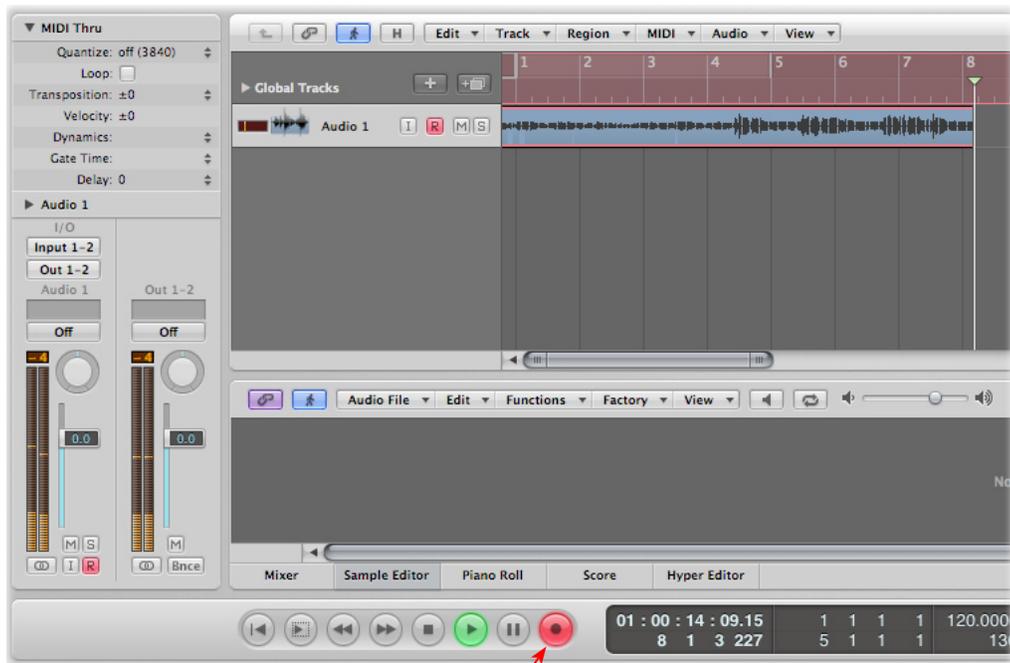
If the Record Send output is still very low, even after turning up the Amp & Effects Models’ volumes, activate the +18 boost



POD Farm Standalone Mixer - Record Send controls

* Note that you’ll have different options for POD Farm’s Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Start Recording!



Once your record level is set, click on the transport **Record** button and start riffing!

Insert POD Farm Plug-In

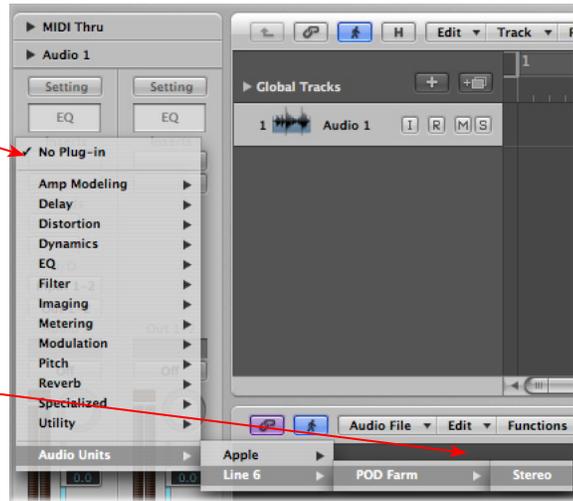
Logic Pro supports the AU Plug-In format, and if you installed the POD Farm AU Plug-In type during your POD Farm installation, it should automatically appear in Logic’s Insert menus. To insert POD Farm Plug-In on your audio track, in the Logic Inspector panel with your audio track selected (or in



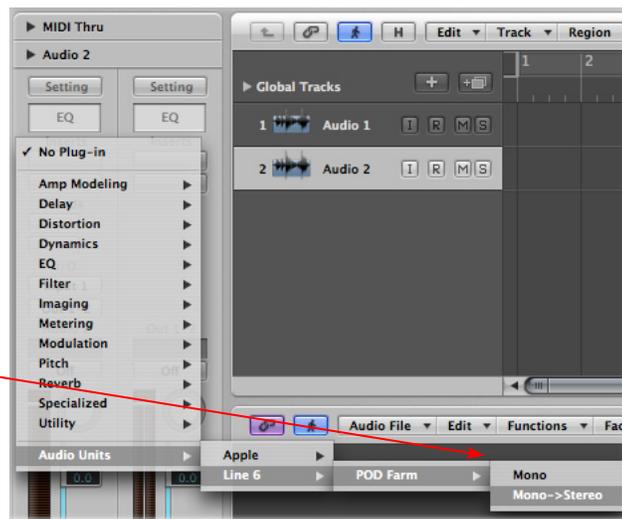
the Logic Mixer panel), click on one of the Insert slots and choose POD Farm Plug-In from the list of effects. Note that if your audio track is Stereo, you'll see a Stereo POD Farm Plug-In. If your track is Mono, you'll have the option of choosing either "Mono" or "Mono-Stereo" for the Plug-In. You'll want to choose the option that best matches your audio track's signal routing in Logic. Also note that if you are using any stereo effects within your POD Farm Plug-In Tones, if you choose the "Mono" option then the stereo output of these effect models will be "folded down" to mono.

Click one of the Insert selectors in the Inspector panel for your audio track and select POD Farm Plug-In from the list of effects.

In this example, we're inserting the Plug-In on the stereo audio track 1, therefore, the POD Farm Plug-In option is "Stereo".



In this example, we're inserting the Plug-In on the mono audio track 2, therefore, the POD Farm Plug-In options are "Mono" or "Mono > Stereo".



For more info, please see the [POD Farm Plug-In](#) chapter and your Logic Pro documentation.



DIGIDESIGN® PRO TOOLS® LE™ 7 SETUP

Digidesign® has designed Pro Tools® software so it can only be used with a Digidesign or M-Audio® audio interface; you cannot use your Line 6 hardware as the primary audio interface for a Pro Tools system. But you can still utilize the RTAS® POD Farm Plug-In in any Pro Tools setup! Additionally you can also connect the outputs of your Line 6 device to a Digidesign (or M-Audio) interface's inputs to record your processed POD Farm or POD processed tones directly into Pro Tools. UX2, UX8, KB37, POD X3 and PODxt PRO even let you do this with a direct, digital connection.

For this document, we'll be showing how to connect to the Digidesign® Mbox® 2 unit with Pro Tools LE™ 7.3.1. These steps are similar for connecting to the Digi 002® or other Digidesign and M-Audio hardware as well. There are two methods described here – Recording from a Line 6 USB device's analog outputs or digital S/PDIF outputs.

Note - If you want to record a “dry”, unprocessed input signal into Pro Tools, and use POD Farm Plug-In on the Pro Tools audio track, then you can simply plug your instrument or Mic directly into your Digidesign/M-Audio hardware and monitor your input signal through the Pro Tools software. Please read through the [Pro Tools section](#) within the POD Farm Plug-In chapter for details on this type of configuration. You will need your Line 6 hardware connected for POD Farm Plug-In to be authorized to run on the computer.

Recording from Your Line 6 Hardware's Analog Outputs

In this setup example, we'll show how to connect a Line 6 (POD Studio or TonePort) UX2 to a Digidesign Mbox 2 unit, and then use POD Farm in Standalone operation to dial in Tones and choose what type of signal to feed into the Pro Tools audio track (Processed or Dry). This allows us to take advantage of POD Farm's ToneDirect Monitoring for super low latency. These steps are much the same for any Line 6 POD Studio, TonePort or GuitarPort device.

If you are using a POD X3 or PODxt device it is not necessary to connect your POD to a computer via USB at all for this type of analog connection since Tones can be by called up & edited, and output levels configured completely on your POD device! (If you are to be using POD Farm Plug-In, you will need your Line 6 hardware connected to the USB port for POD Farm Plug-In to be authorized to run on the computer).

Be sure to connect the USB cable from UX2 into your computer's USB port, and then proceed with the following steps...

Connect the Analog Outputs* from your Line 6 hardware to the Digidesign Mbox 2:

Using two ¼" to ¼" shielded TS or TRS audio cables, plug each into the **Analog Outs** of your device

Connect a USB cable to your device & computer's USB port





*Note - If you are using a GuitarPort device, the Analog Outs are the RCA style jacks labelled “L” and “R”. If using a UX8, you should connect to the “Out 1” and “Out 2” jacks on the back.

Plug the other end of the left audio cable into the Mbox Input 1 input, and the right audio cable into the Mbox Source 2 input.

Connect a USB cable to your Mbox 2 & computer’s USB port



From your Line 6 device’s **Right Analog Out** (or “**Out 2**”), connect to the Mbox 2 **Input 2 - Line input**

From your Line 6 device’s **Left Analog Out** (or “**Out 1**”), connect to the Mbox 2 **Input 1 - Line input**

Use the Mbox 2 **Mon Outputs** to hear playback of all Pro Tools LE audio. The Line 6 Hardware output audio will be mixed with the Pro Tools LE audio as well. Therefore, if you are using headphones, you’ll want to plug them into the Mbox 2 headphone jack to hear everything:



From the Mbox **Mon Out** jacks, connect to the Left and Right inputs for your powered speakers or monitoring system

If you want to use headphones for monitoring, plug them in to the Mbox 2 **Headphone Out**



POD Farm Standalone Operation

Launch POD Farm in Standalone operation, connect your guitar, Mic or other instrument, and then dial in the Tone you want recorded in Pro Tools. Note that since you’ll be recording the signal from the Analog Outputs of your hardware, both the Tone’s Pan & Volume knobs in the Signal Flow View as well as the main Output Volume knob will affect your output signal.



Use the Main Output Level and Tone 1 & 2 Pan and Volume knobs to control the output level fed into the Pro Tools hardware



Please also see the [POD Farm Standalone Operation](#) chapter for details on specific controls. It is important to note here, however, that the POD Farm Mixer View only adjusts audio fed to the Record Sends, and you are feeding your POD Farm output into Pro Tools via the Line 6 hardware's Analog Outs. Therefore, you won't be utilizing the Record Sends (nor the Mixer View) for this type of setup.

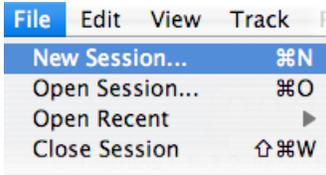
POD X3 & PODxt Devices

If you are using POD X3, you'll want to check out POD X3's Output screen options in your [POD X3 Pilot's Handbook](#) - In particular, the **Reference: Configuration & Setup** chapter covers the options for choosing your inputs (Mic, Line, Instrument, or multiple input sources) as well as things such as a Tone Blend versus Tone Pair tone setting, panning tones and effects, etc. Basically, this is the point where you'll want to have your instrument or mic plugged into POD X3 and have your Tone sounding the way you want it to be recorded from X3's 1/4 inch Analog Outputs. You'll also want to be sure the panning and levels of the tones and effects feeding to the POD X3 Left and Right analog outs are the way you want each to be recorded into your Pro Tools track(s).

If you are using PODxt, you'll want to select the Studio Direct Mode within PODxt's Output Mode screen since you'll be feeding the signal from your Analog Outputs into the Pro Tools hardware. See your [PODxt Pilot's Handbook](#) for information about these output settings.

Create a New Pro Tools LE Session

Once you have your Line 6 hardware and/or POD Farm configured, then the next step is to launch Pro Tools LE and set up a Session for recording...



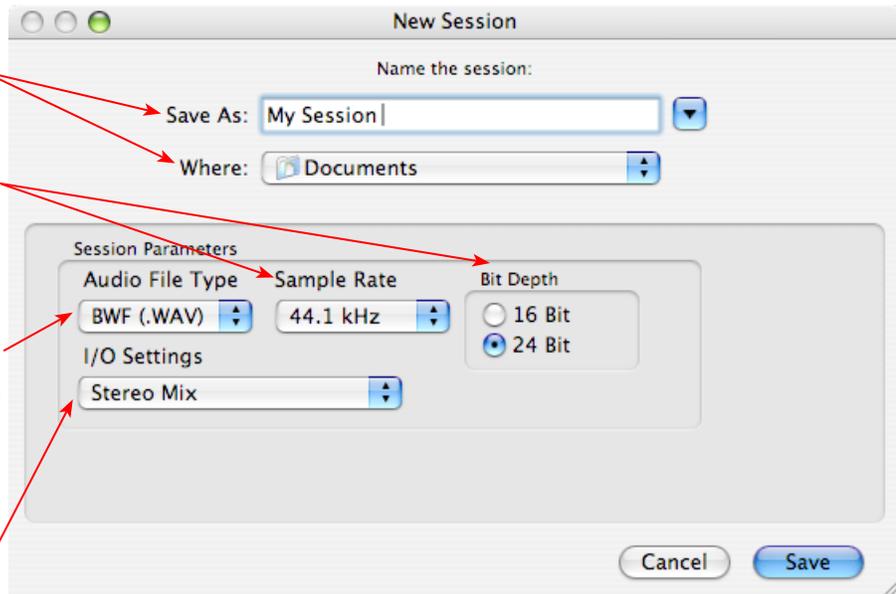
To start a new Session in Pro Tools LE, choose **New Session** from the **File** menu

Type in a title for the Session and choose where to save it

Choose the **Sample Rate** and **Bit Depth** - 44.1 kHz and **24 Bit** are good choices unless you have specific needs for your project

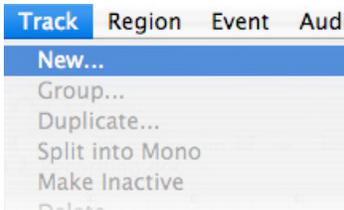
File Type - **BWF (.WAV)** is a good choice here since this file type is compatible with both Mac and Windows

For **I/O Settings**, **Stereo Mix** is best



Create and Configure a New Audio Track

Next you'll need to create at least one new audio track in the session to record into. You can of course also create more audio tracks if you want to import existing audio files into this session...



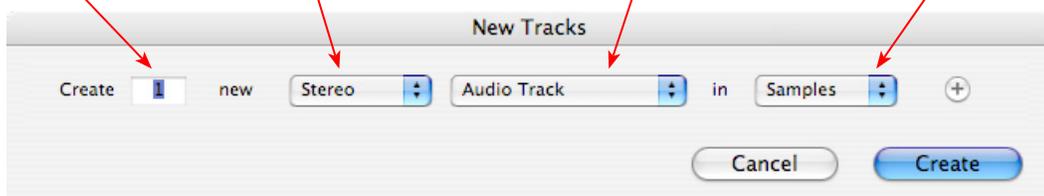
In the **Track** menu, select **New...**

Choose how many Tracks to create

Choose **Mono** or **Stereo*** for your audio track format

Choose **Audio Track** for the Track type

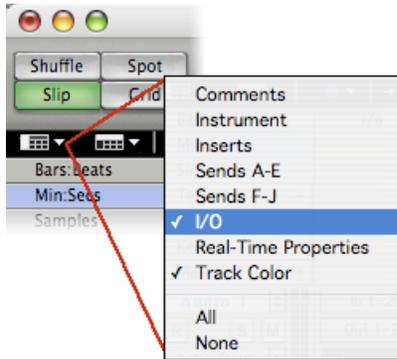
Choose **Samples**



...Then click **Create**

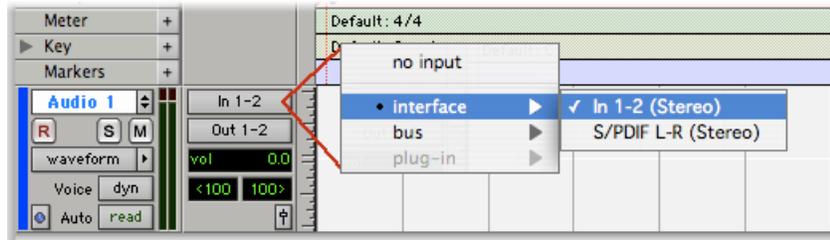


*You'll need to decide before creating each recording track here if you want to record the output from your Line 6 hardware as Mono or Stereo. Mono will of course only record one of your Line 6 device's (Left or Right) outputs, and you'll choose which once the track is created. If you have stereo effects active on your POD Farm or POD tone, then you'll probably want to choose Stereo to record both channels into a stereo track.

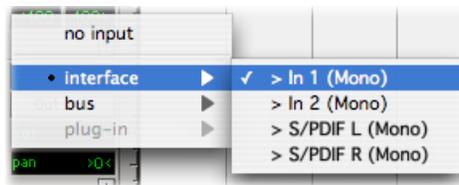


At the top left of the Edit Window, click the View selector and enable the I/O View

On the new audio track, click on the Input Selector and choose the Mbox Interface input source. Since we created a Stereo track here, we'll select the In 1-2 (Stereo) to record from the Mbox Mic/Line (analog) inputs



Or... if you created a mono audio track, you'll have the option for the track input to choose either In 1 (Mono) to capture the LEFT signal, or In 2 (Mono) to capture the RIGHT signal:



Click the R button to arm the audio track for recording

The track meters will now measure the Line 6 Device's signal level



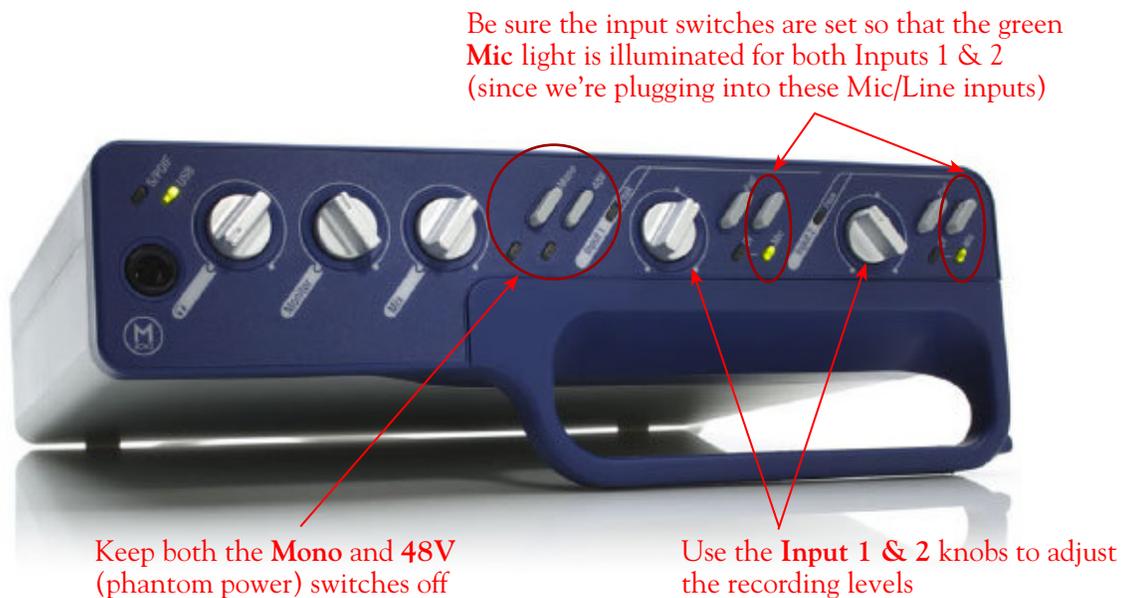
Click the M button to mute the track while recording*

*Muting the track during recording disables the Pro Tools LE software monitoring feature, which allows your Line 6 hardware analog signal to be monitored with the lowest latency possible. Adjust the Mbox MIX knob to balance the Pro Tools session audio playback with the input audio (see your Mbox documentation for details). Once you are done recording, un-mute the track so you can hear playback.

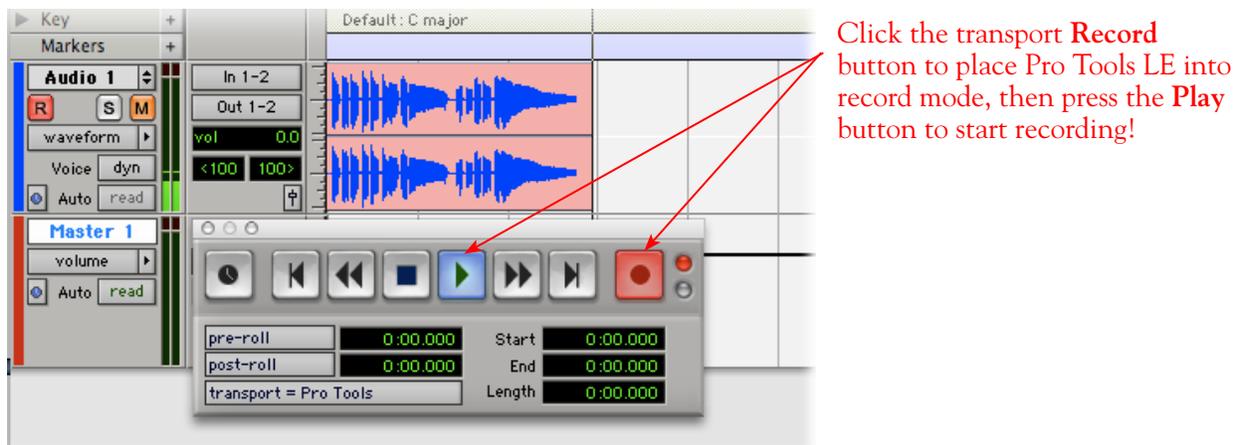


Note to Digi 002 users... When using the Digi 002 hardware with Pro Tools LE, an additional Low Latency Monitoring option is available within Pro Tools LE Operations menu. You can alternatively keep your track un-muted and activate this option to hear your input monitoring signal when recording (see your Digi 002/Pro Tools LE documentation for more on this feature).

Set your Recording Levels - As shown above, once your audio track is armed, you can use the track's meters to gauge your recording levels. Note that the levels coming into the track are affected by your POD Farm Standalone software Tone and Main volume knobs or POD Tone Output levels. Also, the main Output or Master Volume knob on your Line 6 hardware unit affects the signal level going out the Analog Outs, and thus the input level into Pro Tools. Finally, the Mbox unit includes level knobs for Inputs 1 & 2 to adjust the incoming signal level. The best practice is to set all of these controls to roughly half way to start, and then adjust each of them slightly to achieve the optimum level. You want to avoid setting any one control very high or very low to avoid excess noise or degrading the signal quality.



Start Recording...





Recording from Your Line 6 Hardware's S/PDIF Outputs

POD Studio/TonePort UX2, UX8, POD X3 and PODxt Live units all include S/PDIF outputs, therefore you can optionally connect these outputs to your Digidesign hardware to record digitally into Pro Tools or Pro Tools LE! In this setup example, we'll show how to connect a Line 6 UX2 to a Digidesign Mbox 2 unit, and we'll call out where different steps might be necessary for the other Line 6 devices.

For more information regarding using your Line 6 device's S/PDIF connections, please also see the section [S/PDIF Digital Output from Line 6 Hardware to an External Device](#) in the *Audio Driver* chapter. The *Pilot's Handbook* that came with your Line 6 device includes more useful information as well.

Connect Your Hardware...



Using a 75-Ohm, coaxial S/PDIF cable, plug one end into the **S/PDIF Digital Out** of your Line 6 device



Plug the other end of the S/PDIF cable into the Mbox **S/PDIF In**

If you want to use headphones for monitoring, plug them in to the Mbox 2 **Headphone Out**



From the Mbox **Mon Out** jacks, connect to the Left and Right inputs for your powered speakers or monitoring system

You will still use the Mbox Mon Out jacks (or Headphone Output) to hear playback of all Pro Tools LE audio. The Line 6 Hardware audio will be mixed with the Pro Tools LE audio if you use the Pro Tools software monitoring function. See the later section regarding monitoring for more on this.



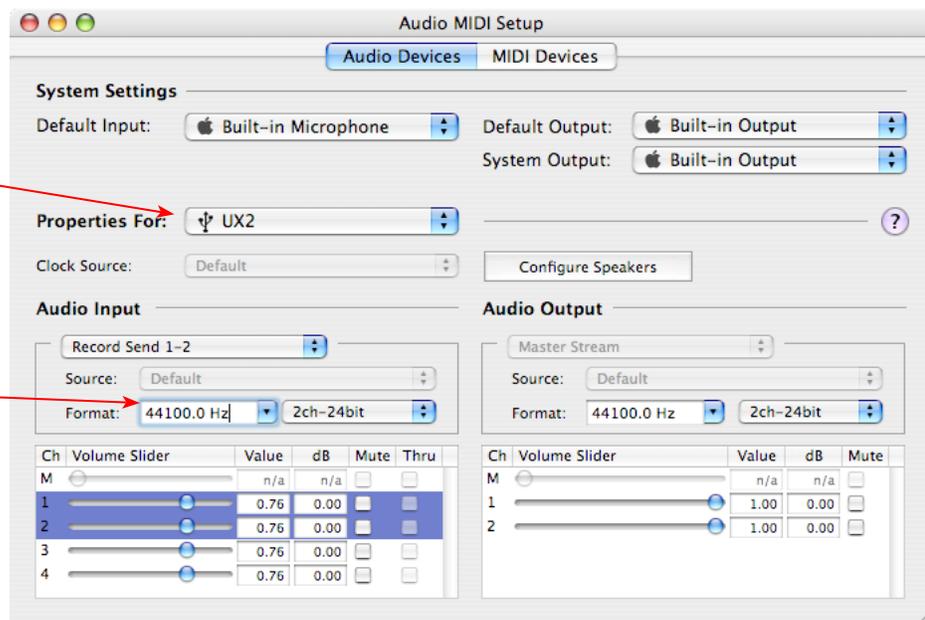
UX2, UX8 & KB37 Configuration

When connecting two hardware devices digitally, it is necessary that both units are set to operate at the same sample rate. For POD Studio and TonePort devices, this is configured in the **Line 6 Audio-MIDI Settings** dialog. Note that you will need to have your Line 6 device connected to your computer's USB port, **but you must not have the POD Farm Standalone application running** - this is necessary to change sample rate settings. To get to this dialog, go to the Mac System Preferences and launch the **Line 6 Audio-MIDI Devices**. In the dialog, go to the **Driver** tab:



Choose your Line 6 Device...

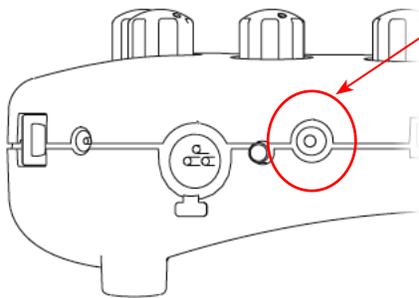
Then set the preferred sample rate for the **Format**. Mbox 2 supports 44100 or 48000 Hz - we'll use **44100 Hz** for this example



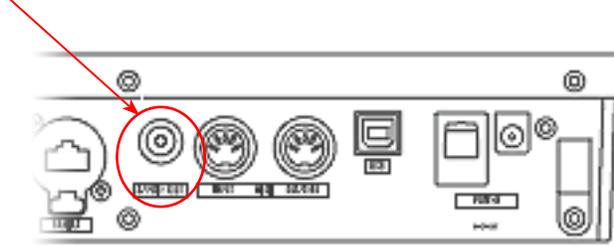


POD X3 S/PDIF Configuration

Connect the **S/PDIF Out** on the rear panel of your POD X3 device to the **S/PDIF Input** on the Mbox

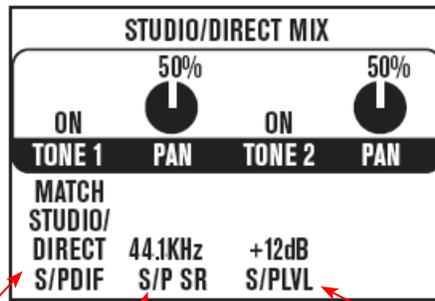


POD X3



POD X3 Live

The S/PDIF Out sends out 24-bit digital versions of the Left & Right Outputs. Press the **OUTPUTS** button to access additional S/PDIF options:



For **S/PDIF**, you likely want the **MATCH STUDIO/DIRECT** option*

For the **S/P SR** options, set the sample rate to the same as your Pro Tools Session (**44.1 kHz** is a good option)

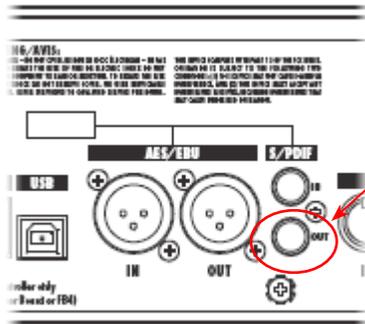
Use the **S/PLVL** if you need to slightly raise or lower the S/PDIF signal level for optimum recording levels

*This S/PDIF setting defines what type of audio is sent out the S/PDIF Out. These options are:

- **Match Studio/Direct** – S/PDIF outputs the Tone and Pan settings as shown.
- **Studio/Direct Tone 1** – S/PDIF outputs Tone 1 only, panned center.
- **Studio/Direct Tone 2** – S/PDIF outputs Tone 2 only, panned center.
- **Dry Inputs** – S/PDIF Left outputs the unprocessed input(s) to Tone 1, and S/PDIF right outputs the unprocessed input(s) to Tone 2.



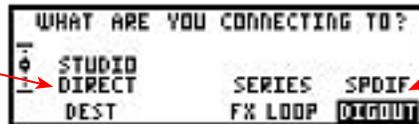
PODxt Pro - Digital Output Configuration



Connect the S/PDIF Out on the rear panel of your device to the S/PDIF Input on the Mbox

Press the Tune/System button and turn the Select knob clockwise until the display reads, **What are you connecting to?**

Set the **DEST** option to **STUDIO DIRECT**



Set the **DIGOUT** option to **SPDIF**

Press the I/O & Dig Select button once to access the **Digital Out** page:



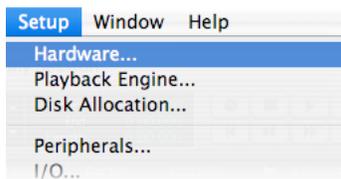
For the **FORMAT** options, set the sample rate to the same as your Pro Tools Session (**44.1 kHz** is a good option) and **24 BIT**

Set the **MODE** to **NORMAL** for your fully processed tone to be sent out the S/PDIF connection (or to **DRYGTR** for an unprocessed signal)

Use the **GAIN** if you need to slightly raise or lower the S/PDIF signal level for optimum recording levels

Configure Mbox 2/Pro Tools LE for Digital Recording

Now, launch the Pro Tools LE application and set it up to receive the S/PDIF Digital Input as follows:



From the Pro Tools LE **Setup** menu, select **Hardware...**



Choose **S/PDIF** as the **Clock Source** so that the Mbox 2 follows the digital clock of your Line 6 hardware

Click **OK** when done



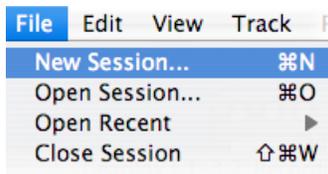
You will now see the **S/PDIF** light solidly illuminated on the front of the Mbox 2, indicating it is in S/PDIF digital input mode



Note that when receiving S/PDIF input, the Input 1 & 2 level knobs on the front of the Mbox 2 do not adjust the digital signal level. To adjust the recording level, use the POD Farm software's Tone volume and output level controls, or your PODxt or POD X3 S/PDIF Gain controls.

Creating a New Pro Tools LE Session

Once you have your Line 6 hardware and POD Farm launched in Standalone operation configured (if using POD Studio/TonePort hardware), then the next step is to launch Pro Tools LE and set up a Session for recording...



To start a new Session in Pro Tools LE, choose **New Session** from the **File** menu

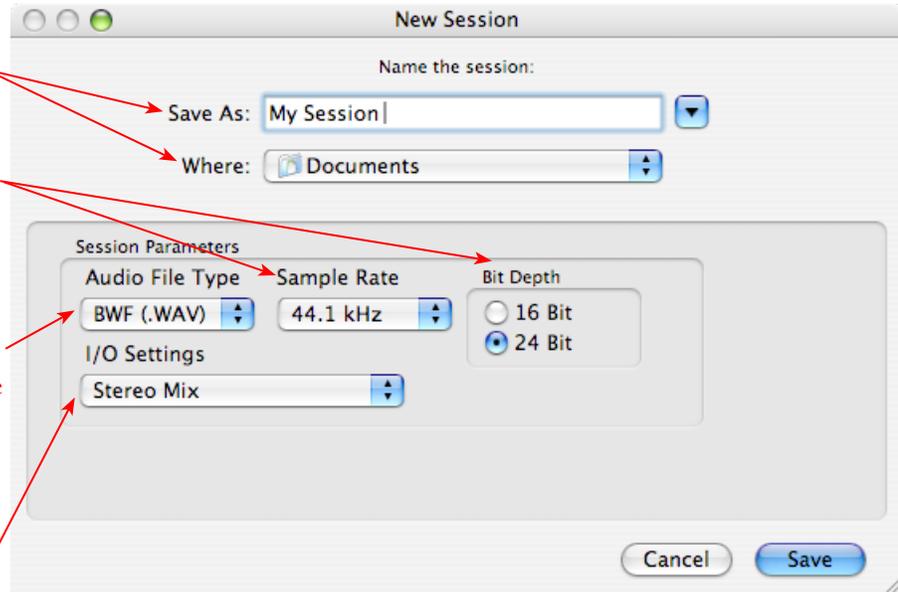


Type in a title for the Session and choose where to save it

Choose the **Sample Rate and Bit Depth** - 44.1 kHz and **24 Bit** are good choices unless you have specific needs for your project

File Type - BWF (.WAV) is a good choice here since this file type is compatible with both Mac and Windows

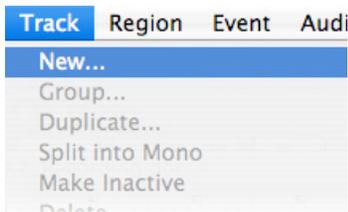
For **I/O Settings, Stereo Mix** is best



Note: If you prefer to use the 48 kHz Sample Rate, then you can choose these here in the Pro Tools dialog, but you will need to also go back to the Mac Audio-MIDI Setup dialog (or to your POD X3 or PODxt S/PDIF settings) and set the sample rate value for your Line 6 hardware to match. Matching sample rates are required on both hardware units with a digital connection.

Create and Configure a New Audio Track

Next you'll need to create at least one new audio track in the session to record into. You can of course also create more audio tracks if you want to import existing audio files into this session...



In the **Track** menu, select **New...**

Choose how many Tracks to create

Choose **Mono** or **Stereo*** for your audio track format

Choose **Audio Track** for the Track type

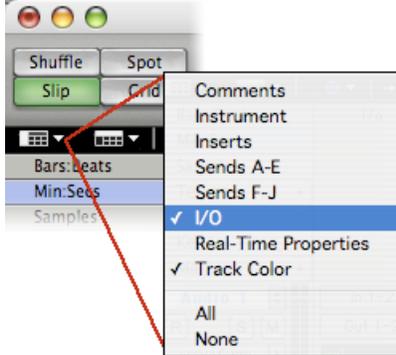
Choose **Samples**



...Then click **Create**

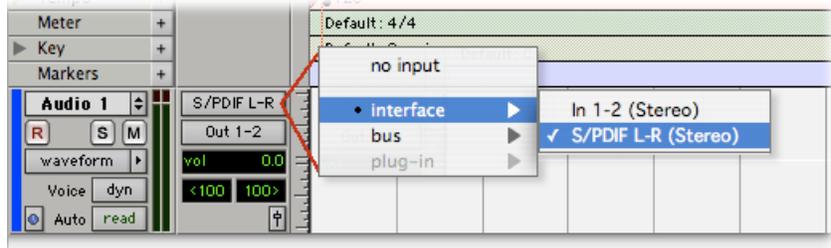


*You'll need to decide before creating your recording track here if you want to record the output from your Line 6 hardware as Mono or Stereo. Mono, of course, only records from one of your Line 6 device's (Left or Right) output channels, and you'll choose which channel, once the track is created. If you have stereo effects active on your POD Farm or POD tone, then you'll probably want to choose Stereo to record both channels into a stereo track.

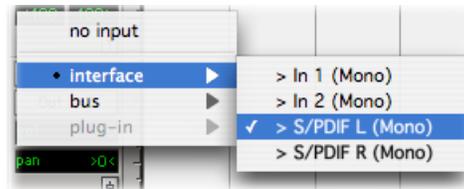


At the top left of the Edit Window, click the View selector and enable the I/O View

On the new audio track, click on the Input Selector and choose the Mbox input source. Since we created a Stereo track here, we'll select the S/PDIF In L-R (Stereo)



Or... If you create a mono audio track, you'll have the option for the track input to choose either S/PDIF L (Mono) to capture the LEFT signal, or S/PDIF R (Mono) to capture the RIGHT signal



Click the R button for to Arm the track for recording

Once armed, the track's meters will measure the Line 6 device's S/PDIF signal level

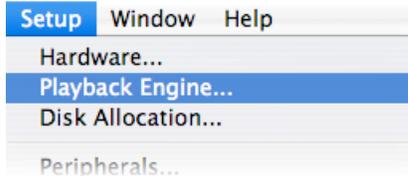


Keep the track's Mute button set to un-muted to monitor your Line 6 device's incoming signal*

*When receiving a S/PDIF input, the Mbox 2 will only allow the signal to be monitored through the Pro Tools LE software. With the audio track armed and not muted, the track's volume control will adjust the monitor signal coming from your Line 6 hardware, allowing you to balance your listening levels independently of your recording level. The Pro Tools LE software monitoring is also subject to latency, which is affected by your Pro Tools LE Hardware Buffer settings (see your Mbox documentation for more information regarding latency and monitoring).

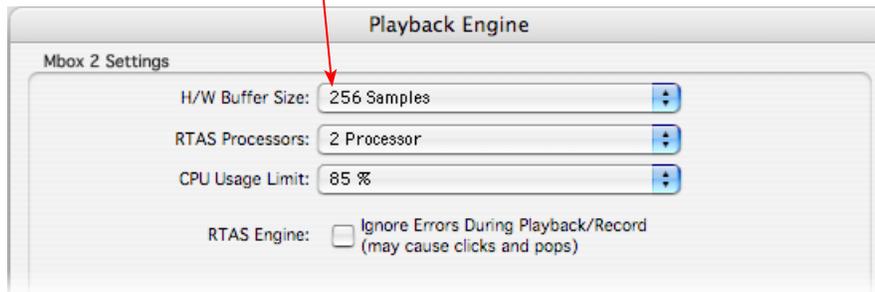
Note to Digi 002 users... When using the Digi 002 hardware with Pro Tools LE, an additional Low Latency Monitoring option is available in the Pro Tools LE Operations menu. It is best to activate this option to hear your input monitoring signal with the lowest latency when recording (see your Digi 002/Pro Tools LE documentation for more about this feature).

Adjusting the Pro Tools LE Hardware Buffers



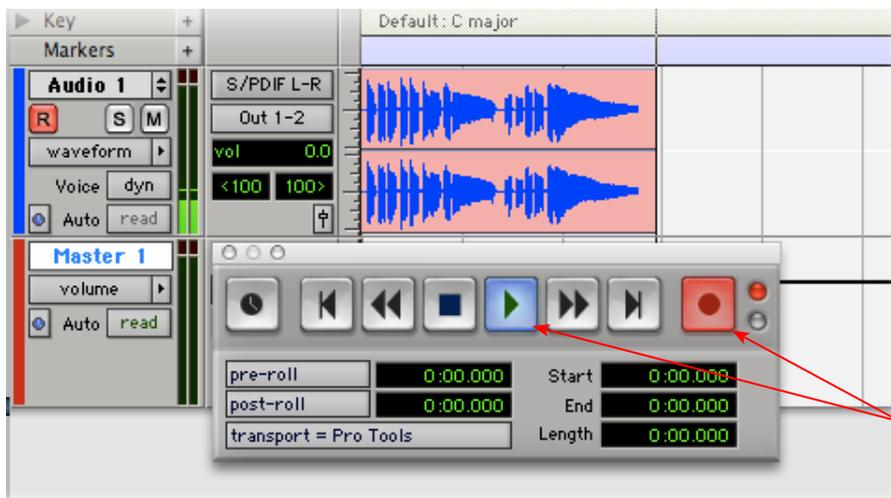
Go to the Pro Tools LE Setup menu and choose **Playback Engine...**

The lower the **H/W Buffer Size** value that is selected, the lower the latency. However, lower values can also result in less stability for session playback and recording. **256 Samples** is a good starting value to try.



TIP: Alternative Mbox monitoring option... If monitoring your Line 6 hardware recording signal through the Pro Tools LE software results in excessive latency, you can alternatively connect you device's Analog Outs to an external Mixing Console and manually mix the device signal with the output of your Mbox. This allows you to hear the Line 6 device signal with no added latency from Pro Tools LE. In this configuration, you should Mute your Pro Tools LE track while recording, to silence its software monitoring signal.

Start Recording...



Click the transport **Record** button to place Pro Tools LE into record mode, then press the **Play** button to start recording!



Using the RTAS POD Farm Plug-In in Digidesign Pro Tools LE 7

POD Farm Plug-In supports the Digidesign Real Time Audio Suite (RTAS) Plug-In format for Pro Tools and Pro Tools LE software. Once you have POD Farm Plug-In Add-On activated for your Line 6 hardware, you are ready to jump right into a whole new level of POD Farm possibilities right within your Pro Tools session! To follow we've provided an overview for how to insert, configure and automate parameters using POD Farm Plug-In in Pro Tools LE 7.4. There are, of course, some differences for using RTAS Plug-Ins on different Pro Tools software versions, so you should also consult your Digidesign documentation for more details.

Inserting the Plug-In

The most common way to apply an RTAS effect Plug-In within Pro Tools LE is to add it as an **insert** on the audio track. You can access the insert slots either directly on an audio track's channel strip in the **Mix** window, or at the left of the track in the **Edit** window (you may need to enable the "insert" module to be visible from the Track View Menu).

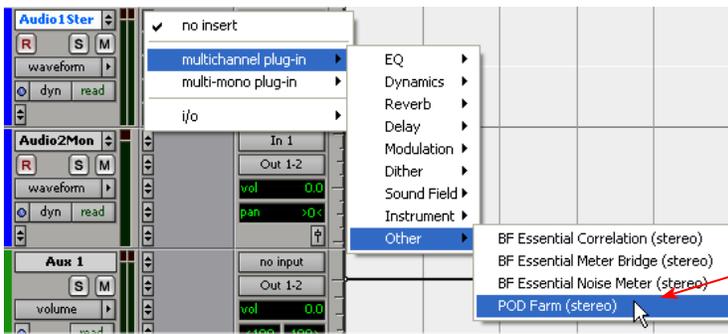


Mix window Insert slot

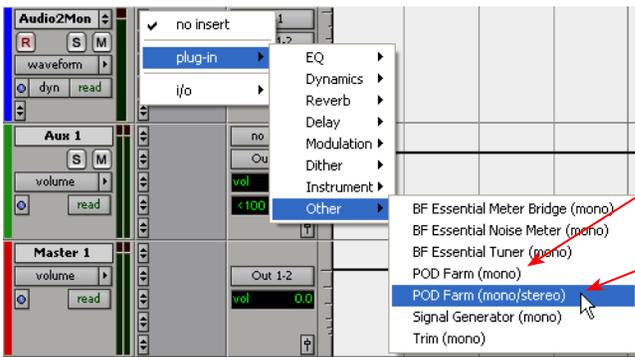


Edit window Insert slot

When you click on a track's **Insert Selector**, you'll find POD Farm Plug-In selectable within the **Other** sub-menu. Note that the Plug-In options will be different if your track is a stereo or mono track...



On a stereo track, you'll have the option for the **POD Farm (stereo) Plug-In**



On a mono track, you'll have two options:

If your track's output is set to a mono Interface or Bus, then it is best to choose **POD Farm (mono)** retain a mono channel signal

If your track's output is set to a stereo Interface or Bus, then it is best to choose **POD Farm (mono/stereo)** to feed to the stereo output



You'll then see POD Farm Plug-In loaded in the Insert slot in both the **Mix & Edit** windows...

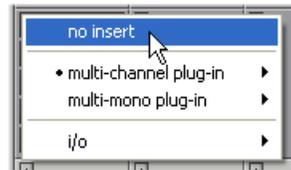


Mix window



Edit window

To remove POD Farm Plug-In, simply click on the Insert Selector where the Plug-In is loaded and choose **No Insert** from the menu.



TIP: You might want **SAVE** your Tone settings within POD Farm Plug-In as a Tone Preset before you remove it so you can recall the same settings again easily any time you load the Plug-In again!

You can load as many instances of POD Farm Plug-In as you like in your session. Note that the number of Plug-In instances you insert in your session, and the number of models that are active within POD Farm's Tone paths, will determine how much of your computer's resources are utilized (RTAS Plug-Ins are powered by your computer's CPU). Remember, you are not limited to just using the Plug-In for guitar. Try using some of the Amps, Preamps or individual Effects models on any instrument or vocal track - there are no rules here! When you save your Pro Tools session, the loaded POD Farm Plug-In instances, as well as all Plug-In settings, are all saved as part of the session.

Configuring POD Farm Plug-In

Once loaded as an Insert, the POD Farm Plug-In Graphical User Interface (GUI) is automatically launched. Here you can choose from any of your saved POD Farm Tone presets, or tweak the individual Amp, Cab, Mic and Effects settings as desired - please see the Plug-In chapter in the [POD Farm User Guide](#) for details on all the POD Farm GUI controls.

You'll see that the Plug-In dialog is contained within an RTAS Plug-In window, and at the top are some Pro Tools LE specific controls. These are the same controls for all RTAS Plug-Ins and allow you to switch to other tracks, save session-related presets, and more. Please check your Pro Tools LE documentation for more on these controls.



Input Knob & Meter - Set the Plug-In Input level here

Use the **Bypass** button to bypass the entire POD Farm Plug-In

Output Knob & Meter - Set the Plug-In Output level here



Source Select - Choose to process both Stereo track audio channels or only the Left or Right*

Tone Pan & Level controls - Pan the processed Tone and set its output level

* When using POD Farm Plug-In on a Mono track there is no option here since the input is always a single audio channel.

It is important to watch your levels in and out of the Plug-In. If the audio recorded in the audio track is already rather high, then adding some POD Farm Amp and Effects models (especially distortion and compressor effects) can raise the gain further, resulting in clipping. Use the Amp & Effects' volume and gain controls moderately, and then use the Input and Output knobs called out above in POD Farm Plug-In to keep the levels consistent.

Monitoring with POD Farm Plug-In

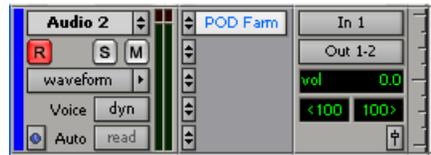
As described in the preceding Pro Tools LE recording setup sections, there are some specifics to configuring your audio track and Mbox 2 (or other Digidesign hardware) to monitor your input signal while recording. Here are a few options for monitoring when using POD Farm Plug-In.

Pro Tools LE Software Monitoring

One practice is to plug your instrument or mic directly into your Mbox 2 and record its unprocessed signal into the audio track so that you can use a Plug-In on the track to then non-destructively add amp, cab and effects to it. For this setup you'll need to load POD Farm Plug-In on the audio track



Insert, then arm the track and keep it un-muted so that you can adjust the Mbox 2 Mix knob to hear your input signal running through the audio track.



Pro Tools LE audio track - armed, with POD Farm Plug-In loaded as an Insert

You can use any POD Farm Plug-In settings you like since it is “non-destructively” effecting the track monitoring and playback. This allows you to hear your input signal with POD Farm applied, while the raw, unprocessed input signal gets recorded.

The drawback with this setup is that it takes a fraction of a second for the input signal to pass through the Pro Tools software, through any insert Plug-Ins and then back out your speakers or headphones. This amount of delay is referred to as “latency” and what you hear all the computer recording geeks rant about on all the computer audio forums. You can minimize the latency by lowering your Pro Tools audio engine buffer size, but note that the lower the buffer setting the more CPU demands are placed on your computer.

Using Line 6 Hardware for Monitoring Externally

Another option is to use an external hardware mixing console as follows to allow you to split the input of your instrument or Mic into two signals. Then plug one of these inputs into your Line 6 device, and the other input into your Digidesign interface:

- Plug your Instrument or Mic into a channel on your mixing console.
- From this mixer channel, route the signal out one of the mixer’s Sends so that you can then plug one into the Mic/Instrument input of your Line 6 hardware, and the other into the Mic/Line In of your Mbox or other Digidesign hardware.
- Connect the Analog Outs from your Line 6 hardware back into another channel of mixing console and route the channel to your monitor system. This channel will monitor only the output of your Line 6 device.
- Connect the Mon Outs from your Mbox into its own stereo channel on the mixing console and route the channel to your monitor system. This channel will monitor the playback of your Pro Tools session.
- Launch the POD Farm Standalone application and dial in whatever tone you want for your monitoring signal, which you’ll be able to hear with nearly zero latency. (Or, if you are using a PODxt or POD X3, dial up your preferred Tone on it).
- Configure your audio track in Pro Tools to record from the Digidesign hardware’s Mic/Line Input you are connected to and Arm the track for recording. You should keep the track **Muted** while recording since you do not want to hear the unprocessed signal coming into the track.
- Once you are done recording, you can then un-mute the Pro Tools track and load POD Farm Plug-In as an insert on the track. It is now up to you to either call up the same settings you used in the POD Farm Standalone application (or PODxt/POD X3) to monitor with, or tweak the Plug-In to achieve any tone you want for the track.



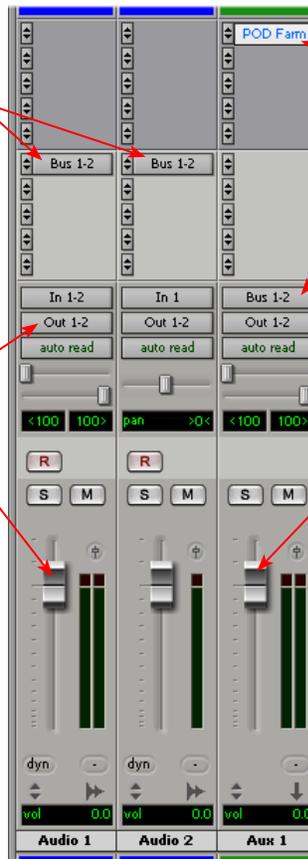
Using POD Farm Plug-In with Aux Sends

Another method to using Plug-Ins in Pro Tools LE is to add one instance of a Plug-In as an Insert on an **Aux** track, and then route a **Send** from multiple audio tracks to the feed into the Aux track so that all the tracks can be processed with the same, single Plug-In. This can be very useful if you want to do something like use the same Analog Delay effect on several different tracks - it is a very inefficient use of CPU power to load several separate instances of POD Farm Plug-In as inserts on multiple audio tracks. The better practice is to load one POD Farm Plug-In instance on an Aux track, and then route a Send - this can all be done in the Pro tools LE Mix window as shown here...

In this example, both Audio Track 1 and 2 each have a **Send** established, with the output set to **Bus 1-2**. This allows the playback signal of the tracks to be "tapped" and routed to a common destination track.

Note that the **Track Output** is still set to the Mbox 2 Interface **Out 1-2**.

The track slider still controls the playback level of the (non-effected) Audio track that is routed to the main output.

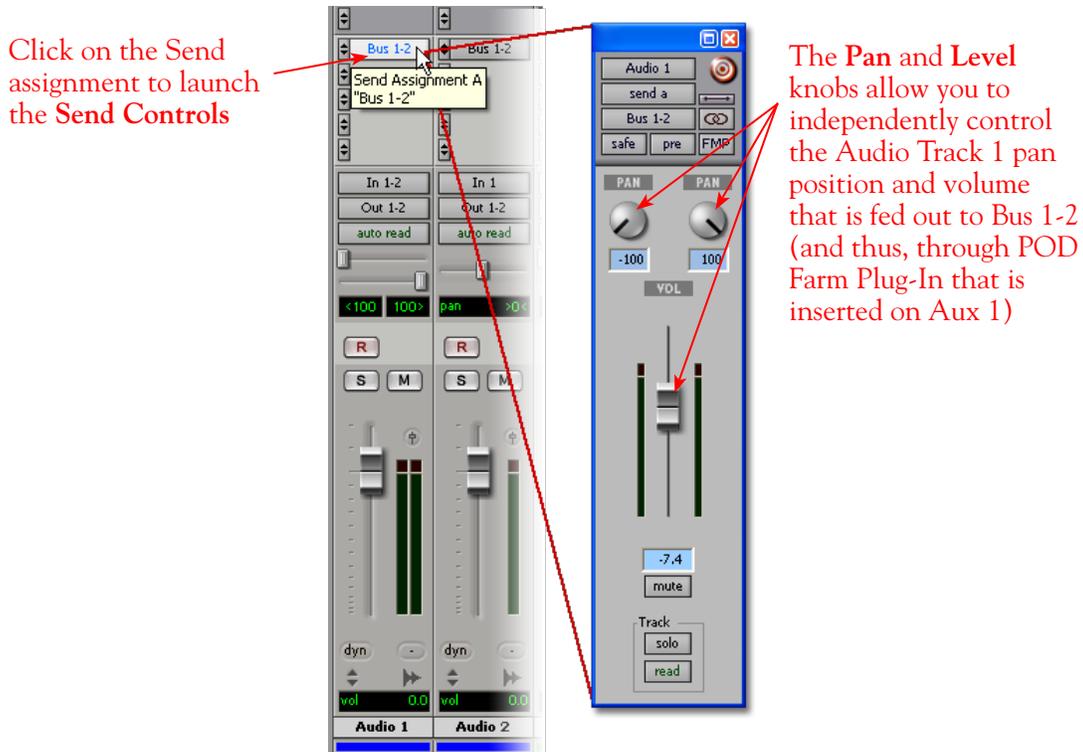


POD Farm Plug-In is added as an **Insert** only on this stereo **Aux 1** track.

The Input for this **Aux 1** track is set to **Bus 1-2**, therefore, the Send signals coming from Audio Tracks 1 and 2 are fed into this Aux 1 track, and both effected by POD Farm Plug-In.

Use the **Aux 1** track's volume slider to blend the POD Farm-effected signal with the (non-effected) Audio Track 1 and 2 signals at the main Mbox **Out 1-2**.

The Pro Tools LE 7 Mix window - Two Audio Tracks routed to a Send, returning into Aux 1



The Send Controls for Send A routed from Audio Track 1

It is also possible to add POD Farm Plug-In as an Insert effect on a Master track in your session, which can then effect *all* the audio tracks in the session! Pro Tools LE offers quite a few more signal routing options that allow you to get very creative with the mix of your session - please check your Digidesign documentation for details.

Automating POD Farm Plug-In Parameters

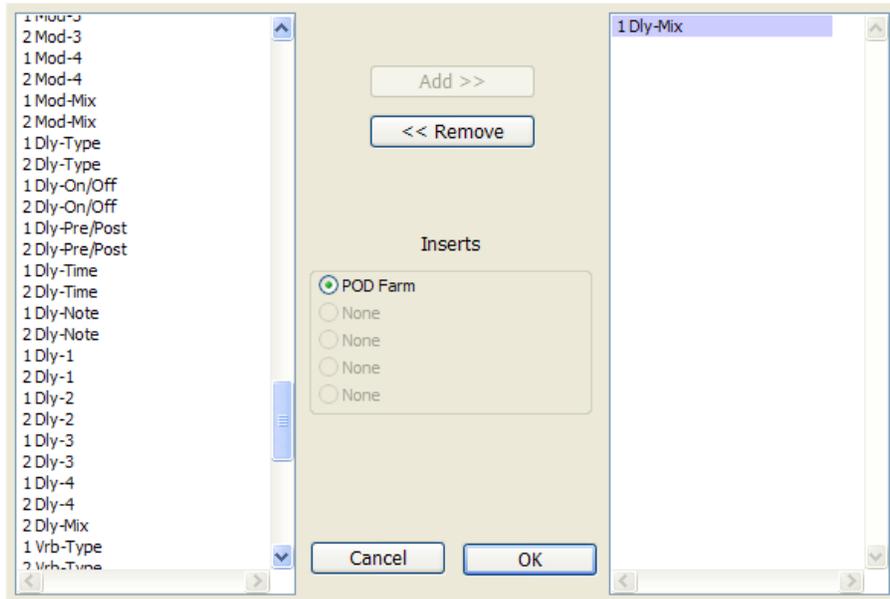
Once POD Farm Plug-In is loaded on any type of track as an Insert, you can further configure the track to automate many of the POD Farm parameters. Parameter automation can be done by manually shaping an envelope across the track, or in real-time by recording parameter moves! Here is an example on how to configure a Pro Tools LE track to automate the POD Farm Analog Delay's Mix parameter so that the amount of delay changes over time on the track...

With POD Farm Plug-In loaded as an Insert on the Audio 1 track, launch the Plug-In dialog and click on the **auto** button to launch the **Plug-In Automation** dialog.





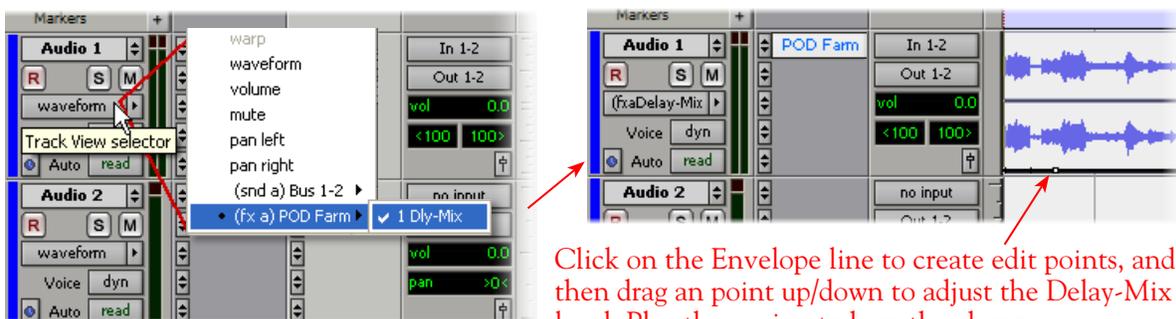
You'll see all the automatable POD Farm parameters listed in the left column of the dialog. Select the Tone 1 **Delay - Mix** parameter* in the left column and click the **Add >>** button to enable it. In the screenshot below, the POD Farm "1 Dly-Mix" parameter has been "added" as an automatable parameter for the Audio 1 track. You can add as many parameters as you like for the track and automate any of them, but for this example we'll keep it simple.



The Plug-In Automation dialog, showing all the available POD Farm parameters

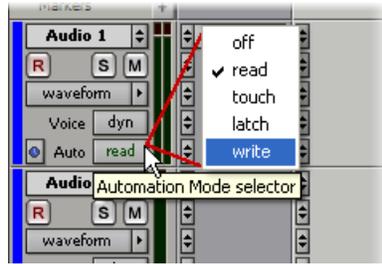
* Note that each parameter name is preceded with a "1" or "2" to indicate whether it controls the parameter for Tone 1 or Tone 2. For a complete list of parameters names and their descriptions, please see the [POD Farm Automation Parameter Table](#).

Once the **Delay-Mix** parameter is added, click on the **Track View Selector** button for Audio Track 1 and select it. This will display an editable envelope line across the audio track.

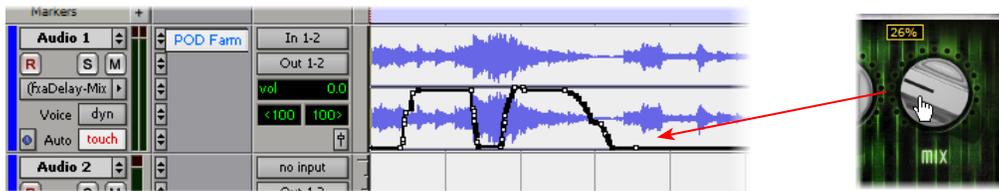


Click on the Envelope line to create edit points, and then drag an point up/down to adjust the Delay-Mix level. Play the session to hear the changes

Or, you can set the track to "write" automation in real time. Click on the **Automation Mode Selector** for the Audio 1 track and choose one of the **write** modes (**touch**, **latch** or **write** - please see your Pro Tools LE documentation about the differences for these modes).



Launch the POD Farm Plug-In GUI and select the Panel View so that you can access the Delay's Mix knob. Now when you hit Play in your Pro Tools session, adjust POD Farm Plug-In Delay's Mix knob in real-time while listening to the session. The moves you make will be "written" to the envelope line in the track. Note that whenever you have your Pro Tools track in the **touch**, **latch** or **write** automation modes, that **any** POD Farm Plug-In parameter you adjust for this track will be written as well. Stop playback to stop writing automation.



Set the Automation Mode to **read** if you are done writing automation on the track. Now when you rewind and play the track back, you'll see the Delay mix knob move automatically in response to the automation, and you'll hear the Delay effect increase just as you intended! You can, of course, manually click and drag the individual envelope edit points to further fine-tune things if you like.



MOTU DIGITAL PERFORMER[®] 5 SETUP

For this chapter, we'll show how to configure **Mark of the Unicorn Digital Performer[®] 5** to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation on your Mac[®] computer. The steps are very similar for the setup of other Digital Performer versions as well.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring when not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track (more on this in the next section).

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the X3's Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.

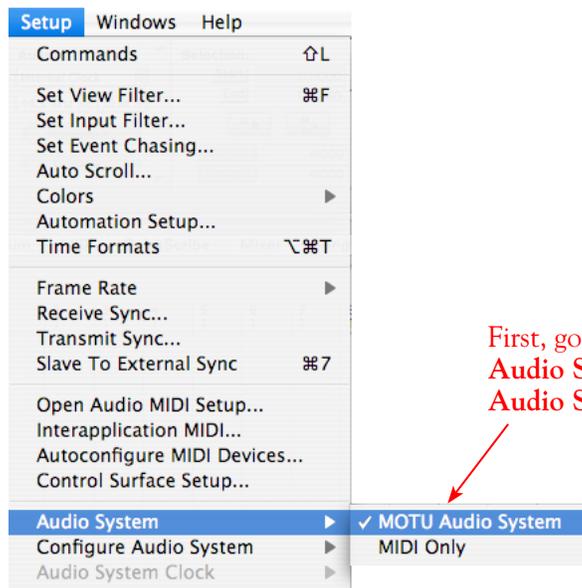


Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and *not* running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your DAW software's buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

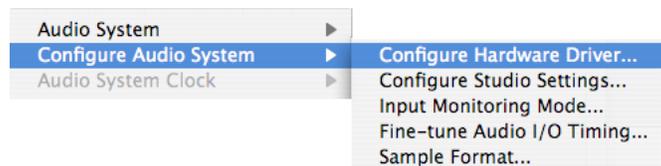
Configuring Digital Performer to Use the Line 6 Core Audio Driver

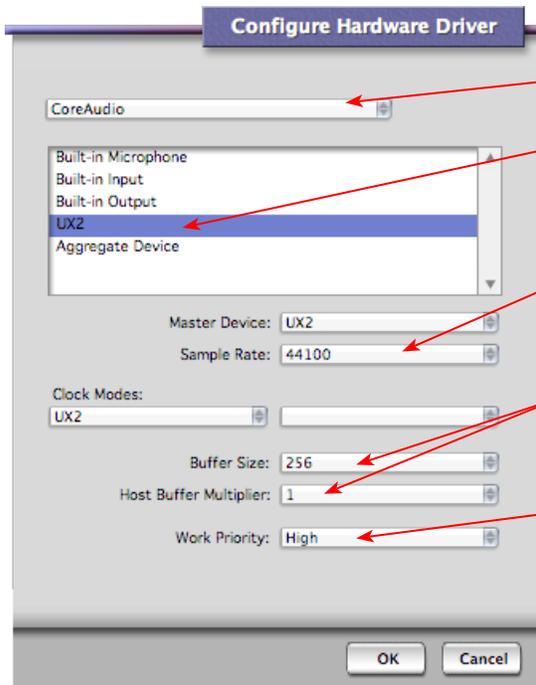
Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch Digital Performer and click on the Setup menu.



Next, choose **Configure Audio System > Configure Hardware Driver** from the Setup menu.





Select **CoreAudio** as your driver type

Choose your Line 6 hardware

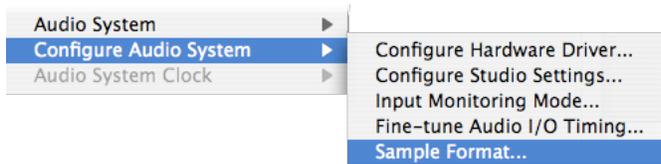
Choose **44100** as the Sample Rate - alternatively 48000, 88200 or 96000 can also be used if your project requires it

A **Buffer Size** of 256 and **Multiplier** of 1 are good settings to start with

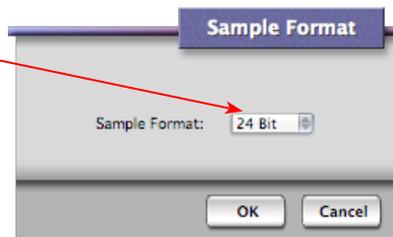
Set **Work Priority** to **High** for snappy performance

Click **OK** to exit

Choose Configure Audio System > Sample Format from the Setup menu.

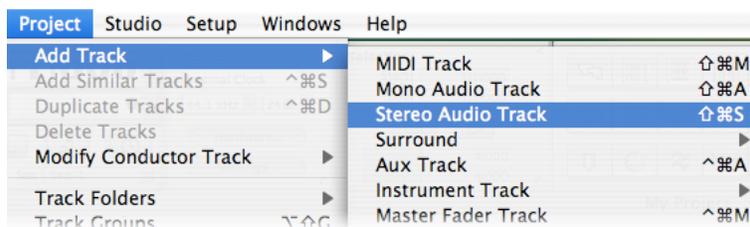


Select **24 Bit** as the Sample Format



Configure an Audio Track for Recording

Now that your Line 6 hardware is set up, you are ready to start working in a DP Project! Create a New DP Project (or open an existing one) and create a new audio track to record into. You can choose to add either a Mono or Stereo audio track to your current Project. This track type also determines which Line 6 device's Record Sends become available to choose from as the track's input (Mono or Stereo).



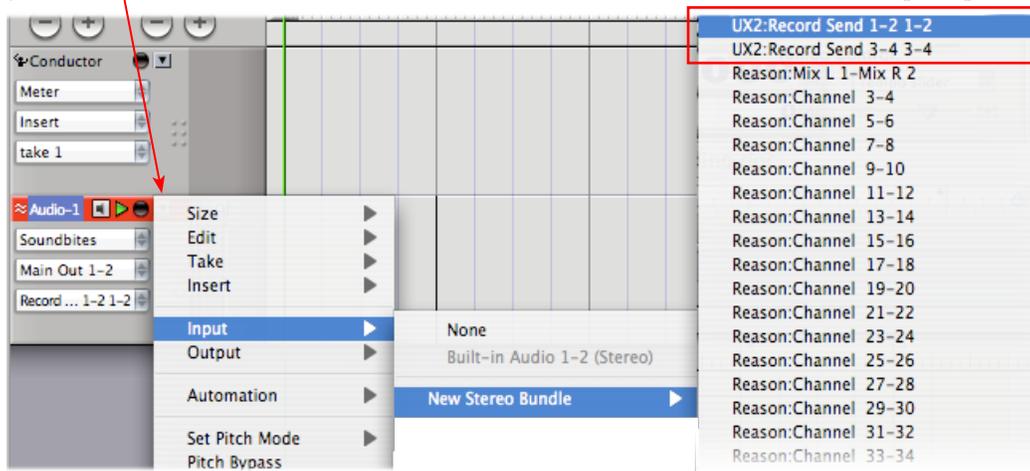
Selecting Track Input and Output Devices

Once your Audio Track is created, you can select your track Input and Output device for Recording and Playback specifically for this track. (Note that the following screenshots show DP's "Sequence" view layout - this makes it easy to see your track settings at the left of the work area). We've created a Stereo track in our example here.

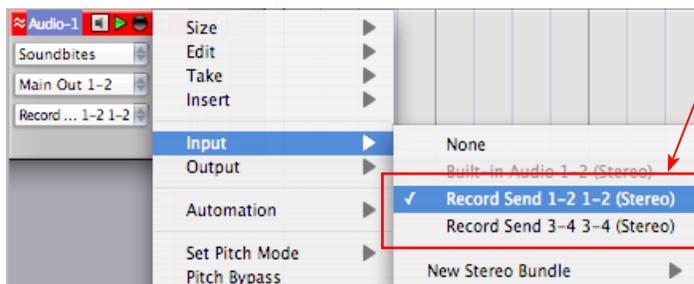
When you first set up your Project with your audio hardware, you need to select one or more **New Stereo Bundles** (or **Mono Bundles** if your track is Mono) to make them available as selectable track inputs. To do this, open the **Track Menu** for your audio track and select **Input > New Stereo Bundle**. You will see a list of all available items that can be assigned. Your Line 6 stereo inputs should appear at the top of this list, as shown here for a UX2:

Click the **Track Menu** button for your audio track

Line 6 device stereo input options



Select each Line 6 hardware input that you'll potentially want to record from for your Project to create each as a "Stereo Bundle" input. Once you do, you'll then see them as selectable in the track **Input** menu and you can choose the one you want here for all future audio tracks.



New Stereo Bundles created now appear here in the Input menu. We've selected the UX2 **Record Send 1-2 1-2** as this stereo audio track's input

About Input Options for Your Device

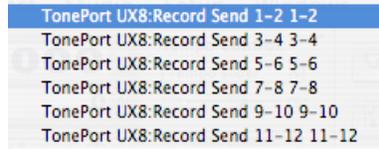
In the **Input > New Mono/Stereo Bundle** menus for audio tracks in DP, you will see slightly different options depending on your specific Line 6 device...



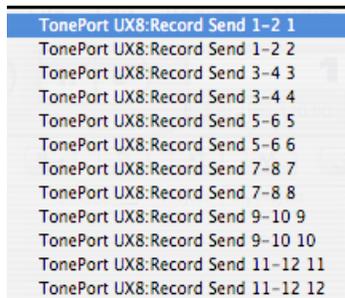
POD Studio & TonePort GX, D.I. UX1, UX2 and KB37: You'll see the following:

- The Stereo “Record Send 1-2 1-2” and “Record Send 3-4 3-4” options receive input from the Line 6 device’s respective Record Sends 1-2 and 3-4, and record a stereo file (See above screenshots).
- The individual “Record Send 1-2 1” thru “Record Send 3-4 4” options receive input from the Line 6 device’s respective Record Sends 1 thru 4, and record a mono file.

TonePort UX8: You'll see the following:



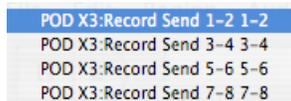
- The Stereo “Send 1-2 1-2” thru “Send 7-8 7-8” options receive input from TonePort UX8’s respective Record Send 1-2 thru 7-8, and record a stereo file.
- The Stereo “Send 9-10” and “Send 11-12 11-12” options receive input from POD Farm’s Record Sends 9-10 and 11-12 (if you have POD Farm running in Standalone operation) and record a stereo file.



- The individual Mono “Send 1-2 1” thru “Send 7-8 8” options receive input from the respective TonePort UX8 Record Sends 1 thru 8, and record a mono file.
- The individual Mono “Send 9-10 9” thru “Send 11-12 12” options receive input from POD Farm’s Record Sends 9 thru 12 (if you have POD Farm running in Standalone operation), and record a mono file.

UX8’s driver also offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please reference the [Mac Driver Settings](#) section of the Audio Driver chapter for more info.

POD X3 devices: You'll see the following:



- The Stereo “Send 1-2 1-2” thru “Send 7-8 7-8” options receive input from the respective POD X3 Record Sends 1-2 thru 7-8, and record a stereo file.



- The individual “Send 1-2 1” thru “Send 7-8 8” options will receive input from the respective POD X3 Record Sends 1 thru 8, and record a mono file.

PODxt devices: You’ll see the following:



- The Stereo “Main In 1-2” receive input from the respective PODxt Record Send 1-2 and record a stereo file.



- The individual “Main In 1” and “Main In 2” options receive input from the respective PODxt Record Send 1 and 2, and records a mono file.

Select a Track Output...

Choosing a track output is much the same process as described above for the track input - you may need to first create the New Stereo/Mono Bundle for each Output you’ll want to be available for your audio tracks. For all Line 6 devices (except UX8), this will be the “Main Out 1-2” . UX8 offers multiple Output options and can be configured for many different monitoring or even multi-channel Surround operation - please see your [TonePort UX8 Pilot’s Handbook](#) for more about these advanced features.

For our example, we’ll choose the **Main Out 1-2** for our UX2 as the track Output for our stereo audio track:

Audio track output set to the UX2’s **Main Out 1-2**



Set Input Monitoring Options...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you’ll want to keep the DP audio track’s Input Monitoring feature “off” if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities.

Input Monitoring On/Off button



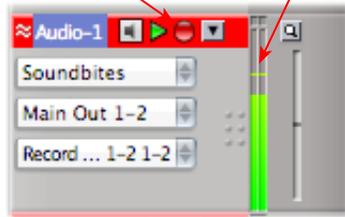


If you are using POD Studio/TonePort/GuitarPort an *not* running POD Farm in Standalone operation, then you'll want to turn the Input Monitoring feature "on" for the audio track to hear your input signal through the DP software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See DP's documentation for more about its Input Monitor options.

Arm Your Track & Set Your Levels...

Press the **Arm** button to prepare your track for recording

Note that the track meters measure the input level once the track is armed



The type of signal coming into the DP audio track, and how you adjust its level, depends upon the configuration of Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!

Choose the type of "Source" signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models' volumes, activate the +18 boost

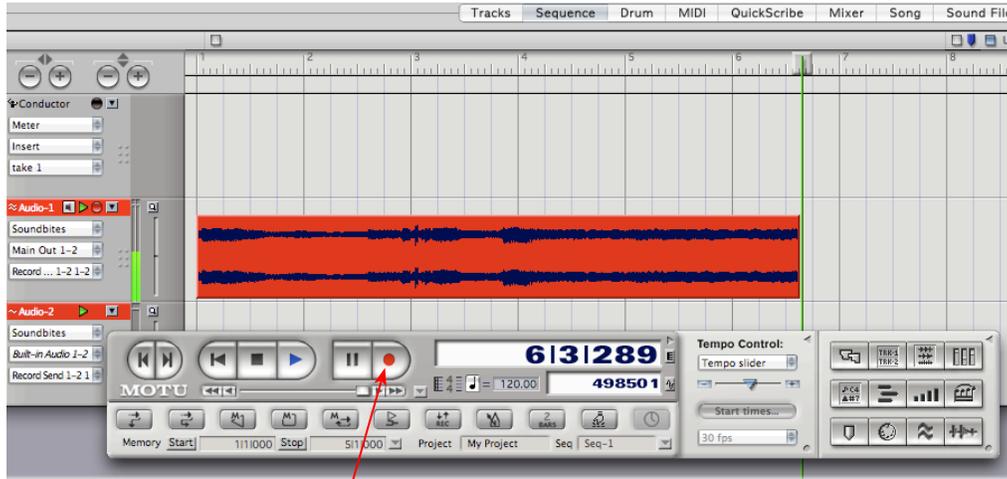


POD Farm Standalone Mixer - Record Send controls

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.



Start Recording!



Once your record level is set, just click on the Digital Performer transport **Record** button and start riffing!

Insert POD Farm Plug-In

Digital Performer supports the AU Plug-In format, and if you installed the POD Farm AU Plug-In type during your POD Farm installation, it should automatically appear in Digital Performer's Insert menus. To insert POD Farm Plug-In on your audio track, switch to DP's "Mixer" view layout and click on one of the Insert selectors.

Click one of the Insert selectors for your audio track and select Line 6 POD Farm Plug-In from the list of effects



For more info, please see the [POD Farm Plug-In](#) chapter and your Digital Performer documentation.



PROPELLERHEAD REASON[®] 4 SETUP

Propellerhead Software's Reason[®] is an amazing virtual studio filled with synthesizers, drums and effects, all combined with a MIDI sequencer for easy pattern-based music creation. Reason does not offer a feature for recording audio; therefore, POD Farm and Line 6 USB audio devices cannot be used for input directly into Reason. However, you do, of course, need a sound card device for playback, and your POD Studio, TonePort, GuitarPort, POD X3 or PODxt is the perfect high quality audio interface for this task!

When using your Line 6 device, you can also simultaneously plug in your instruments and jam along with the playback of your Reason project. Or, utilize Reason's ReWire[®] technology to combine a Reason project with that of another ReWire-capable audio software host, and use your Line 6 device and POD Farm Plug-In in this setup with the host software! For this document, we'll be showing how to set up a Line 6 USB audio device with Propellerhead Reason ver. 4.0 - setup is similar with other Reason versions.

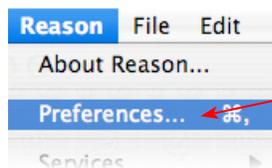
Configure Your Mac[®] to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Mac **System Preferences** and select the **Line 6 Audio-MIDI Devices** dialog to access the Audio Driver settings. Please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter for details on Driver settings for your specific Line 6 hardware.

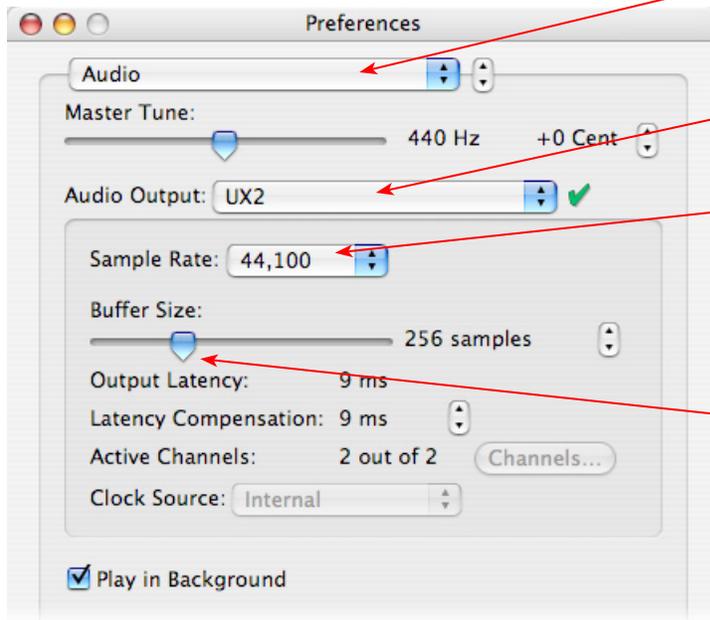
Configuring Reason to Use the Line 6 Core Audio Driver

Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch the Reason's Preferences dialog:



Select **Preferences** from the Reason menu



Select the **Audio** page

For **Audio Output**, choose your Line 6 device

Choose a **Sample Rate** – 44100 is a good choice for most projects, but you can choose 4800, 88200, or 96000 if your project requires one of these specific sample rates

Set the **Buffer Size** to 256 as a good starting point. If your Reason playback starts experiencing audio drop-outs, come back and raise the slider slightly

Close the Preferences dialog when done

Now just hit the **Play** button in Reason's transport and to hear the Reason playback through your Line 6 hardware!



To Jam Along with Reason...

You can also still use POD Farm in Standalone operation, or configure your POD X3/PODxt for your Mic and Instrument tones to sing or jam along while Reason is playing. Just plug in your Mic or Instrument and use POD Farm in Standalone operation or your POD just as you normally do. Note that you can adjust the level of your Mic or Instrument independently of the level of the Reason playback.

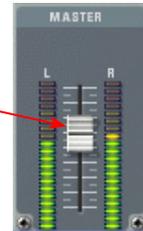
If you are using POD Farm, you can adjust the **Monitor Volume** and **Tone Volume** controls within POD Farm to balance out your Mic/Instrument volume versus the Reason playback.



Use the **Monitor Volume** and **Tone 1 & 2 Volume** knobs control the level of your Mic or Instrument with the POD Farm Tones applied



Of course you can also the **Master** slider in the **Reason Mixer** to control Reason's playback volume



If you are using **POD X3**, use the **Tone Volume** and **Master Volume** to balance out your Mic/ Instrument volume versus the Reason playback:



The **Tone Volume** knob affects only your Mic/ Instrument Tone level

The **Master Volume** knob controls the combined Mic/ Instrument + Reason output sent to your speakers or headphones

If you are using **PODxt**, use the **Channel Volume** knob to balance out your Instrument volume versus the Reason playback:



The Channel Volume knob affects only your Instrument Tone level

With this configuration, both the Reason project playback and your Mic/Instrument tones are heard through your speakers, and sent to your device's outputs. This also allows you to connect the Line 6 hardware's outputs to an external device, such as a tape recorder, mixer, P.A. system, etc., to record or amplify this stereo output signal!

Using your Line 6 Hardware with Reason 3 in a ReWire Setup

The Propellerhead **ReWire**[®] technology allows the Reason modules' outputs to be directly routed into any ReWire "Host" application. Using ReWire, the Host application can send a MIDI track's output to Reason's synth modules, and Reason then feeds audio playback directly into the ReWire Host, which is mixed with the audio of the Host application. When Reason is configured as a ReWire "Slave" in this manner, it is controlled by the Host application and does not utilize an audio driver connection itself. Therefore, if you want to use your Line 6 hardware as your sound card device in a ReWire setup like this, it is necessary for you to choose your device as the assigned audio device within the ReWire Host application. To read more about the ReWire technology and the latest about ReWire Host support, please visit the [Propellerheads](http://Propellerheads.com) web site.

Using Reason with Ableton Live as a ReWire Host

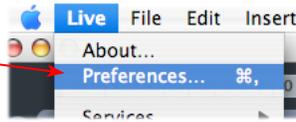
The Ableton Live audio software is capable of functioning as a ReWire Host application. The following steps show you how to set POD Studio as the audio device for the Ableton Live 7 software, and then configure Live to connect with Reason 4 as a ReWire Slave device. This enables you to do audio recording and playback with Ableton Live, allowing Reason's output(s) to be automatically played in sync and channeled through Live's audio tracks via ReWire. The setup process is similar in other ReWire Host applications as well (Steinberg Cubase[®], Cakewalk SONAR[®], etc.) and you can certainly use your Line 6 hardware with these other ReWire Host applications with Reason as well!

Some Line 6 POD Studio and TonePort packages come with a special Ableton Live Lite, Line 6 version software included. This Live version also supports Propellerheads ReWire technology! Configuring the Live Lite Line 6 version is much the same as the following steps for the Ableton Live 7 version.

You first want to be sure to exit Reason if it is currently running. The ReWire Host application must always be launched first. Launch Ableton Live and make the following settings to set your Line 6 hardware as the Live audio device...

Launch the Ableton Live Preferences dialog:

Go to the Live menu and choose **Preferences**



Go to the **Audio** tab



Choose **CoreAudio** as the driver type...

Then choose your Line 6 device for both the **Input** and **Output Audio Device**. In this example, we'll choose our connected **UX2**

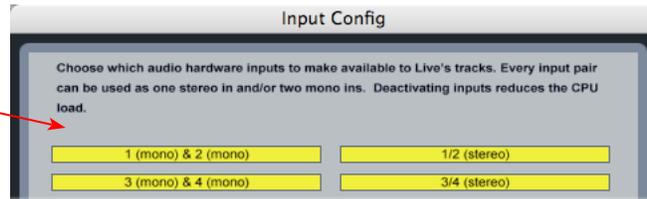
Set a **Sample Rate** – **44,100** is a good choice here, or you can use 48,000, 88,200 or 96,000 Hz if your Project requires a higher sample rate

Just as with most Multitrack recording software, in Live you also need to configure the individual inputs and outputs once a Multi-in/out device is selected. Click on the **Input Config** button to access the Inputs.

Activate Inputs:

Here you can “activate” all the inputs from your Line 6 hardware that you want to be accessible for any audio track as a track input for recording

Click **OK** when done

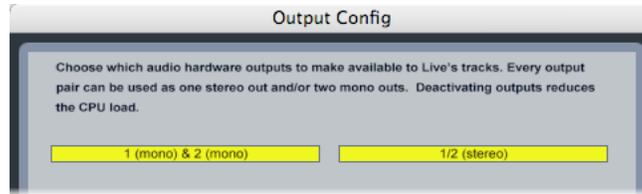


You'll want at least the **1 (mono) & 2 (mono)** and the **1/2 (stereo)** inputs activated. Each additional activated input utilizes more CPU, so only activate the ones you need!

Note that you'll see a different number of inputs listed in the **Input Config** dialog depending on the specific Line 6 device you are using. Typically these enumerated inputs correspond to the Line 6 device's Sends of the same number (i.e. - Live's input "**3/4 (stereo)**" is the UX2's Record Send 3-4).

Activate Outputs:

To access the outputs, click the **Output Config** button back in the Live Preferences > Audio tab. This will show you all outputs available for your selected Line 6 Output Device.

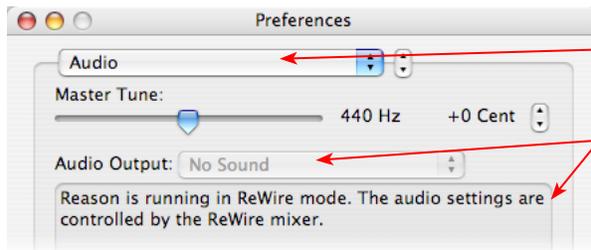


For all Line 6 devices (except UX8), the Core Audio driver offers Output 1/2, therefore, the dialog shows two mono and 1 stereo output options, and they are automatically selected.

UX8: You'll see 8 mono and 4 stereo outputs. For most Live projects, you likely only need to enable the Output 1/2 mono and stereo options and assign all track playback to one common output. UX8 does offer some very flexible monitoring and signal routing options using its additional outputs - please see the [Mac Driver Settings](#) section, as well as your [TonePort UX8 Pilot's Handbook](#) for more information.

Note - The Ableton Live Lite versions have a restriction that allows only one stereo output to be used at a time. To be able to choose two or more different output devices in a Live Set, you must switch into Demo mode, or upgrade to a full version of Ableton Live

Now that Ableton Live is configured to use your Line 6 device, launch Reason. Reason will automatically set itself to ReWire Slave Mode. You can check this mode in the Reason **Preferences**:



Select the Audio settings

When Reason is in ReWire mode, the Audio Output will be non-selectable and this message appears

Now in Ableton Live, you can simply access the **Output** menu of any MIDI track to route its MIDI to any of the Reason synth modules.



In any of Live's MIDI tracks, choose Reason as the MIDI To output...

Then click on the Output Channel selector to choose any Reason module

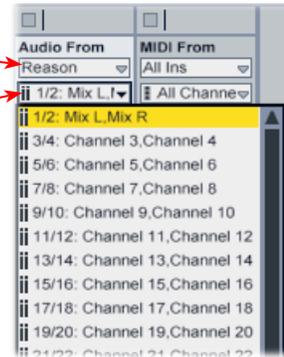


To receive the audio output from Reason, set the **Input** of any of Live's audio tracks to receive the audio from any of Reason's outputs.

In one of Live's Audio tracks, choose Reason as the Audio From input...

Then click on the Input Channel selector to choose any Reason output

(Note that the 1/2 Mix L, Mix R channel receives the full Reason project audio mix)



Now just hit the Play button in either Live or Reason, and both projects will play in sync, with all the audio being routed into Ableton Live and played through your Line 6 hardware!



You can utilize your Line 6 device and POD Farm in Standalone operation (or your POD X3/PODxt) to also plug in a Mic or Instrument, dial in your tone, and record audio tracks right into the Ableton Live Set. This ReWire configuration is especially slick since the "ReWired" Reason audio can be treated as part of your Live Set - you can mix, add effects plug-ins (such as POD Farm Plug-In) on the incoming Reason ReWire audio track, and all will be incorporated into your audio mix-down when you do an Export from Live! It is important to note, however, that running all these programs at one time can require some hefty usage of your computers processor, RAM and disk access, especially as you add more tracks, Reason modules and real-time effects. Your actual performance will depend on the specifications of your computer. Also see the [POD Farm Plug-In](#) chapter for more about using POD Farm Plug-In in an audio host software such as Ableton Live.



SONOMA WIREWORKS RIFFWORKS® T4 SETUP

For this chapter, we'll show how to configure **Sonoma Wire Works, RiffWorks® T4** to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as with POD Farm Plug-In. RiffWorks T4 is a fun, easy-to-use recording software designed for guitar players... And best of all, RiffWorks T4 is free! Check out the [Sonoma WireWorks](http://www.sonomawireworks.com) site for downloads and info on additional software options.

Your Line 6 Gear Configuration

The easiest way to use RiffWorks T4 is to use it with POD Farm Plug-In. For this setup, you insert POD Farm Plug-In directly within the RiffWorks software's Monitoring Effects channel to hear your POD Farm Tones while recording, and your recorded Riffs then also have your POD Farm Tone applied. We'll cover primarily this type of setup for this tutorial. If you do not own POD Farm Plug-In, then it is also possible to run POD Farm in Standalone operation (or POD X3/PODxt) and process your guitar signal that is fed to your Line 6 device's Record Sends. Follow these configuration steps for your specific Line 6 hardware...

POD Studio, TonePort, GuitarPort

Plug your guitar directly into your device and configure the **Line 6 Audio-MIDI Settings** dialog to feed your "dry" Instrument Input source to your device's Record Sends for RiffWorks. See the [Audio Driver chapter](#) for more about this.

Go to the **Inputs & Recording** page
Select **Instrument** as your source to feed your "unprocessed" guitar input to the device's Record Sends



If you are not to be using POD Farm Plug-In within RiffWorks, you can alternatively launch POD Farm in Standalone operation. Use the **Mixer View - Record Send Source** options to choose the type of signal fed to your Record Sends. See the [POD Farm Standalone chapter](#) for more about the Mixer View.

POD X3

Plug your guitar into your POD X3 and configure the options within X3's onboard **Outputs - Studio/Direct Mix** settings screen to choose a "dry", unprocessed option to feed to POD X3's Record Sends for RiffWorks.

If you are not going to be using POD Farm Plug-In within RiffWorks, you'll want to set X3 to feed a processed signal to its Record Sends. Please refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.



PODxt

Plug your guitar directly into your PODxt device and configure the options within the **Line 6 Audio-MIDI Settings** dialog to feed a “dry”, unprocessed signal to PODxt’s Record Sends for RiffWorks. See the [Audio Driver chapter](#) for more about PODxt and the Audio-MIDI Devices options.

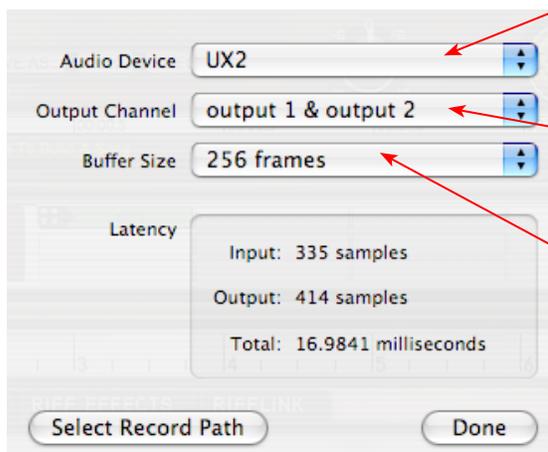
If you are not going to be using POD Farm Plug-In within RiffWorks, you’ll want to set the Line 6 Audio-MIDI Devices dialog to feed a processed signal to its Record Sends. Please refer to your [PODxt Pilot’s Handbook](#) for details about output options.

Configuring RiffWorks to Use Your Line 6 Audio Device

Be sure to connect the USB cable from your Line 6 device into your computer’s USB port, and then proceed with the following steps...

Launch the RiffWorks Audio Setup Dialog:

In the bottom right area of the RiffWorks main screen, select the **Audio Setup** button



Select your Line 6 device as the **Audio Device**

Set the Output Channel to **Output 1 & Output 2** (the stereo Output 1-2 of your Line 6 hardware)

Set the **Buffer Size** to **256 frames** as a starting value. If you experience audio drop-outs in RiffWorks, then come back here and raise this to a slightly higher value

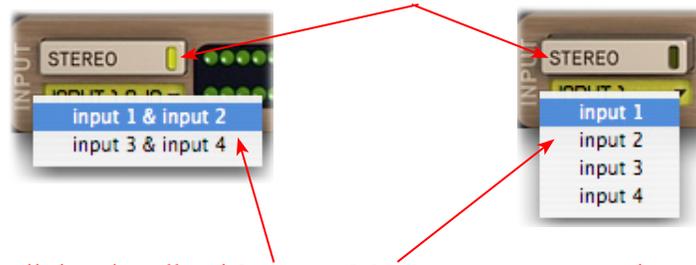
Press **Done** when settings are complete

Inputs Options for Recording

You can choose to record from any of your Line 6 Device’s mono or stereo Record Sends into RiffWorks, which appear as “Inputs” within the RiffWorks input selector. Since you’ll be using POD Farm Plug-In to add the Tone to your guitar signal within RiffWorks, select the Record Sends from your device that are carrying the “dry” guitar input signal, as configured in the previous steps. This selection is made in the **Input** section, at the bottom left of the RiffWorks main screen. First toggle the “**Stereo**” button to switch between mono/stereo, and then click the menu beneath it to select the desired Line 6 device Input. A mono Input records a mono “Riff” file, and a stereo Input records a stereo “Riff” file. You will see slightly different input sources depending on your specific Line 6 device:



Click the Stereo button - when the light is on, this indicates Stereo input mode, when off, the input mode is Mono



You'll then be offered Stereo or Mono input options in the menu

POD Studio, TonePort (except UX8) & GuitarPort:

- The Stereo Input 1&2 and 3&4 options receive input from the hardware's respective Record Sends 1-2 and 3-4.
- The Mono Input 1 thru 4 options receive input from the hardware's respective Record Sends 1 thru 4.

Note that if you have POD Farm running in Standalone operation, the type of signal fed into Record Sends 1-2 and 3-4 is determined by the Source options you select in POD Farm's [Mixer View](#).

TonePort UX8 - You see more Stereo and Mono inputs:

- The Mono Input 1 thru 8 options receive input from the hardware's respective Record Sends 1 thru 8.
- The Mono Input 9 thru 12 options receive input from POD Farm's Record Sends 9 thru 12* (when POD Farm is running in Standalone operation).
- The Stereo Input 1&2 thru 7&8 options receive input from UX8's respective Record Sends 1-2 thru 7-8.
- The Stereo Input 9&10 and 11&12 options receive input from the respective POD Farm's Record Sends 9-10 and 11-12*, (if POD Farm is running in Standalone operation).

* Note that the type of signal fed into Record Sends 9-10 and 11-12 is determined by the Source options you select in POD Farm's [Mixer View](#). UX8's driver also offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter for more info.

POD X3 devices: You'll see the following options:

- The Mono Input 1 thru 8 options receive input from the respective POD X3 Record Sends 1 thru 8.
- The Stereo Input 1&2 thru Stereo 7&8 options receive input from the respective POD X3 Record Sends 1-2 thru 7-8.

POD X3 offers onboard options for the type of signal that is fed to Record Sends 1-2 within its onboard Output screen options, while Record Sends 3-8 all carry Dry input signals. See the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.



PODxt devices: You'll see the following options:

- The Mono Input 1 and 2 options receive input from the respective PODxt Record Sends 1 and 2, and record a mono file.
- The Stereo Input 1&2 option receives input from the respective PODxt Record Send 1-2.

PODxt offers options for the type of signal fed to the Record Sends within the Line 6 Audio-MIDI Settings dialog. See the [Mac Driver Settings](#) section of the *Audio Driver* chapter, and your *Pilot's Handbook*.

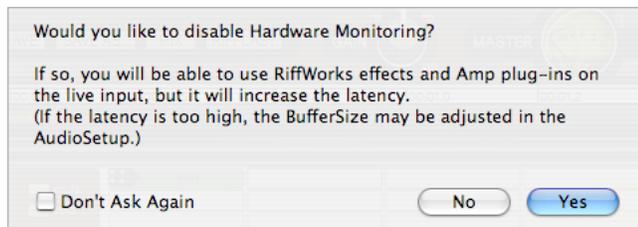
Hardware Monitoring Options...

Turn **off** the **Hardware Monitoring** feature to hear the input monitoring signal through the RiffWorks software (and through POD Farm Plug-In).



If the **Hardware Monitor** button is lit, click it to **disable** the function

You'll see this alert after disabling **Hardware Monitoring** - read it's message and click **Yes** to accept the setting



Once you've turned the Hardware Monitoring button off, you'll be able to select the **Effects** button below it. This allows you to enable POD Farm Plug-In (and/or any other RiffWorks effects). The first time you use RiffWorks T4, you may need to configure it to locate the POD Farm VST Plug-In on your computer.

Click the **Monitor Effects** button to turn it "On"

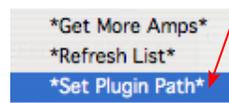


You'll see the **Monitor Effects Panel** is launched, where you can select several different RiffWorks effects. But we want to enable and insert the POD Farm VST Plug-In to use it as our "Amp" effect. To do this, click on the little downward arrow on the **Amp** tab. If you don't see **POD Farm** already in this menu, then select **Set Plug-In Path**.

Click the **Amp** tab's menu button here



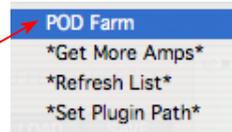
Select **Set Plug-In Path**





Browse to the POD Farm Plug-In VST directory. Unless you customized this install location during your POD Farm installation, you want to browse to and select - /Library/Audio/Plug-Ins/VST/Line 6. Once the directory is selected, click on the Amp tab's menu again, and you should see the POD Farm Plug-In available in the menu.

Select **POD Farm** from the Amp tab menu



The check box appears checked when POD Farm is loaded and active.

You should now hear POD Farm Plug-In on your input monitoring signal. Dial in your preferred Tone settings in the POD Farm Plug-In window. **Note that this same Monitoring signal you hear with POD Farm Plug-In processing applied is exactly what will be recorded in RiffWorks.**

If you are not using POD Farm Plug-In within RiffWorks...

As mentioned in the previous [Your Line 6 Gear Configuration](#) section, you'll want to monitor your input through your Line 6 hardware if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities. To configure this in RiffWorks, you must turn **on** the RiffWorks **Hardware Monitoring** as shown below so that the monitor signal is not fed through the RiffWorks software.



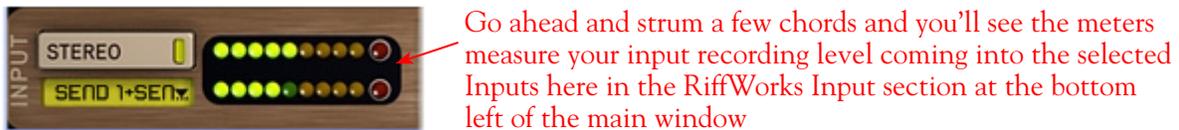
Click the **Hardware Monitor** button to "On" (the light is illuminated when on)

Prepare Your RiffWorks Session...

Open a new RiffWorks Session, and follow these steps...



Before you click that record button, it's a good idea to check and set your recording levels.



Note that since the signal coming out of the POD Farm Plug-In is what is being recorded in RiffWorks, all your POD Farm Plug-In volume controls affect the recording level. Your recording level is also determined by controls on your Line 6 hardware (and POD Farm Standalone application, if you are using it):

- POD Studio/TonePort/GuitarPort - Use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- POD X3/PODxt - Adjust your levels using the onboard Output controls for what is routed to the Record Send.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal.

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.



Start Recording Your Riffs

Once your record level is set, click on the RiffWorks transport **Record** button and lay down your first Riff!



The Riff you just recorded will appear in the Riff recorder window as “Take 001”. You can record several takes of the same riff, which will appear underneath this one

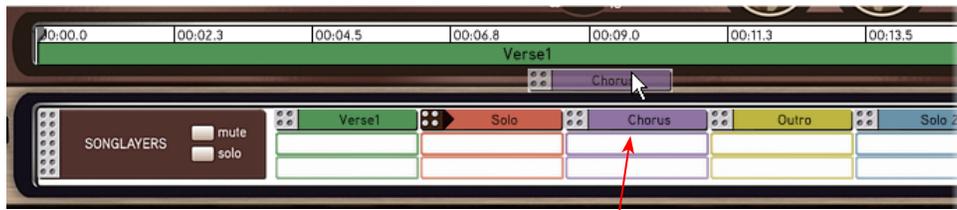


When ready to record another section of your song, click Create in the Riffs panel



The newly created Riff will appear as **riff2** in the Riff window. You can now record this Riff as described above

Once you’ve laid down all your Riffs, it’s time to piece them all together in the Song panel...



Drag each Riff into the Song panel above in any order to build a song



And you've got a new song - it should look something like this...



RiffWorks T4 lets you manipulate your Riffs all kinds of ways to create full songs, and even upload them to the Sonoma WireWorks collaboration community. For more information, please refer to your RiffWorks Help documentation or visit the [Sonoma WireWorks](#) site.



STEINBERG CUBASE[®]/CUBASE[®] STUDIO 4 SETUP

For this document, we'll show how to configure Steinberg Cubase[®] 4.5 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device on Mac[®]. The steps are very similar for the setup of Steinberg Cubase[®] Studio 4 & Nuendo[®] 4, as well as previous Cubase[®] SE/SX/SL 3 and Nuendo[®] 3 versions. Steinberg's Cubase[®] & Nuendo[®] 64-bit versions are also supported by your Line 6 hardware, POD Farm and POD Farm Plug-In!

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring when not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track (more on this in the next section).

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the X3's Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.

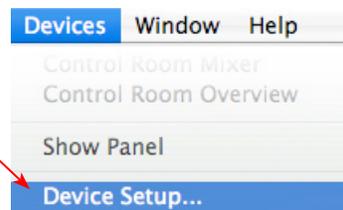


Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and *not* running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your DAW software's buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

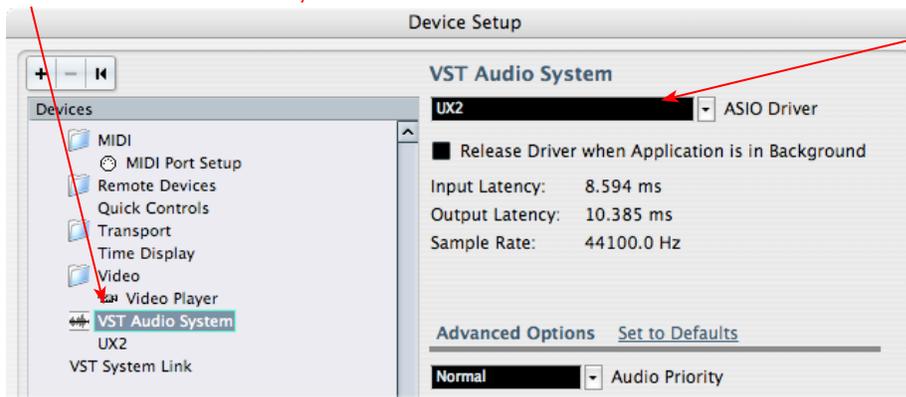
Configuring Cubase to Use the Line 6 Audio Driver

Launch Cubase and Open the Device Setup Dialog:

Go to the Cubase **Devices** menu and choose **Device Setup**

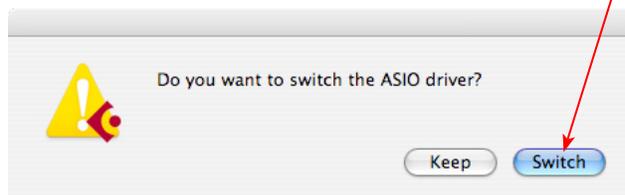


Click on **VST Audio System**



Select your Line 6 device for the **ASIO Driver**

If you are prompted to "switch the ASIO driver" after selecting your Line 6 device, go ahead and click on **Switch**



You can then exit the Device Setup dialog.

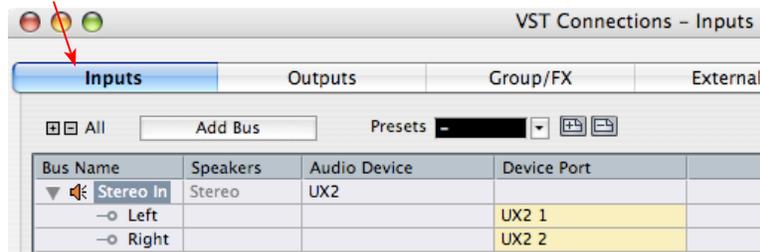
Establish Your Inputs and Outputs:

Next we need to configure the Inputs and Outputs from the Line 6 hardware so they can be accessed within your Cubase Projects. This can get a bit fiddly in Cubase, but you only need to do this once for your audio device, so hang in there!



Return the Cubase **Devices** menu and select **VST Connections**

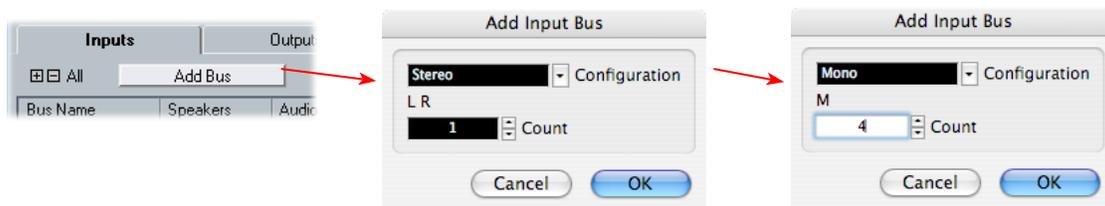
Go to the **Inputs** tab...



Initially, you'll likely see that at least one **Stereo In** "Bus" has automatically been created for you using your Line 6 device, and its Send 1 and 2 audio channels are each assigned as the **Left** and **Right** channels for this initial Bus. POD Studio, TonePort, GuitarPort and POD X3 devices offer more than just the one stereo Record Send 1-2, however, so for these devices you'll want to create an additional stereo Bus for each Send. Also, you'll want to create mono Buses for all the individual Send audio channels to allow you to record from any one of them as a mono input to a Cubase audio track. In our example we're using UX2, and just like GX, D.I., UX1, KB37, and GuitarPort devices, there is also a Send 3-4 available. UX8 offers 6 stereo Sends, and POD X3* offers 4 stereo Sends.

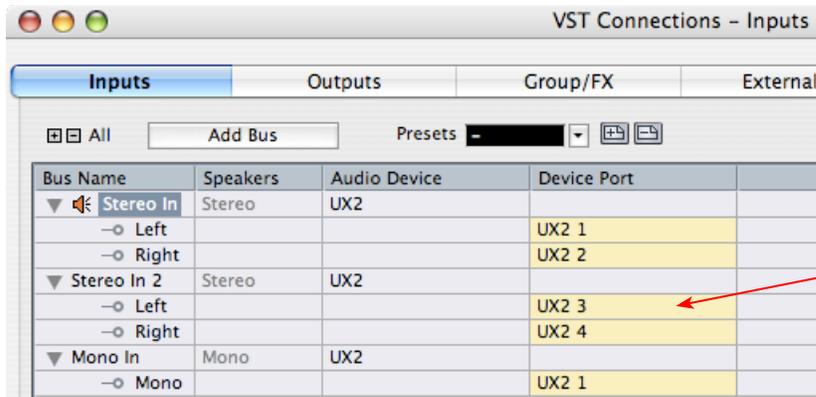
You can follow these steps in this dialog to add additional Buses for all your device's Sends...

Add Buses

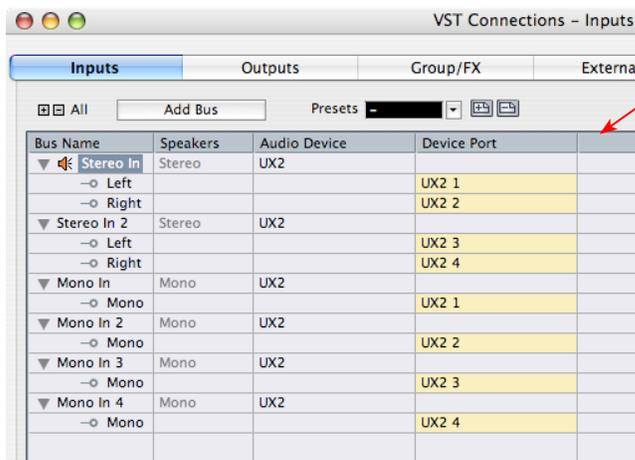


Press the **Add Bus** button, create 1 Stereo Bus, then repeat and add 4 Mono Buses using the **Add Input Bus** dialog...

Next, each Bus channel needs to be correctly assigned to the desired hardware Send. The **Stereo In 2** Bus likely has already been correctly assigned to the Line 6 device's next stereo Send (Send 3-4 for our UX2). But the **Mono In** Buses all defaulted to "Send 1", which is not what we want. Click directly on the **Device Port** field for each of the Mono Buses and select a different Send channel for each. For our UX2, we'll assign one each to Send 1, 2, 3, & 4.



Click on the **Device Port** to choose the desired Line 6 device Send channel assignment - do this for each input Bus



The result should now look like this, with each **Stereo In** and **Mono In** Bus assigned to its own specific Line 6 hardware Send.

(Make a mistake? No worries, you can right click on any Bus Name and “Remove” it and add another if needed).

Now to the **Outputs** tab... the procedure is the same here. You should see a **Stereo Out** Bus already created here for you and correctly assigned to your Line 6 device’s main **Output 1 & 2** for its **Left** and **Right** channels...



This one Bus is fine for most Cubase Projects, since you’ll likely just assign all audio tracks to this one, common stereo output. But you can optionally create Mono Buses for each of these Outputs if you need them. Or, if you have a UX8, your device includes 4 Stereo outputs (8 Mono outputs) which means you can do the Add Bus thing here and create Stereo and Mono Buses utilizing all the additional Outputs if you like - even for a 5.1 Surround system if needed!

UX8’s driver offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please reference the [Mac Driver Settings](#) section of the *Audio Driver* chapter, as well as your [UX8 Pilot’s Handbook](#) for more information.

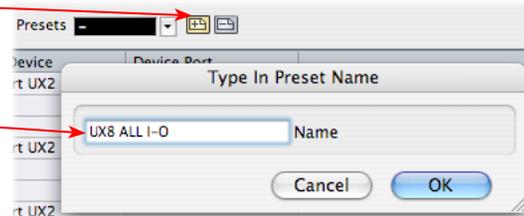
Create a Preset...

Finally, it's a good idea to now save all these settings as a Preset. You can even create several different Bus scenarios for your Line 6 hardware and save each as a different Preset to recall them easily any time!

Click the little Add button

Then type in a name for your Preset and click OK to finish it up

You can now exit the VST Connections dialog

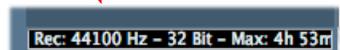


TIP! Be sure to open the VST Connections window and select this Preset before you open or create a Cubase Project so that it will use this set of Inputs and Outputs! It's also pretty handy to create a Project Template with a Cubase Project so that you don't need to go through the repetitive task of creating a bunch of tracks and assigning them to the same Ins & Outs every time you start a new Project. See the Cubase documentation regarding creating a Project Template.

Open or Create a New Cubase Project...

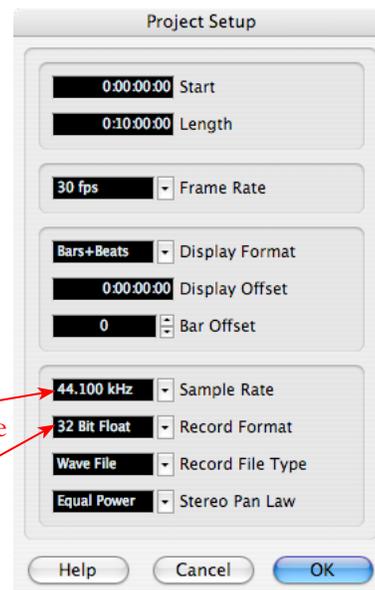
Go to **File > New Project** to start a new Cubase Project. Once your Project is open, look at the bottom left of the Cubase screen to check its **Sample Rate & Bit Depth**. If these are not what you want, then you can go to the **Project > Project Setup** dialog.

Look at the Cubase Project's **Sample Rate & Bit Depth** here



44,100 Hz is a good choice for your Sample Rate, or you can choose 48,000, 88,200 or 96,000 Hz if your project specifically requires one of these higher rates

Choose 32 Bit as your Record Format

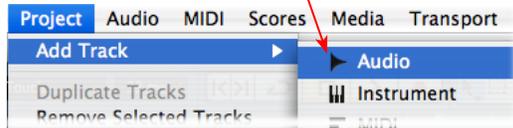


Configuring an Audio Track for Recording

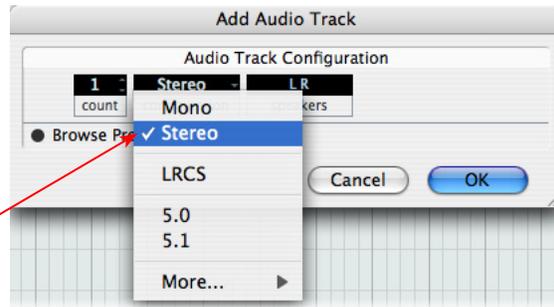
Now that your Line 6 hardware and Cubase Buses are set up, you are ready to start working in your Cubase Project!

Add an Audio Track

In the Cubase **Project** menu, select to add an **Audio** track...



This launches the **Add Audio Track** dialog, where you can choose the type of track, and how many to add. We'll add one **Stereo** track for our example



Select Your Audio Track's Input and Output

Click on the Audio track's **Input Routing** selector to choose the recording input. You'll see all the **Input Buses** here that you created in the **VST Connections - Input** dialog. You can choose either a stereo or mono input*

The Audio tracks' **Output** Routing should default to your Line 6 device's **Output 1-2** (Or, if you created additional Output Buses in the VST Connections dialog, you can choose the preferred one here)



*Note that for a stereo audio track, choosing a Stereo Input Bus will record a stereo file. Choosing a Mono Input Bus will record a mono file. If you create a mono audio track, then you can only choose a Mono Input Bus (or only one channel of your Stereo Bus) as the track input, and this will record a mono file.

Set Input Monitoring Options...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep Cubase's Monitor function "off" on the audio track if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities. This way, your input is not also fed through the Cubase software.



Keep the audio track's **Monitor** button set to **OFF**
(You can access this and most other track controls on both the Track Header or to the left in the "Inspector")



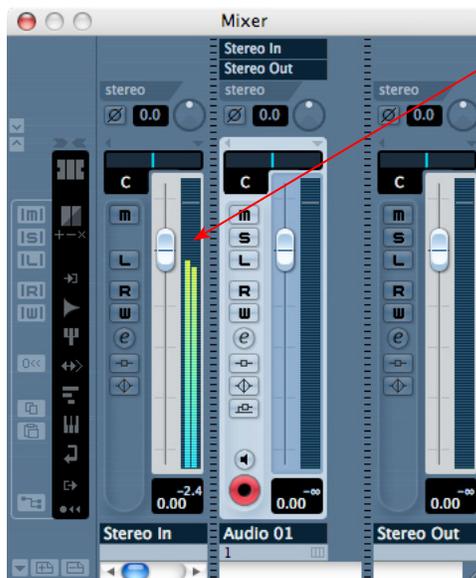
If you are using POD Studio/TonePort/GuitarPort an *not* running POD Farm in Standalone operation, then you'll want to turn the Cubase track's Monitor button "ON" to hear your input signal through the Cubase software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See the Cubase documentation for more about it's Monitor options.

Arm Your Track & Set Your Levels



Click the **Record Enable** button "ON" to arm the audio track for recording*

*Note that the track meters in Cubase will not measure the input signal unless the Input Monitoring feature is on (which of course we just turned OFF in the last step). You can display the Cubase Mixer and the level meters there are active for inputs with the Monitor function on or off.



If desired, launch the Mixer and you can view the meters for the respective Audio track to gauge your input levels before you start recording

The signal coming into the Cubase track, and how you adjust its level, depends upon the configuration of Line 6 gear you've selected, as covered at the start of this chapter.



- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Note that here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!

Choose the type of "Source" signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

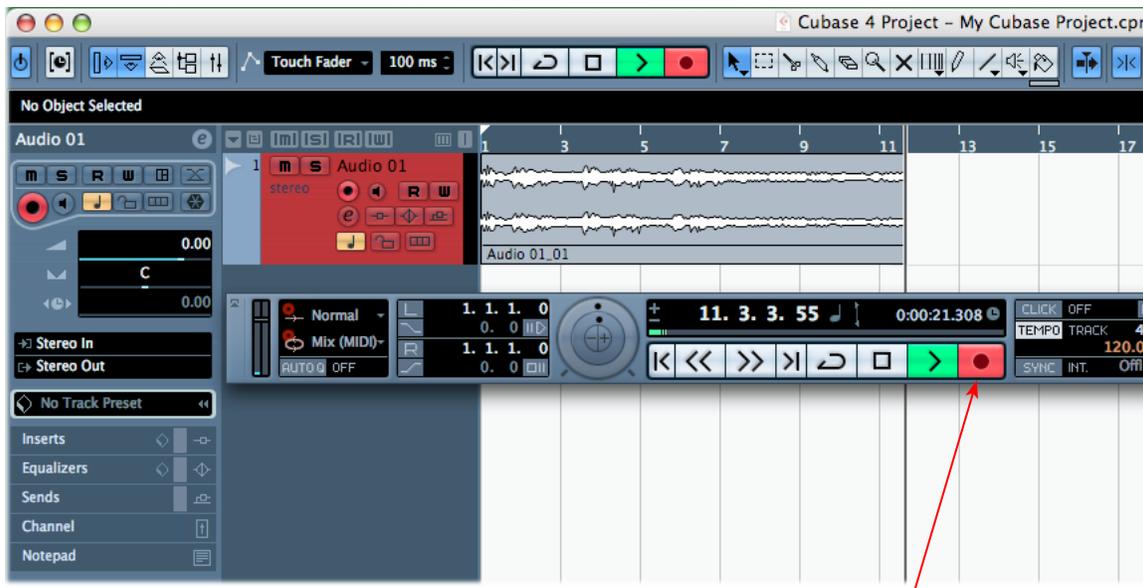
If the Record Send output is still very low, even after turning up the Amp & Effects Models' volumes, activate the +18 boost



POD Farm Standalone Mixer - Record Send controls

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Start Recording!



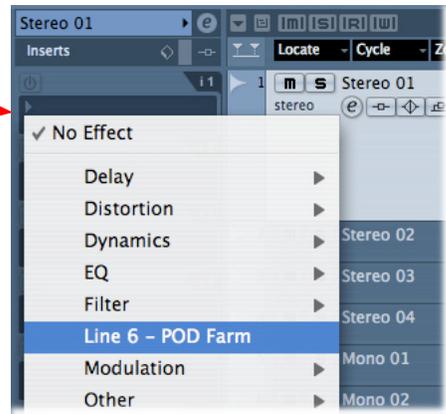
Once your record level is set, click on the transport **Record** button and start riffing!



Insert POD Farm Plug-In

If you want to insert POD Farm Plug-In on your track, just click on one of the Inserts menus, found both in the Cubase Track Inspector to the left of the track, and in the Cubase Mixer. For more info on using POD Farm Plug-In in a VST Host application, please see the [Using POD Farm Plug-In](#) section in the Plug-In chapter.

Click on one of the Insert menus for your audio track and choose POD Farm Plug-In from the list

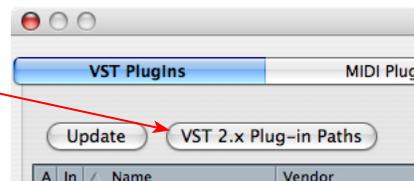


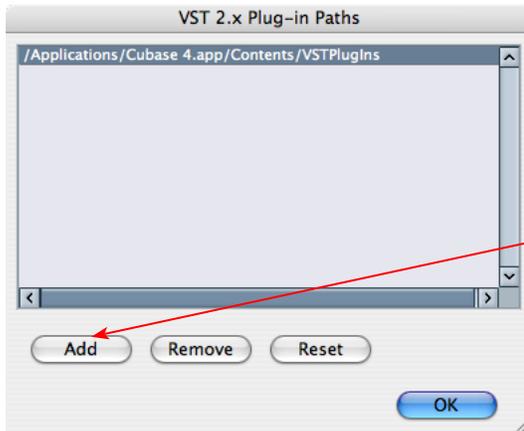
Cubase supports the VST Plug-In format on Mac, so if you installed the VST POD Farm Plug-In during your POD Farm installation, it should be available in Cubase, as shown above. If POD Farm Plug-In does not appear within the Cubase Insert menu, you may need to set Cubase to find it. To do this go to the Cubase Devices menu...



In the Devices menu, select Plug-in Information

In the VST Plug-ins screen, click the VST 2.x Plug-in Paths button

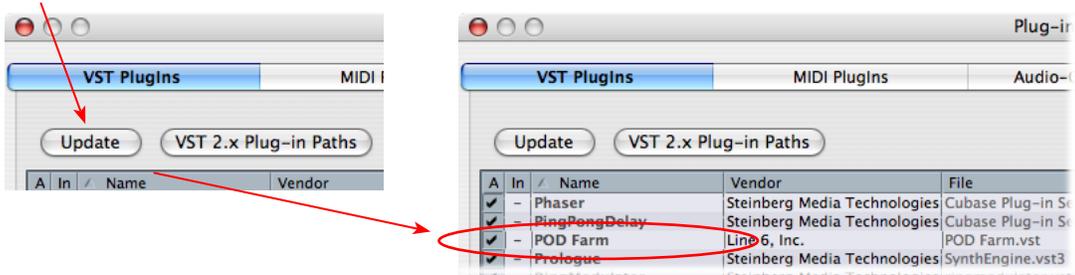




Click the Add button and browse to the directory where your POD Farm VST Plug-In is installed. Unless you chose a custom location during the POD Farm installation, by default the directory is: **/Library/Audio/Plug-Ins/VST**

Once you've added the new path, click OK and exit this dialog.

Now, back in the VST Plug-in dialog, click the Update button to have Cubase rescan your system, and you should see POD Farm Plug-In appear in the VST list. POD Farm Plug-In should then be available within the Cubase Insert menus



For more info, please see the [Using POD Farm Plug-In](#) section in the Plug-In chapter.



WINDOWS[®] AUDIO APPLICATIONS

The following chapters cover the setup of Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation, with several popular Windows[®] DAW applications. The examples used in these Setup chapters all utilize Windows[®] XP[®].

Note that POD Farm, POD Farm Plug-In and Line 6 audio device drivers can also be used with Windows[®] Vista[®], and most setup instructions in the following chapters are very similar. For the latest news and developments on POD Farm, audio drivers and Windows[®] Vista[®] support, please visit the [POD Farm Online Help](#) site.

Use the following links to jump to the chapter that covers your specific DAW application...

[Ableton Live[®]](#)

[Adobe[®] Audition[®]](#)

[Cakewalk SONAR[®]](#)

[Digidesign[®] Pro Tools[®] LE[™]](#)

[Image Line FL Studio[®]](#)

[Propellerhead Reason[®]](#)

[Sonoma Wire Works RiffWorks[®]](#)

[Steinberg Cubase[®]](#)

[Mac[®] Audio Applications](#)



ABLETON LIVE[®] 7 SETUP

For this chapter, we'll show how to configure Ableton Live[®] version 7.0.1 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation. The steps are very similar for the setup of other Live versions as well, including the Ableton Live Lite versions.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug your Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your device's Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring since you are not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track - see the next section.

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.



Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and **not** running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your Line 6 ASIO driver buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

Configure Your Windows® PC to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Windows **Control Panel** and select the **Line 6 Audio-MIDI Devices** to access the Audio Driver settings.



Go to the **Driver** tab

Set the **ASIO Buffer Size** to **512** as a good starting point - or, you can try a lower value if your PC is snappy enough*

Set the **Bit Depth** to **24 bit**

* If you are to be using POD Studio/TonePort/GuitarPort to record "dry" and using your DAW software's Monitoring feature rather than running POD Farm in Standalone operation, you will likely need to set the ASIO Buffer as low as possible here to minimize latency.

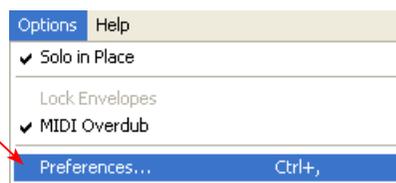
Please reference the [Windows Audio Driver](#) section of the Audio Driver Configuration chapter for details on Driver settings for your specific Line 6 hardware.

Configure Live to Use the Line 6 ASIO Driver

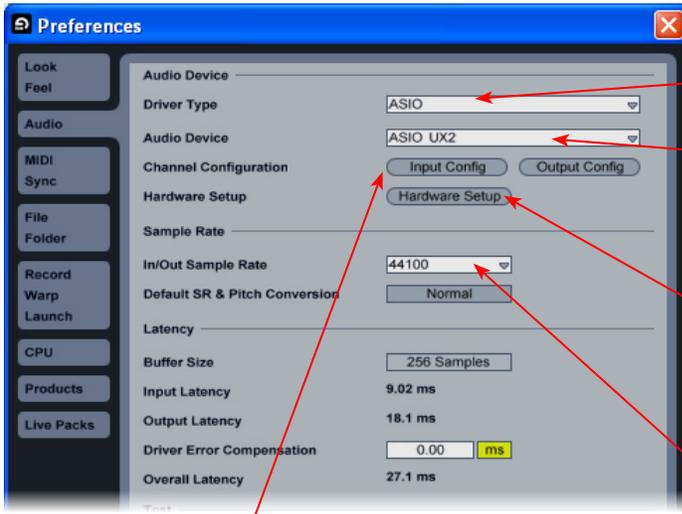
Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch the Ableton Live Preferences dialog:

Go to the **Live Options** menu and choose **Preferences**



Make the following settings within Live's Preferences - Audio tab...



Go to the **Audio** tab

Choose **ASIO** as the driver type...

Then choose your Line 6 device for the **Audio Device**. In this example, we'll choose our connected **UX2**

Since we're using the ASIO driver, the **Buffer Size** is adjusted in the **Line 6 Audio-MIDI Devices** dialog - click the **Hardware Setup** button to launch it (see previous section)

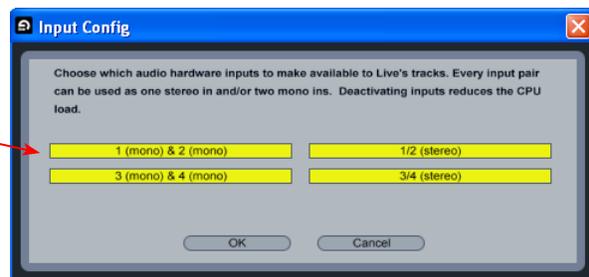
Set a **Sample Rate** - **44,100** is a good choice here, or you can use 48,000, 88,200 or 96,000 Hz if your Project requires a higher sample rate

Just as with most Multitrack DAW software, in Live you also need to configure the individual inputs and outputs once a Multi-in/out ASIO device is selected. Click on the **Input Config** button to access the Inputs.

Activate Inputs:

Here you can "activate" all the inputs from your Line 6 hardware that you want to be accessible for any audio track as a track input for recording

Click **OK** when done



You'll want at least the **1 (mono) & 2 (mono)** and the **1/2 (stereo)** inputs activated. Each additional activated input utilizes more CPU, so only activate the ones you need!

Note that you'll see a different number of inputs listed in the **Input Config** dialog depending on the specific Line 6 device you are using. Typically, these inputs are fed by your Line 6 hardware's Record Sends of the same number (e.g. - Live's Input 1/2 is fed by UX2's Record Send 1-2).

POD Studio, TonePort & GuitarPort devices: You will see 4 Mono inputs and 2 Stereo inputs, as pictured above.

TonePort UX8: You'll see 12 Mono inputs and 6 Stereo inputs.

If you are running POD Farm in Standalone operation, POD Farm's Record Send 1-2 & 3-4 outputs will be fed into Live on (Mono and Stereo) Inputs 1-2 & 3-4. For UX8, its Record Sends 9-10 & 11-12 are fed into Live on Inputs 9-10 & 11-12, as configured in POD Farm's Mixer View.

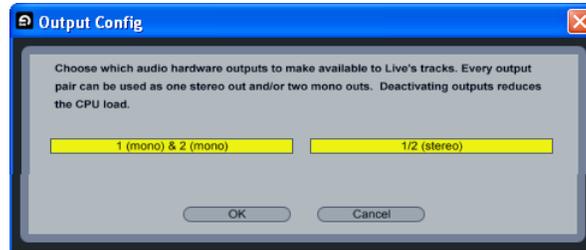


POD X3 devices: You'll see 8 Mono inputs and 4 Stereo inputs.

PODxt devices: You'll see 2 Mono inputs and 1 Stereo input.

Activate Outputs:

To access the outputs, click the Output Config button back in the Live Preferences > Audio tab. This will show you all outputs available for your selected Line 6 Output Device.



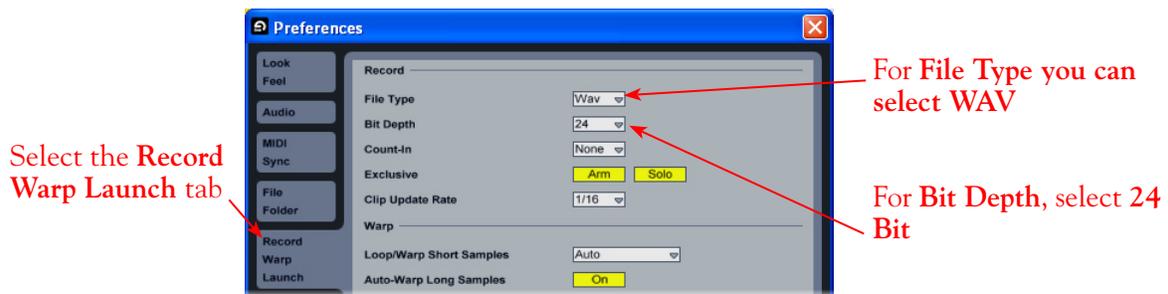
For all Line 6 devices (except UX8), the ASIO driver offers only Output 1/2, therefore, the dialog shows its two mono and 1 stereo output options, and they are automatically selected.

UX8: You'll see 8 mono and 4 stereo outputs. For most Live projects, you likely only need to enable the Output 1/2 mono and stereo options and assign all track playback to one common (Master) output. UX8 offers some very flexible monitoring and signal routing options using its additional outputs - please see the [Windows Driver Settings](#) section, as well as your [TonePort UX8 Pilot's Handbook](#) for more information.

Note - The Ableton Live Lite versions typically have a restriction that allows only one stereo output to be used at a time. To be able to choose two or more different output devices in a Live Set, you must switch into Demo mode, or upgrade to a "full" version of Ableton Live.

Configure Record Options...

Back to the Live Preferences dialog, now select the Record options.



Configure an Audio Track for Recording

Now that your Line 6 gear is set up, you are ready to start working in a Live Set! Create a new Live Set (or open an existing one) and insert a new audio track to record into...



Choose **Insert Audio Track** from Live's **Insert** menu

In the following example, we've inserted two audio tracks, assigned their outputs to the "Master" track, and assigned the **Master Output** to the stereo Main 1/2 output of our Line 6 device (UX2). For Audio track inputs, you can select from the mono or stereo ASIO inputs of your Line 6 device, which you "activated" in the previous steps. If you choose a stereo input, a stereo audio file will be recorded into the track, and likewise, if you choose a singular mono input, a mono file will be recorded.

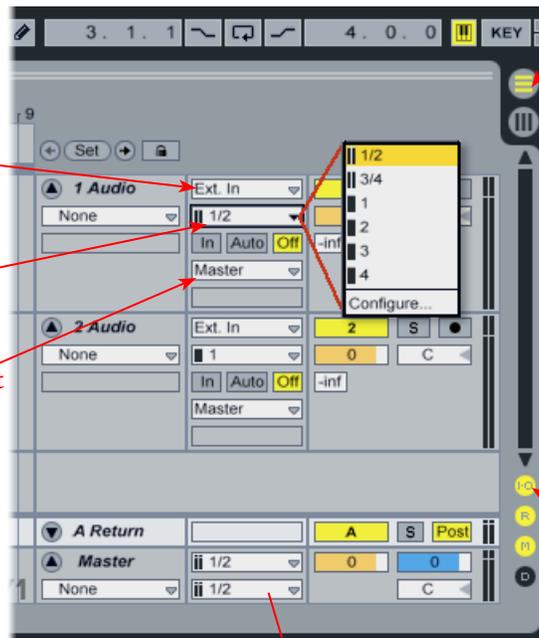
To configure your Audio tracks...

Choose **Ext. In** for the **Input Type**

Then choose the stereo or mono input you want to record from

Set your Audio tracks' **Output** to **Master**

Note that here we've chosen to record from UX2's Send 1-2 for track 1, and Send 1 for track 2



Choose the **Arrangement View**

(Alternatively, you can access all these same settings in the **Session View** if you prefer)

Click the **I-O** toggle button to display the Input/Output settings for the tracks



On the **Master** track, choose the stereo **Out 1/2** of your Line 6 device for both the **Cue Out** and **Master Out***

* Note that the Master Track offers two Output selectors. The top selector is to set a "Cue Out", which allows you to route a separate output for playback of browser clips and previews. If you have a UX8, then you can set this Cue Out to a different stereo output to allow you to listen to previews on a completely separate headphone or speaker out. Please see Live's documentation regarding the Cue Out feature. For all other Line 6 hardware, set both Master Outs to the same Out 1/2.



Set Input Monitoring Options...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep Live's Monitor function "off" if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities.



Click the audio track's **Monitor Off** button

If you are using POD Studio/TonePort/GuitarPort and *not* running POD Farm in Standalone operation, then you'll want to turn Live's Monitor feature to "Auto" on this track to hear your input signal through the Live software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See Live's documentation for more about it's Monitor options.

Arm Your Track & Set Your Levels...



Click the Arm button to arm the audio track for recording

Note that you'll see the meters measure your input recording level once the track is armed

The type of signal coming into the Live audio track, and how you adjust its input level, depends upon the configuration of Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Note that here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!

Choose the type of "Source" signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models' volumes, activate the +18 boost



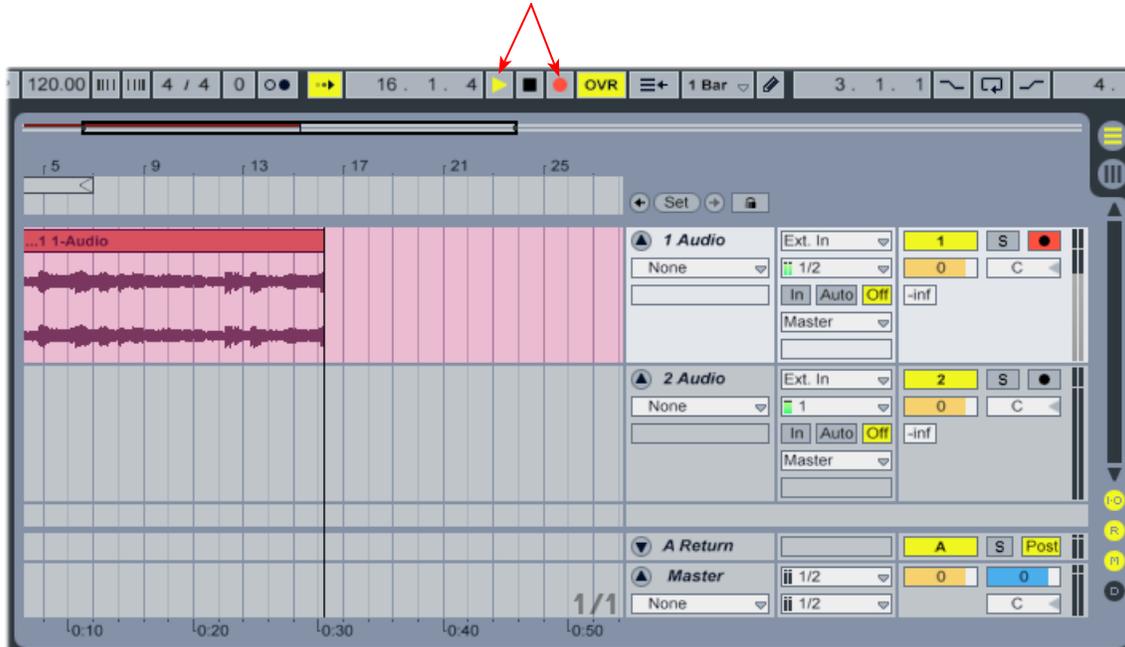
POD Farm Standalone Mixer - Record Send controls



* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Start Recording

Once your record level is set, click on Live's transport **Record** button to put it into Record Mode, then press **Play** and start riffing!



Insert POD Farm Plug-In

If you want to insert POD Farm Plug-In on your track, simply drag and drop! For more info, please see the [Using POD Farm Plug-In](#) section in the Plug-In chapter.

Click on POD Farm Plug-In in the Plug-In Device Browser and drag and drop it directly onto Audio Track 1





ADOBE® AUDITION® 3 SETUP

For this chapter, we'll show how to configure Adobe® Audition® 3.0 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation. The steps are very similar for the setup of earlier Audition versions as well.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug your Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your device's Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring since you are not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track - see the next section.

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.

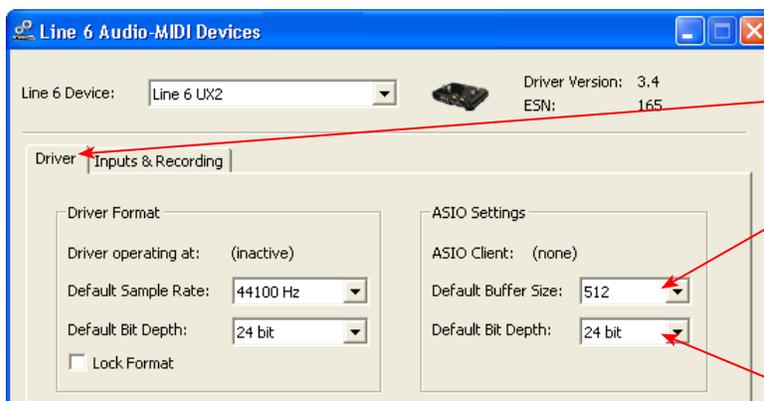


Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and **not** running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your Line 6 ASIO driver buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

Note that Audition's Edit View does not offer a software monitoring feature, so you'll want to use POD Farm in Standalone operation with POD Studio/TonePort/GuitarPort hardware for recording in Edit View.

Configure Your Windows® PC to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Windows **Control Panel** and select the **Line 6 Audio-MIDI Devices** to access the Audio Driver settings.



Go to the **Driver** tab

Set the ASIO **Buffer Size** to **512** as a good starting point - or, you can try a lower value if your PC is snappy*

Set the **Bit Depth** to **24 bit**

* If you are to be using POD Studio/TonePort/GuitarPort to record "dry" and using the Audition Multitrack software Monitoring feature rather than running POD Farm in Standalone operation, you will likely need to set the ASIO Buffer as low as possible here to minimize latency.

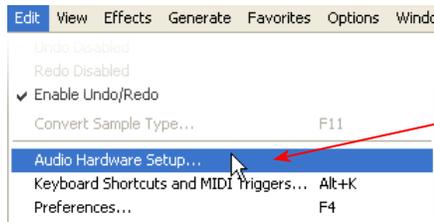
Please reference the [Windows Audio Driver](#) section of the Audio Driver Configuration chapter for details on Driver settings for your specific Line 6 hardware.

Configure Adobe Audition's Audio Driver Settings

Adobe Audition is unique in that it is actually two audio applications in one - the **Edit View** (a stereo Wave Editor), and the **Multitrack View** (a full Audio/MIDI Multitrack). These two "Views" have individual settings for the audio driver and input/output. We'll configure both Views to use Line 6 UX2, and we'll point out where things might be different for other Line 6 hardware.

Edit View Audio Driver & Input/Output Settings

Launch Audition and open the Audio Hardware Setup dialog:



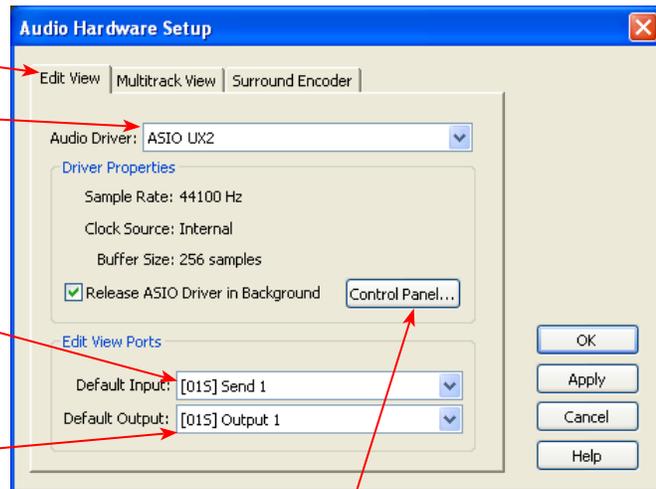
Go to the Audition **Edit** menu and choose **Audio Hardware Setup**

Go to the **Edit View** tab

For the **Audio Driver**, select the one named “**ASIO**” followed by the name of your specific Line 6 device*

For **Default Input**, choose the mono or stereo Send that you want to record from in the Edit View**

For **Default Output**, you probably want to choose the **[01S] Output 1**, which is your Line 6 device’s primary stereo Output 1/2. With this setting all Edit View playback will be routed to the main outputs



The **Control Panel** button will launch the **Line 6 Audio-MIDI Devices** dialog, which is where you can make Sample Rate and Bit Depth settings (see the previous section)

*For the **Audio Driver** setting, it is also possible to alternatively use the “Audition Multimedia” (DirectSound) driver for the Edit View audio driver. This does offer some convenience since it will allow you to record or playback at just about any Sample Rate, where ASIO is limited to 44100, 48000, 88200 or 96000 only. The Line 6 “ASIO” driver option offers snappier audio performance, and this is the recommended option. See the [Windows Audio Driver](#) section of the Audio Driver Configuration chapter for details on Driver settings for your specific Line 6 hardware.

The **Default Input is an important setting for the Edit View since it determines what Line 6 device Record Sends you are recording from. You can come back to this dialog any time to switch this - which you might need to do if, for example, you want to record a mono vocal from UX2’s Send 1 versus a stereo file from the output of your stereo receiver on UX2’s Send 1-2.

For details as to what you are actually selecting in these Default Input and Output menus, please see the [Line 6 Device ASIO Input & Output Options Within Audition](#) section.

When the above Edit View tab settings are complete, click Apply and then go to the Multitrack tab.

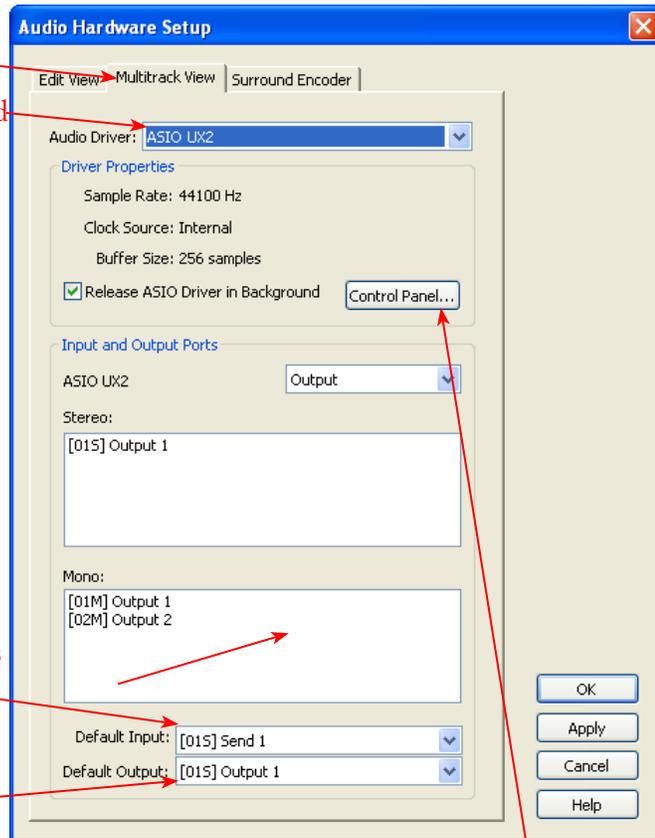
Multitrack View Audio Driver & Input/Output Settings

Go to the **Multitrack View** tab

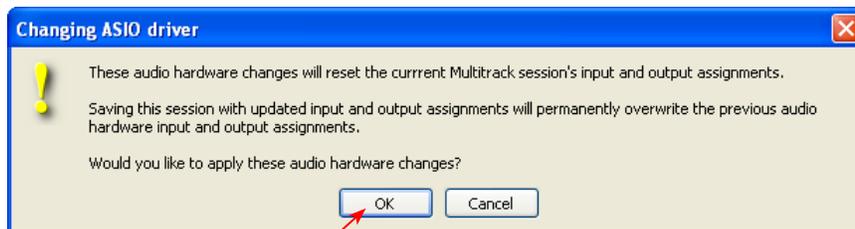
For the **Audio Driver**, select the one named **“ASIO”** followed by the name of your specific Line 6 device*

For **Default Input**, choose the mono or stereo Send that you want your audio tracks to use as the default **

For **Default Output**, choose the **[01S] Output 1**, which is your Line 6 device’s primary stereo Output 1/2



The **Control Panel** button will launch the **Line 6 Audio-MIDI Devices** dialog, which is where you can make Sample Rate and Bit Depth settings



If you receive this alert when changing the Audio Driver to ASIO, just note its message and click OK. If you already have some Audition Sessions you created and saved with a different Audio Driver then you might need to check that its audio track inputs & outputs match up with the new Line 6 ASIO inputs and outputs - if not then just change the audio track ins and outs in that Session

*For the **Audio Driver** setting, it is also possible to alternatively use the “Audition Multimedia” (DirectSound) driver for the Multitrack View. This does offer some convenience since it will allow you to record or playback at just about any Sample Rate, where ASIO is limited to 44100, 48000, 88200 or 96000 only. BUT, the Line 6 “ASIO” driver option is highly recommended for the Multitrack, and provides an individual input for each Send and offer far lower latency. For more about ASIO Buffer settings, please reference the [Windows Audio Driver](#) section of the **Audio Driver** chapter.

The **Default Input is really just a convenience for the Multitrack View - you can still manually set the input for each audio track within your Session to record from any other Send. For details as to what you are actually selecting in these Default Input and Output menus, please see the [Line 6 Device ASIO Input & Output Options Within Audition](#) section.

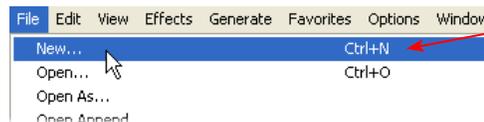
Recording in Audition's Edit View

Once the above driver and input/output settings are complete, you are ready to put Audition to work! First let's look at recording in the Edit View. Use the View buttons at the top of the Audition screen to toggle to the Edit View.



Open or Create a New File...

Go to **File > New** to create a new, blank audio file to record into. You'll be prompted to define the file's properties.



In Audition's **Edit View**, select **New** from the **File** menu

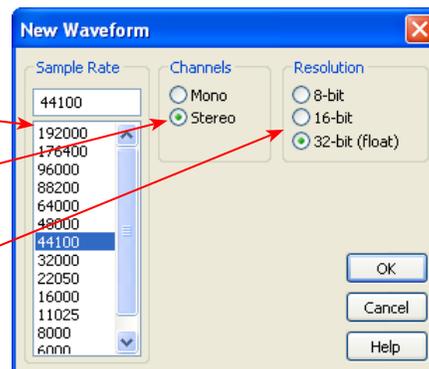
Choose the properties for your new file:

Your preferred **Sample Rate - 44100** is typically a good choice

Choose **Mono** or **Stereo** as preferred

Choose **32-bit** (since this is the Bit Depth we already set in the Line 6 Audio-MIDI Devices dialog)

Click **OK** and the file will be created



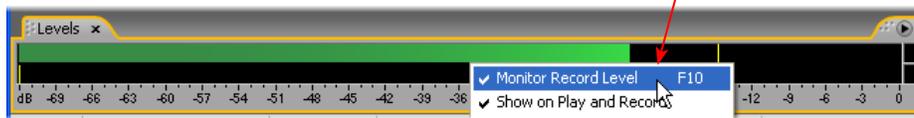
A few tips about Edit View recording and these settings...

- **Sample Rate support:** If you are using the ASIO Audio Driver for Edit View that you are limited to a sample rate of 44100, 48000, 88200 or 96000 for recording or playback. If you need any other sample rate you'll need to switch to the "Audition Multimedia" driver. See the [Edit View Driver Settings](#) section above.
- **Mono/Stereo Channels:** You can use this New Waveform dialog to create a new Mono or Stereo audio file, but note that what gets recorded into this new file is still determined by your Edit View's

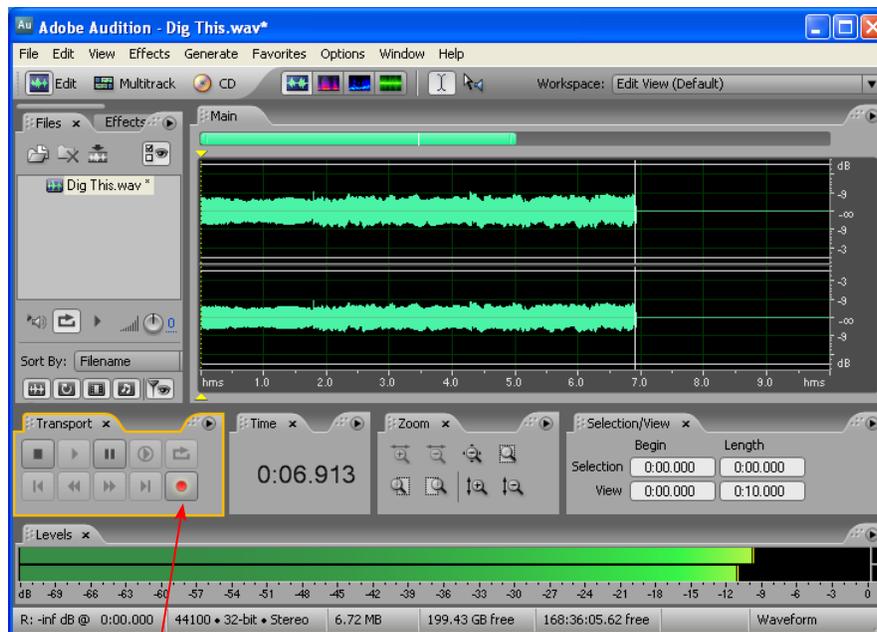
Default Input selection in the Audition Audio Hardware Setup dialog. For example, if you create a Stereo audio file and your Default Input is set to a Mono input (such as [01M] Send 1) then this will grab the mono signal from your Line 6 hardware's Send 1 channel only and record it into both the left and right channels of your stereo file! It is best to choose a mono Default Input for recording a mono file, and stereo Default Input for a stereo file. Your input signal type and record levels are also determined by your Line 6 gear configuration - see the [Line 6 Device ASIO Inputs & Outputs](#) section at the end of this chapter for how this all works with Audition.

Check your recording levels in Audition

To activate the input metering, **right** click on Audition's Level meter and choose **Monitor Record Level** - repeat to toggle it off



Start Recording



Once your record level is set, click on the transport **Record** button and start recording!

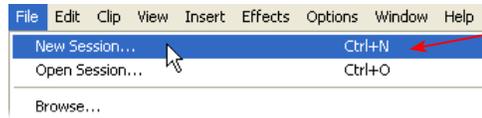
Recording in Audition's Multitrack View

Now let's look at recording in the Multitrack View. Use the **View** buttons at the top of the Audition screen to toggle to the Multitrack View.



Create a New Session...

Go to **File > New Session** to create a new, blank Multitrack Session to record into. You'll be prompted to define the Session's Sample Rate.

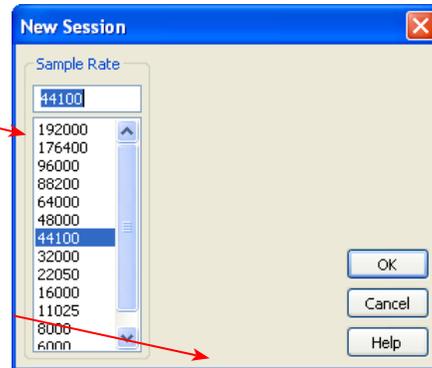


In Audition's **Multitrack View**, select **New Session** from the **File** menu

Choose the properties for your new file:

Your preferred **Sample Rate - 44100** is typically a good choice, or you can select 48000, 88200, or 96000 if your project requires one of these specific rates. (Other sample rates are not supported by the ASIO driver)

Click **OK** and the new Session will be created



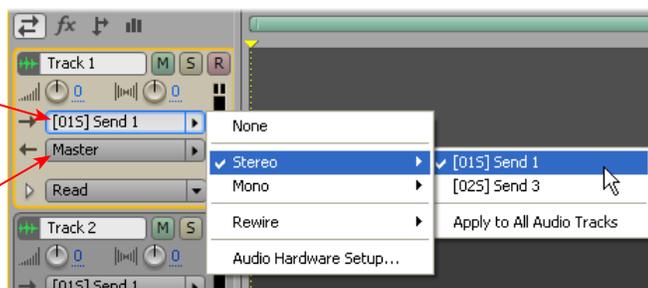
Once your Session is created, it's a good idea to go ahead and do **File > Save Session**, type in a name and choose a directory to save it in where you have lots of free hard disk space.

Set your Audio Track Input and Output...

In a new Session, you'll already have several empty audio tracks ready for you. You can go to the Insert menu and select New Audio Track if you need to create another. You'll see that all audio tracks' Input and Output options will already be set to the Default Input and Default Output options you selected earlier in the Audition Audio Hardware Setup dialog. But if you want to change the Input to record from a different device Send, just click on the Track Input selector at the left of the track.

Choose a Line 6 device Record Send to record from in the Track Input Selector*

For Track Output, set this to Master track (and then we'll set the Master track output next)



*You can choose a Stereo or Mono Send as your audio track input - a Stereo input will record a stereo file into the track. A Mono input will record a mono file. The track output is always stereo.

Your input signal type and record levels are also determined by your Line 6 gear configuration - see the [Line 6 Device ASIO Inputs & Outputs](#) section at the end of this chapter for how this all works with Audition.

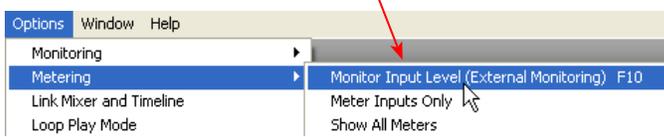
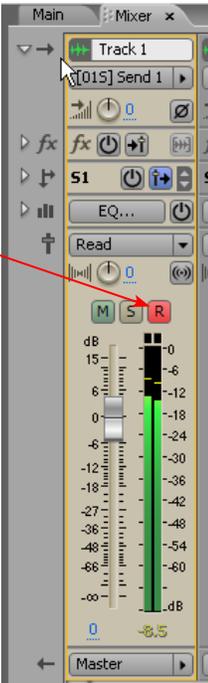
Arm Your Track and Check Your Recording Levels in Audition...

To check the recording input levels within Audition and record into a track you need to “arm” the track. You can access these Audio Track options either in the Mixer panel, or back in the Main panel.

In either the **Main** or the **Mixer** panel, press the **R** button to Arm your configured Audio Track for recording...



Go to the **Options** menu and select **Monitor Input Level** and you'll see the armed track's meters measure your incoming signal. (Or hit F10 to easily toggle this on/off)

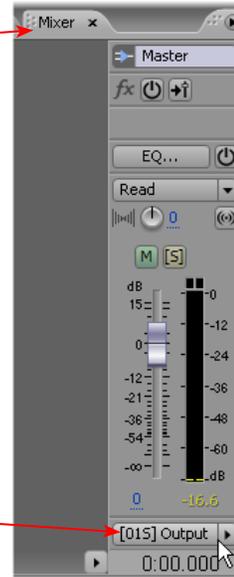



Set the Session's Master Output...

By setting the audio tracks' Output to **Master**, as shown above, this allows you to use the Master track's volume, pan, effects inserts etc. on all tracks' mixed output before it goes to your Line 6 hardware. By default, your Master track Output should already be assigned to **[01S] Output 1** (your Line 6 device's Output 1-2). But, to check this, or if you have a UX8 and want a different Master Output, you can check this setting in the Audition **Mixer** panel.



Go to the **Mixer** panel

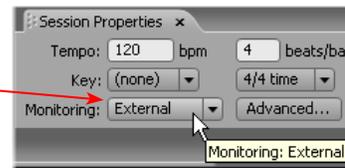


Go to the Master channel strip at the far right of the Mixer. You can see and change the **Master Output** here

Set the Input Monitoring options...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep Audition's Monitor function "off" if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities. To do this, set the Audition Session to "**External Monitoring**" so that no input signal is additionally fed through the Audition software.

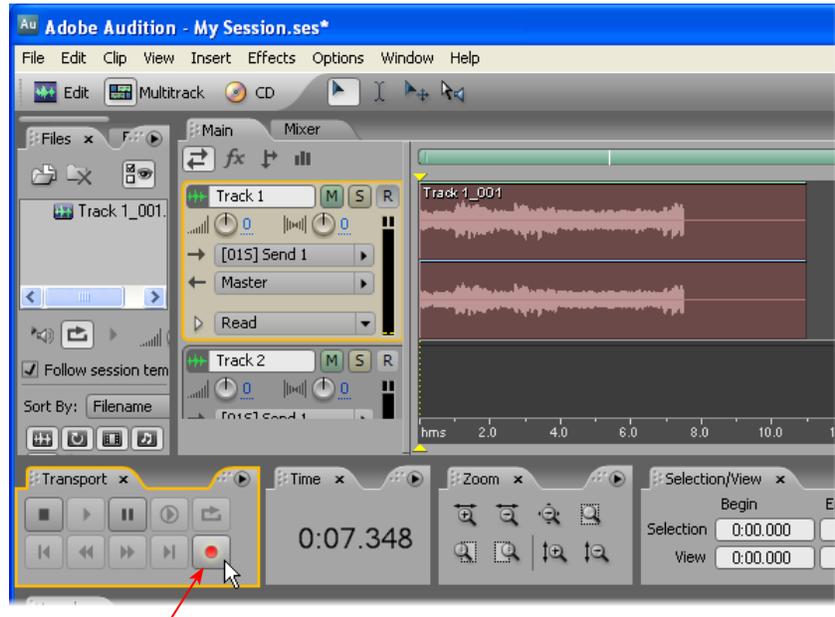
In the **Session Properties** panel, set the **Monitoring** option to **External**



If you are using POD Studio/TonePort/GuitarPort and *not* running POD Farm in Standalone operation, then you'll want to set the Audition Monitoring option to "**Audition Mix**" to hear your input signal through the Audition software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear it applied to your input signal while recording. See Audition's documentation for more about its Monitor options.



Start Recording



Once your record level is set, click on the transport **Record** button and start Recording!

Line 6 Device ASIO Inputs & Outputs Within Audition

As mentioned in the previous sections, you will see a different number of options in Audition's **Audio Hardware Setup** dialog's **Default Input** and **Default Output** menus depending on your specific Line 6 device. When using the Line 6 ASIO driver, each Send is offered both as individual mono Sends and as paired stereo Sends. To follow is a description of these ASIO Inputs and Outputs so you can decipher them within Audition!

Audition Default Input Options

POD Studio, TonePort and GuitarPort devices (except UX8): You will see the following ASIO Inputs...

- [01M] Send 1 = Line 6 device Record Send 1, mono
- [01M] Send 2 = Line 6 device Record Send 2, mono
- [01M] Send 3 = Line 6 device Record Send 3, mono
- [01M] Send 4 = Line 6 device Record Send 4, mono
- [01S] Send 1 = Line 6 device Record Send 1-2, stereo
- [01S] Send 3 = Line 6 device Record Send 3-4, stereo



UX8: You will see the following ASIO Inputs...

- [01M] Send 1 = UX8 Record Send 1, mono
- [01M] Send 2 = UX8 Record Send 2, mono
- [01M] Send 3 = UX8 Record Send 3, mono
- [01M] Send 4 = UX8 Record Send 4, mono
- [01M] Send 5 = UX8 Record Send 5, mono
- [01M] Send 6 = UX8 Record Send 6, mono
- [01M] Send 7 = UX8 Record Send 7, mono
- [01M] Send 8 = UX8 Record Send 8, mono
- [01M] PodFarm Send 9 = POD Farm Send 9, mono
- [01M] PodFarm Send 10 = POD Farm Send 10, mono
- [01M] PodFarm Send 11 = POD Farm Send 11, mono
- [01M] PodFarm Send 12 = POD Farm Send 12, mono
- [01S] Send 1 = UX8 Record Send 1-2, stereo
- [01S] Send 3 = UX8 Record Send 3-4, stereo
- [01S] Send 5 = UX8 Record Send 5-6, stereo
- [01S] Send 7 = UX8 Record Send 7-8, stereo
- [01S] PodFarm Send 9 = POD Farm Send 9-10, stereo
- [01S] PodFarm Send 1 = POD Farm Send 11-12, stereo

UX8's driver offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please see the [Windows Driver Settings](#) section of the *Audio Driver* chapter for more details

POD X3 devices: You will see the following ASIO Inputs...

- [01M] Send 1 = POD X3 Send 1, mono
- [01M] Send 2 = POD X3 Send 2, mono
- [01M] Send 3 = POD X3 Send 3, mono
- [01M] Send 4 = POD X3 Send 4, mono
- [01M] Send 5 = POD X3 Send 5, mono
- [01M] Send 6 = POD X3 Send 6, mono
- [01M] Send 7 = POD X3 Send 7, mono
- [01M] Send 8 = POD X3 Send 8, mono
- [01S] Send 1 = POD X3 Send 1-2, stereo
- [01S] Send 3 = POD X3 Send 3-4, stereo
- [01S] Send 5 = POD X3 Send 5-6, stereo
- [01S] Send 7 = POD X3 Send 7-8, stereo

POD X3 offers several onboard options in the Outputs screen for the type of signal that is fed to each Send. For more info about POD X3 Sends, please see the [Windows Driver Settings](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.

PODxt devices: You will see the following ASIO Inputs...

- [01M] Input 1 = PODxt Send 1, mono
- [01M] Input 2 = PODxt Send 2, mono
- [01S] Input 1 = PODxt Send 1-2, stereo

The Line 6 Audio-MIDI Settings dialog offers options to select what type of signal is fed to PODxt's Record Sends. For more info, please see the [Windows Driver Settings](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.



Your Line 6 gear configuration and Audition inputs

The type of signal coming into Audition, and its level, also depends on the configuration of the Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Note that here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!

Choose the type of "Source" signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models' volumes, activate the +18 boost



POD Farm Standalone Mixer - Record Send controls

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Audition Default Output Options

For Outputs things are much simpler! All Line 6 devices offer one ASIO stereo Output*, which appears as:

[01S] Output 1

This is of course sent to your Line 6 hardware's Output 1-2, and typically this is automatically selected as Audition's Default Output for both the Edit View and Multitrack View. This is all good since for most projects you'll simply want all audio being routed to the same common stereo output on your Line 6 device so that you can connect your stereo monitor speakers to the Output 1-2 jacks.

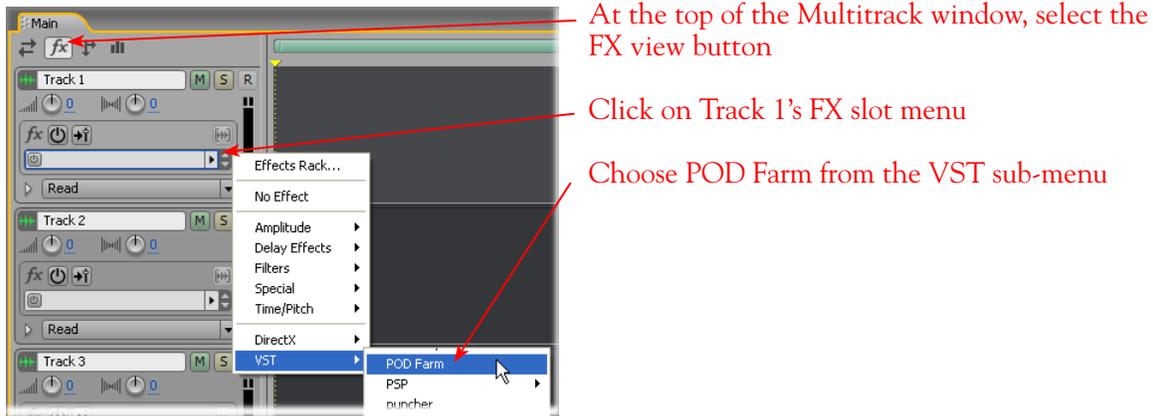
*UX8 - This fancy device offers multiple outputs. Therefore, you'll see the following options in Audition's Default Output menus:

- [01S] Output 1 = UX8 Outputs 1-2, stereo
- [01S] Output 3 = UX8 Outputs 3-4, stereo
- [01S] Output 5 = UX8 Outputs 5-6, stereo
- [01S] Output 7 = UX8 Outputs 7-8, stereo



Insert POD Farm Plug-In

If you want to insert POD Farm Plug-In on your track, simply choose it from within the audio track's FX Slot menu at the left (or, any track's FX slots are also available in Audition's Mixer panel as well).



If POD Farm Plug-In does not appear in the list of VST sub-menu, you may need to set Audition to find it. To do this go to Audition's Edit View - **Effects > Add/Remove VST Directory** dialog, click the **Add** button and browse to the directory where POD Farm VST Plug-In is installed. By default, this location is **\Program Files\Line6\POD Farm\VST**. Audition will then re-scan your computer and should find POD Farm Plug-In so that it becomes available within Audition.



POD Farm VST Plug-In path added in Audition's Add/Remove dialog

For more info, please see the [POD Farm Plug-In](#) chapter.



CAKEWALK SONAR® 8 STUDIO/PRODUCER SETUP

For this chapter, we'll show how to configure Cakewalk SONAR® 8 Producer Edition to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation. The steps are very similar for the setup of other Cakewalk SONAR Producer, Studio, Home Studio® & Guitar Tracks Pro® versions as well.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug your Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your device's Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring since you are not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track - see the next section.

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.



Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and **not** running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your Line 6 ASIO driver buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

Configure Your Windows® PC to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Windows® Control Panel and select the **Line 6 Audio-MIDI Devices** to access the Audio Driver settings.



Go to the **Driver** tab

Set the **ASIO Buffer Size** to **512** as a good starting point - or, you can try a lower value if your PC is snappy enough*

Set the **Bit Depth** to **24 bit****

* If you are to be using POD Studio/TonePort/GuitarPort to record "dry" and using your DAW software's Monitoring feature rather than running POD Farm in Standalone operation, you will likely need to set the ASIO Buffer as low as possible here to minimize latency.

**IMPORTANT! For all Cakewalk SONAR, Home Studio and Guitar Tracks applications, the highest ASIO bit depth supported by the application with Line 6 devices is 24 bit. Before launching your Cakewalk software, be sure to set the bit depth in the Line 6 Audio-MIDI Devices dialog specifically to 24 bit.

Please reference the [Windows Audio Driver](#) section of the Audio Driver Configuration chapter for details on Driver settings for your specific Line 6 hardware.

Configure SONAR to Use the Line 6 ASIO Driver

Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

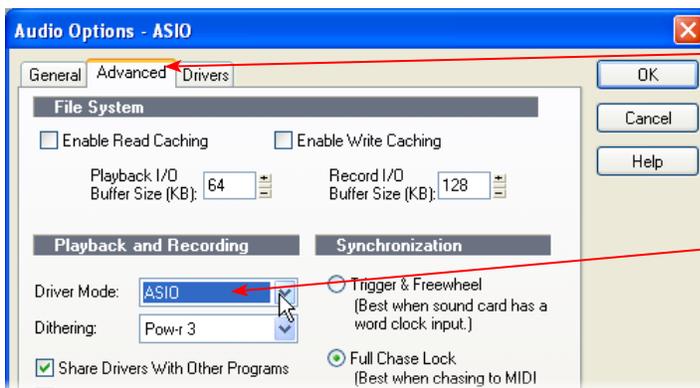


Launch the SONAR Audio settings:

Go to the SONAR Options menu and choose Audio



Go to the Advanced tab and select the ASIO driver



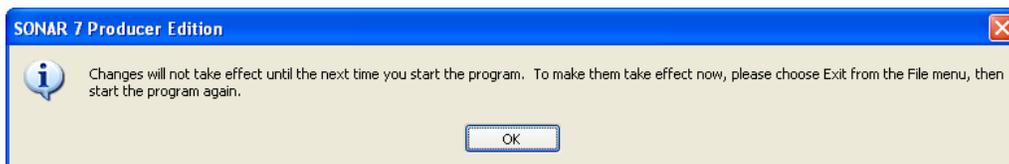
Go to the Advanced tab

Choose ASIO as the Driver Mode*

Click OK when done

*It is possible to use the WDM or MME driver modes, but using the ASIO driver type for Line 6 hardware is recommended since it offers the best performance and multiple input/output channels. For more about ASIO Buffer settings, please reference the [Windows Driver Settings Audio Driver](#) chapter.

Important: If you are switching to ASIO Driver Mode from a different Mode, you will may be prompted with the following alert to exit and restart SONAR - if prompted, you must do so before making the next settings.





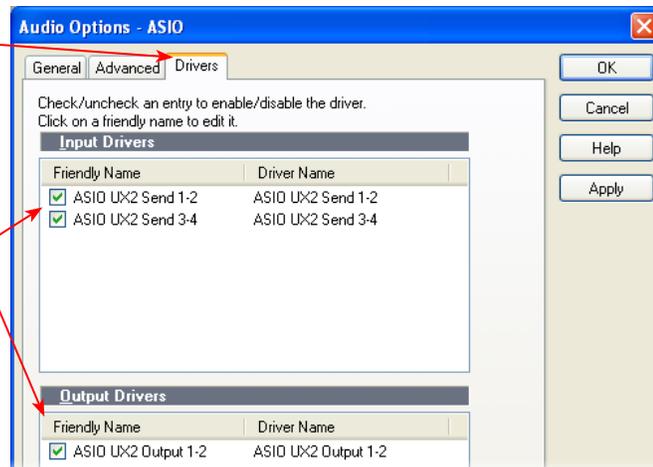
Activate Inputs & Outputs:

Once you've restarted SONAR, go to **Options > Audio** once again and go to the **Drivers** tab...

Go to the **Drivers** tab

Here you will see all ASIO Inputs and Outputs for your Line 6 hardware*

You can "activate" all the **Input Drivers** & **Output Drivers** for your Line 6 hardware that you want to be accessible for any audio tracks within a SONAR Project



Input Drivers:

Note that you'll see a different number of inputs depending on the specific Line 6 device you are using. Each Input Driver represents one stereo pair of (or two mono) audio channels, (i.e. - "ASIO UX2 Send 1-2"). You can select as many as you think you'll want to record from into SONAR audio tracks, but keep in mind that each additional activated input utilizes more CPU, so only activate the ones you need!

POD Studio/TonePort/GuitarPort devices (except UX8): You will see 2 ASIO Input Sends, as pictured above.

UX8: You'll see 6 UX8 Input Sends. UX8 offers many flexible routing options for its multiple inputs and outputs. Please see the [Windows Driver Settings](#) section of the Audio Driver chapter for info.

If you are running POD Farm in Standalone operation, POD Farm's Record Send 1-2 & 3-4 outputs will be fed into SONAR on (Mono and Stereo) Inputs 1-2 & 3-4. For UX8, its Record Sends 9-10 & 11-12 are fed into SONAR on Inputs 9-10 & 11-12, as configured in POD Farm's Mixer View.

POD X3 devices: You'll see 4 POD X3 Input Sends.

PODxt devices: You'll see 1 PODxt Input Driver.

Output Drivers:

For all Line 6 devices (except UX8), the ASIO driver offers one stereo output, therefore, you'll see one Output Send, and it will likely already be automatically selected.

UX8: You'll see 4 UX8 Output Drivers. For most SONAR projects, you likely only need to enable the Output 1-2 mono and stereo options and assign all track playback to one common (Master) output.



Additional Audio settings...

Now click on the General tab in the Audio dialog to check a few final settings.

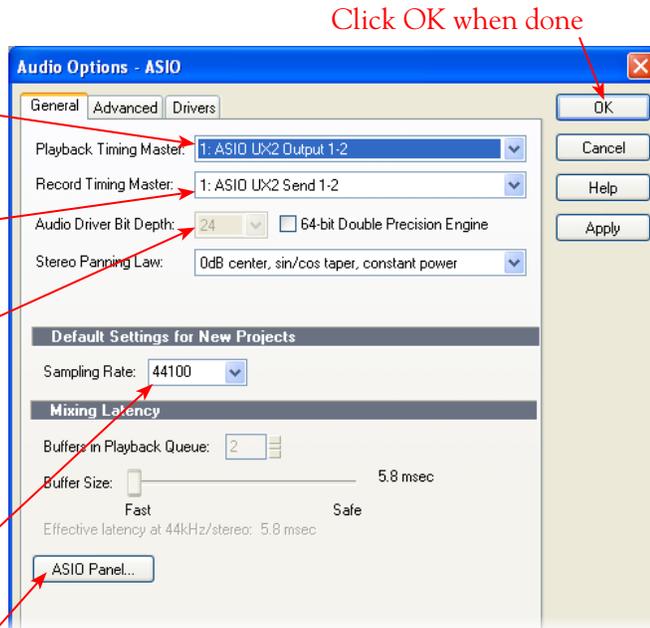
For the **Playback Timing Master**, select the primary ASIO "Output 1" of your Line 6 device

For the **Recording Timing Master**, select the primary ASIO "Send 1" of your Line 6 device

The **Audio Driver Bit Depth** likely is grayed out here. You'll want to set it to **24 bit** if it is not already. If needed, go to the **Global Options** to change this setting*

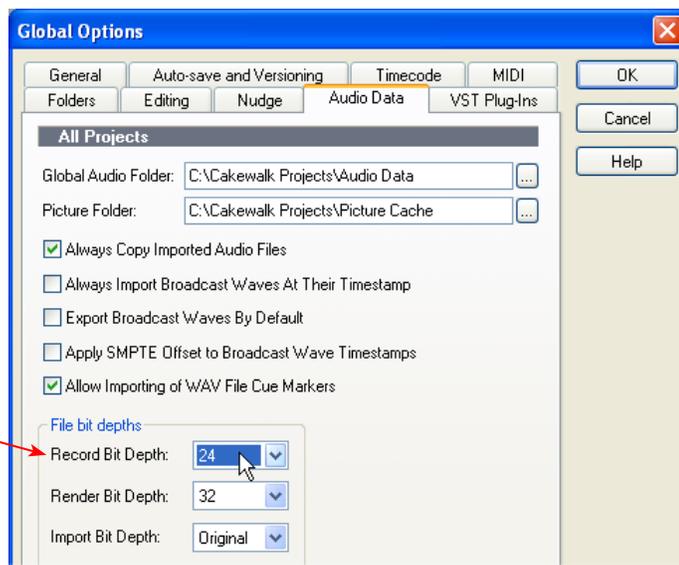
44100 is a good **Sampling Rate** to choose, or you can select 48000, 88200, or 96000 if your Project requires a higher, specific rate

The **ASIO Panel** button launches the **Line 6 Audio-MIDI Devices** dialog, where you can adjust the ASIO Buffer or Bit Depth if needed



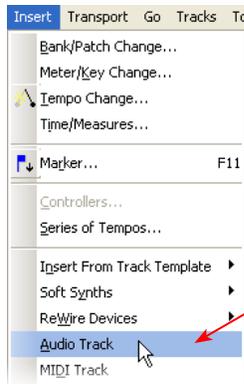
*If the **Audio Bit Depth** was not automatically set to 24 Bit in the previous step, then you can go to SONAR's **Options > Global... > Audio Data** tab and change this setting...

For the **Record Bit Depth**, select **24**. Click OK when done to exit



Configuring an Audio Track for Recording

Now that your Line 6 hardware is set up, you are ready to start working in a SONAR Project! Create a new Project File (or open an existing one) and insert a new audio track to record into...



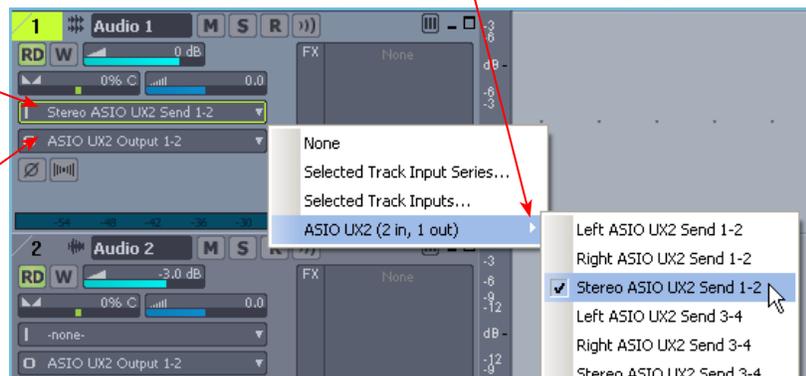
Choose **Insert Audio Track** from SONAR's **Insert** menu

Select your Audio track's Input and Output

You'll see that you have the option of choosing either a "Left" or "Right" mono, or a "Stereo" input for any Audio track's recording input*

Click on the Audio track's Input selector to choose a mono or stereo input

Set your Audio tracks' Output to your Line 6 device's stereo Output 1



*Note that the "Left" and "Right" labeled ASIO UX2 Send 1 and ASIO UX2 Send 3 options will record from either the Line 6 Device Send 1-2 or Send 3-4, respectively, where "Left" is always the odd-numbered channel and "Right" is always the even-numbered channel of the Send. These "Left" and "Right" labeled inputs will record a mono file.

The "Stereo" labeled options will record from the correspondingly numbered Line 6 hardware's Send 1-2, Send 3-4, etc., and will record a stereo file.

Set Input Monitoring Options...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep Sonar's software monitor function "off" if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities. To do this, click the **Input Echo** button in the audio track's header.



Click the audio track's **Input Echo** button to OFF to turn off software monitoring

If you are using POD Studio/TonePort/GuitarPort and *not* running POD Farm in Standalone operation, then you'll want to turn SONAR's monitoring feature "ON" for this track to hear your input signal through the SONAR software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See SONAR's documentation for more about these Input Echo options.



Click the audio track's **Input Echo** button to ON to activate software monitoring

Arm Your Track & Set Your Levels...



Click the **R** button "ON" to arm the audio track for recording

Note that you'll see the meters measure your input recording level once the track is armed

The type of signal coming into the track, and its level, depends on the configuration of Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Note that here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!



Choose the type of “Source” signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models’ volumes, activate the +18 boost



POD Farm Standalone Mixer - Record Send controls

* Note that you’ll have different options for POD Farm’s Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Start Recording!



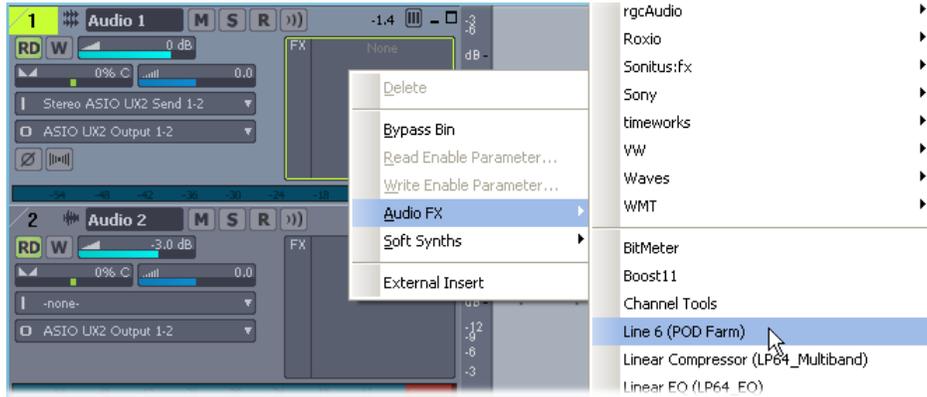
Once your record level is set, click on the transport **Record** button and start riffing!

Insert POD Farm Plug-In

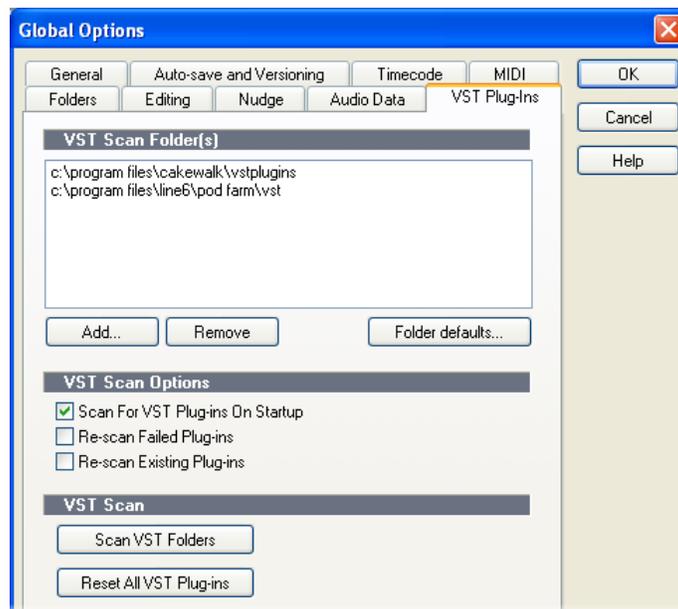
If you want to insert POD Farm Plug-In on your track, simply right click within the audio track’s FX Bin at the left (or within the track’s FX Bin in SONAR’s Mixer panel and select POD Farm Plug-In



from the Audio FX menu.



If POD Farm Plug-In does not appear in the Audio FX menu, you may need to set SONAR to find it. To do this go to SONAR's - **Options** > **Global** > **VST Plug-Ins** tab, click the **Add** button and browse to the directory where POD Farm VST Plug-In is installed. By default, this location is **\Program Files\Line6\POD Farm\VST**. Then click the Scan VST Folders and SONAR should find the POD Farm Plug-In and add it to its FX menus.



POD Farm VST Plug-In path added in Audition's Add/Remove dialog

For more info, please see the [POD Farm Plug-In](#) chapter.



DIGIDESIGN® PRO TOOLS® LE™ 7 SETUP

Digidesign® has designed Pro Tools® software so it can only be used with a Digidesign or M-Audio® audio interface; you cannot use your Line 6 hardware as the primary audio interface for a Pro Tools system. But you can still utilize the RTAS® POD Farm Plug-In in any Pro Tools setup! Additionally you can also connect the outputs of your Line 6 device to a Digidesign (or M-Audio) interface’s inputs to record your processed POD Farm or POD processed tones directly into Pro Tools. UX2, UX8, KB37, POD X3 and PODxt PRO even let you do this with a direct, digital connection.

For this document, we’ll be showing how to connect to the Digidesign® Mbox® 2 unit with Pro Tools LE™ 7.3.1, but these steps are similar for connecting to the Digi 002® or other Digidesign and M-Audio hardware as well. There are two methods described here – Recording from a Line 6 USB device’s analog outputs or digital S/PDIF outputs.

Note - If you want to record a “dry”, unprocessed input signal into Pro Tools, and use POD Farm Plug-In on the Pro Tools audio track, then you can simply plug your instrument or Mic directly into your Digidesign/M-Audio hardware and monitor your input signal through the Pro Tools software. Please read through the [Pro Tools section](#) within the POD Farm Plug-In chapter for details on this type of configuration. You will need your Line 6 hardware connected for POD Farm Plug-In to be authorized to run on the computer.

Recording from Your Line 6 Hardware’s Analog Outputs

In this setup example, we’ll show how to connect a Line 6 (POD Studio or TonePort) UX2 to a Digidesign Mbox 2 unit, and then use POD Farm in Standalone operation to dial in Tones and choose what type of signal to feed into the Pro Tools audio track (Processed or Dry). This allows us to take advantage of POD Farm’s ToneDirect Monitoring for super low latency. These steps are much the same for any Line 6 POD Studio, TonePort or GuitarPort device.

If you are using a POD X3 or PODxt device it is not necessary to connect your POD to a computer via USB for this type of analog connection. Tones can be by called up & edited, and output levels configured, completely on your POD device! (If you are to be using POD Farm Plug-In, you will need your Line 6 hardware connected to the USB port for POD Farm Plug-In to be authorized to run on the computer).

Be sure to connect the USB cable from UX2 into your computer’s USB port, and then proceed with the following steps...

Connect the Analog Outputs* from your Line 6 hardware to the Digidesign Mbox 2:

Using two ¼” to ¼” shielded TS or TRS audio cables, plug each into the **Analog Outs** of your device

Connect a USB cable to your device & computer’s USB port





*Note - If you are using a GuitarPort device, the Analog Outs are the RCA style jacks labelled “L” and “R”. If using a UX8, you should connect to the “Out 1” and “Out 2” jacks on the back.

Plug the other end of the Left audio cable into the Mbox Input 1 input, and the right audio cable into the Mbox Source 2 input.

Connect a USB cable to your Mbox 2 & computer’s USB port



From your Line 6 device’s **Right Analog Out** (or “**Out 2**”), connect to the Mbox 2 **Input 2 - Line input**

From your Line 6 device’s **Left Analog Out** (or “**Out 1**”), connect to the Mbox 2 **Input 1 - Line input**

Use the Mbox 2 **Mon Outputs** to hear playback of all Pro Tools LE audio. The Line 6 Hardware output audio will be mixed with the Pro Tools LE audio as well. Therefore, if you are using headphones, you’ll want to plug them into the Mbox 2 headphone jack to hear everything:



From the Mbox **Mon Out** jacks, connect to the Left and Right inputs for your powered speakers or monitoring system

If you want to use headphones for monitoring, plug them in to the Mbox 2 **Headphone Out**



POD Farm Standalone Operation

Launch POD Farm in Standalone operation, connect your guitar, Mic or other instrument, and then dial in the Tone you want recorded in Pro Tools. Note that since you’ll be recording the signal from the Analog Outputs of your hardware, both the Tone Pan & Volume knobs in the Signal Flow View as well as the main Output Volume knob will affect your output signal.



Use the Main Output Level and Tone 1 & 2 Pan and Volume knobs to control the output level fed into the Pro Tools hardware



Please also see the [POD Farm Standalone Operation](#) chapter for details on specific controls. It is important to note here, however, that the POD Farm Mixer View only adjusts audio fed to the Record Sends, and you are feeding your POD Farm output into Pro Tools via the Line 6 hardware's Analog Outs. Therefore, you won't be utilizing the Record Sends (nor the Mixer View) for this type of setup.

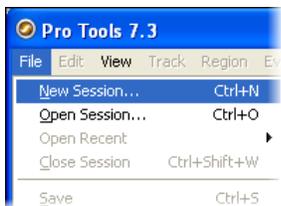
POD X3 & PODxt Devices

If you are using POD X3, you'll want to check out POD X3's Output screen options in your [POD X3 Pilot's Handbook](#) - In particular, the **Reference: Configuration & Setup** chapter covers the options for choosing your inputs (Mic, Line, Instrument, or multiple input sources) as well as things such as a Tone Blend versus Tone Pair tone setting, panning tones and effects, etc. Basically, this is the point where you'll want to have your instrument or mic plugged into POD X3 and have your Tone sounding the way you want it to be recorded from X3's 1/4 inch Analog Outputs. You'll also want to be sure the panning and levels of the tones and effects feeding to the POD X3 Left and Right analog outs are the way you want each to be recorded into your Pro Tools track(s).

If you are using PODxt, you'll want to select the Studio Direct Mode within PODxt's Output Mode screen since you'll be feeding the signal from your Analog Outputs into the Pro Tools hardware. See your [PODxt Pilot's Handbook](#) for information about these output settings.

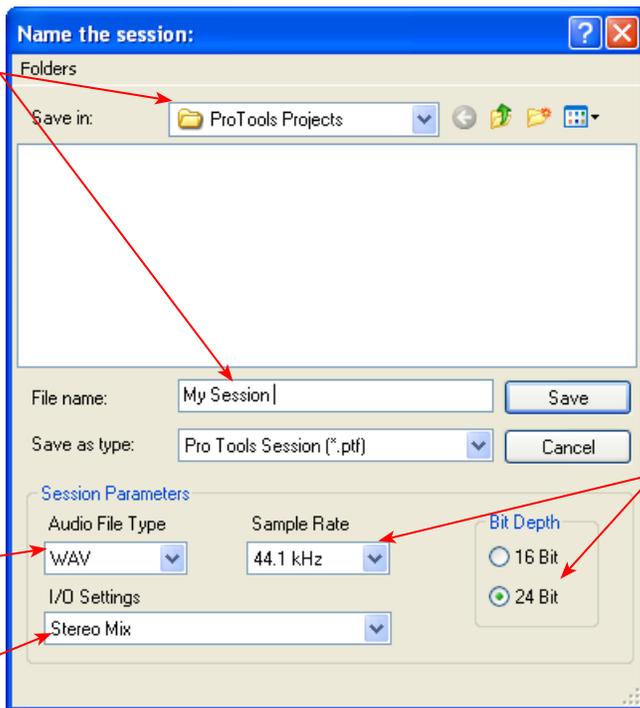
Create a New Pro Tools LE Session

Once you have your Line 6 hardware and/or POD Farm configured, then the next step is to launch Pro Tools LE and set up a Session for recording...



To start a new Session in Pro Tools LE, choose **New Session** from the **File** menu

Choose a directory where to save your new Session and type in a name for it



File Type - WAV is a good choice here for Windows

For I/O Settings, Stereo Mix is best

Choose the Sample Rate and Bit Depth, 44.1 kHz and 24 Bit are good choices unless you have specific needs for your project

Create and Configure a New Audio Track

Next create at least one new audio track in the session to record into. You can of course also create more audio tracks if you want to import existing audio files into this session...



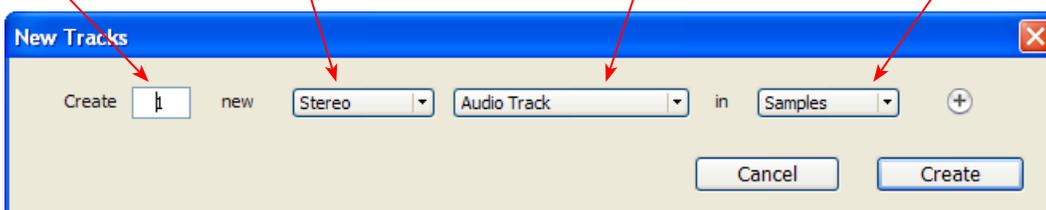
In the **Track** menu, select **New...**

Choose how many Tracks to create

Choose **Mono** or **Stereo*** for your audio track format

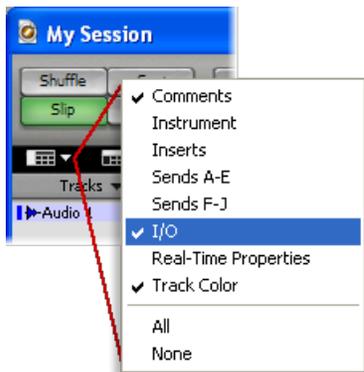
Choose **Audio Track** for the Track type

Choose **Samples**



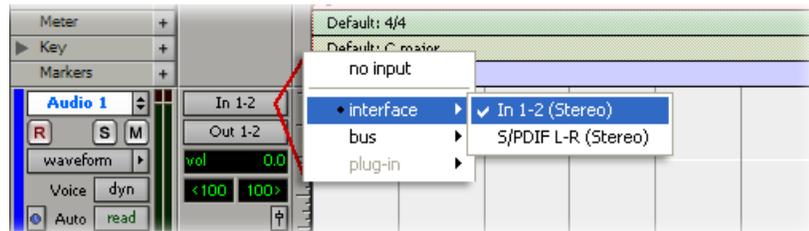
...Then click **Create**

*You'll need to decide before creating each recording track, if you want to record the output from your Line 6 hardware as Mono or Stereo. Mono, of course, only records from one of your Line 6 device's (Left or Right) output channels. You can choose which output channel once the track is created. If you have stereo effects active on your POD Farm or POD tone, then you'll probably want to choose Stereo to record both channels.



At the top left of the Edit Window, click the View selector and enable the I/O View

On the new audio track, click on the Input Selector and choose the Mbox Interface input source. Since we created a Stereo track here, we'll select the In 1-2 (Stereo) to record from the Mbox Mic/Line (analog) inputs



Or... If you created a mono audio track, you'll have the option for the track input to choose either In 1 (Mono) to capture the LEFT signal, or In 2 (Mono) to capture the RIGHT signal:



Click the **R** button to arm the audio track for recording

The track meters will now measure the Line 6 Device's signal level



Click the **M** button to mute the track while recording*

*Muting the track during recording disables the Pro Tools LE software monitoring feature, which allows your Line 6 hardware analog signal to be monitored with the lowest latency possible. Adjust the Mbox MIX knob to balance the Pro Tools session audio playback with the input audio (see your Mbox documentation for details). Once you are done recording, un-mute the track so you can hear playback.

Note to Digi 002 users... When using the Digi 002 hardware with Pro Tools LE, an additional Low Latency Monitoring option is available within Pro Tools LE Operations menu. You can alternatively keep your track un-muted and activate this option to hear your input monitoring signal when recording (see your Digi 002/Pro Tools LE documentation for more on this feature).

Set your Recording Levels - As shown above, once your audio track is armed, you can use the track's meters to gauge your recording levels. Note that the levels coming into the track are affected by your POD Farm Standalone software Tone and Main volume knobs or POD Tone Output levels. Also, the main Output or Master Volume knob on your Line 6 hardware unit affects the signal level going out the Analog Outs, and thus the input level into Pro Tools. Finally, the Mbox unit includes level knobs for Inputs 1 & 2 to adjust the incoming signal level. The best practice is to set all of these controls to roughly half way to start, and then adjust each of them slightly to achieve the optimum level. You want to avoid setting any one control very high or very low to avoid excess noise or degrading the signal quality.

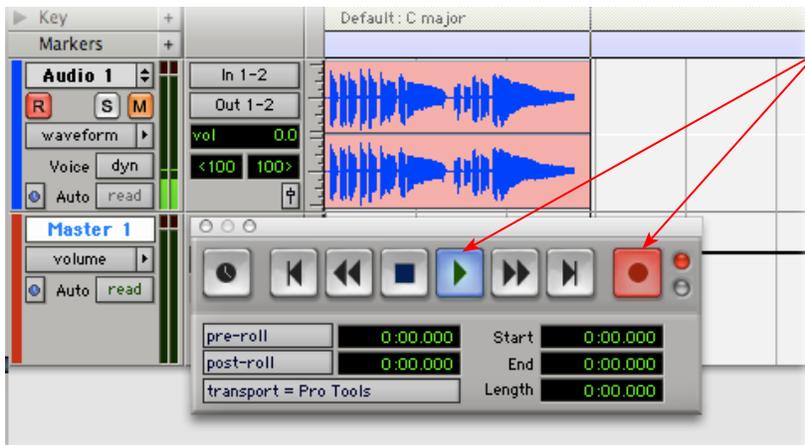
Be sure the input switches are set so that the green **Mic** light is illuminated for both Inputs 1 & 2 (since we're plugging into these Mic/Line inputs)



Keep both the **Mono** and **48V** (phantom power) switches off

Use the **Input 1 & 2** knobs to adjust the recording levels

Start Recording...



Click the transport **Record** button to place Pro Tools LE into record mode, then press the **Play** button to start recording!

Recording from Your Line 6 Hardware's S/PDIF Outputs

POD Studio/TonePort UX2, UX8, POD X3 and PODxt Live units all include S/PDIF outputs, therefore you can optionally connect these outputs to your Digidesign hardware to record digitally into Pro Tools or Pro Tools LE! In this setup example, we'll show how to connect a Line 6 UX2 to a Digidesign Mbox 2 unit, and we'll call out where different steps might be necessary for the other Line 6 devices.

For more information regarding using your Line 6 device's S/PDIF connections, please also see the section [S/PDIF Digital Output from Line 6 Hardware to an External Device](#) in the *Audio Driver* chapter. The *Pilot's Handbook* that came with your Line 6 device includes more useful information as well.

Connect Your Hardware...



Using a 75-Ohm, coaxial S/PDIF cable, plug one end into the **S/PDIF Digital Out** of your Line 6 device



Plug the other end of the S/PDIF cable into the Mbox **S/PDIF In**

If you want to use headphones for monitoring, plug them in to the Mbox 2 **Headphone Out**



From the Mbox **Mon Out** jacks, connect to the Left and Right inputs for your powered speakers or monitoring system

You will still use the Mbox Mon Out jacks (or Headphone Output) to hear playback of all Pro Tools LE audio. The Line 6 Hardware audio will be mixed with the Pro Tools LE audio if you use the Pro Tools software monitoring function. See the later section regarding monitoring for more on this.

UX2, UX8 & KB37 Configuration

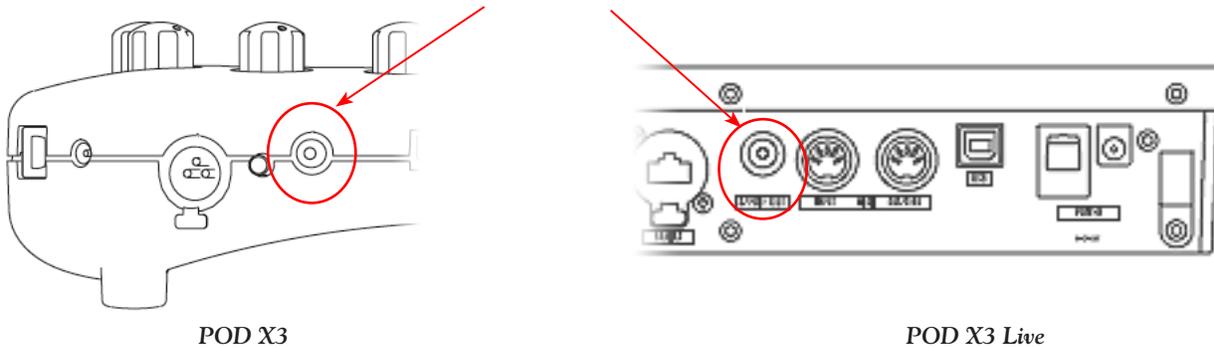
When connecting two hardware devices digitally, it is necessary that both units are set to operate at the same sample rate. For POD Studio and TonePort devices, this is configured in the **Line 6 Audio-MIDI Settings** dialog. Note that you will need to have your Line 6 device connected to your computer's USB port, **but you must not have the POD Farm Standalone application running** - this is necessary to change sample rate settings. To get to this dialog, go to the Windows Control Panel and launch the **Line 6 Audio-MIDI Devices**. In the dialog, go to the **Driver** tab:

The screenshot shows the 'Line 6 Audio-MIDI Devices' window. At the top left, there is a 'Line 6 Audio-MIDI Devices' icon with a red arrow pointing to the 'Line 6 Device:' dropdown menu, which is set to 'Line 6 UX2'. Below this, there are two main sections: 'Driver' and 'Inputs & Recording'. The 'Driver' section is active and contains 'Driver Format' and 'ASIO Settings' sub-sections. In 'Driver Format', 'Default Sample Rate' is set to '44100 Hz', 'Default Bit Depth' is set to '24 bit', and the 'Lock Format' checkbox is checked. In 'ASIO Settings', 'Default Buffer Size' is '512' and 'Default Bit Depth' is '24 bit'. At the bottom, there is a 'ToneDirect Monitoring' section with a 'Buffer Size' slider set to 'Medium'. Red annotations on the left side of the window provide instructions: 'Choose your connected Line 6 Device...' points to the dropdown; 'Then set the preferred sample rate for the Format. Mbox 2 supports 44100 or 48000 Hz - we'll use 44100 Hz for this example' points to the 'Default Sample Rate' dropdown; 'Choose 24 bit' points to the 'Default Bit Depth' dropdown; 'Check the box so that the settings are locked' points to the 'Lock Format' checkbox; and 'Click OK when done' points to the 'OK' button at the bottom right.



POD X3 S/PDIF Configuration

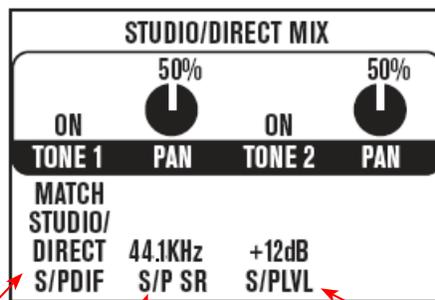
Connect the **S/PDIF Out** on the rear panel of your POD X3 device to the **S/PDIF Input** on the Mbox



POD X3

POD X3 Live

The S/PDIF Out sends out 24-bit digital versions of the Left & Right Outputs. Press the **OUTPUTS** button to access additional S/PDIF options:



For **S/PDIF**, you likely want the **MATCH STUDIO/DIRECT** option*

For the **S/P SR** options, set the sample rate to the same as your Pro Tools Session (**44.1 kHz** is a good option)

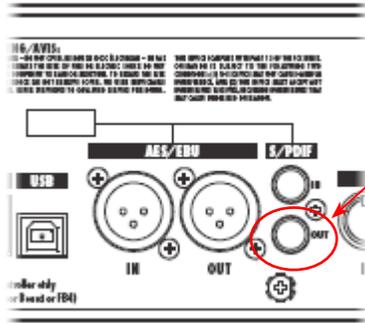
Use the **S/PLVL** if you need to slightly raise or lower the outgoing S/PDIF signal level for optimum recording levels

*This S/PDIF setting defines what type of audio is sent out the S/PDIF Out. These options are:

- **Match Studio/Direct** – S/PDIF outputs the Tone and Pan settings as shown.
- **Studio/Direct Tone 1** – S/PDIF outputs Tone 1 only, panned center.
- **Studio/Direct Tone 2** – S/PDIF outputs Tone 2 only, panned center.
- **Dry Inputs** – S/PDIF Left outputs the unprocessed input(s) to Tone 1, and S/PDIF right outputs the unprocessed input(s) to Tone 2.



PODxt Pro - Digital Output Configuration



Connect the **S/PDIF Out** on the rear panel of your device to the **S/PDIF Input** on the Mbox

Press the **Tune/System** button and turn the **Select** knob clockwise until the display reads, **What are you connecting to?**

Set the **DEST** option to **STUDIO DIRECT**



Set the **DIGOUT** option to **SPDIF**

Press the **I/O & Dig Select** button once to access the **Digital Out** page:



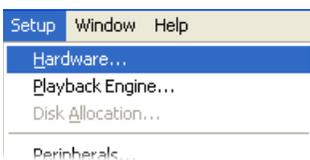
For the **FORMAT** options, set the sample rate to the same as your Pro Tools Session (**44.1 kHz** is a good option) and **24 BIT**

Set the **MODE** to **NORMAL** for your fully processed tone to be sent out the S/PDIF connection (or to **DRYGTR** for an unprocessed signal)

Use the **GAIN** if you need to slightly raise or lower the S/PDIF signal level for optimum recording levels

Configure Mbox 2/Pro Tools LE for Digital Recording

Now, launch the Pro Tools LE application and set it up to receive the S/PDIF Digital Input as follows:



From the Pro Tools LE **Setup** menu, select **Hardware...**



Choose **S/PDIF** as the **Clock Source** so that the Mbox 2 follows the digital clock of your Line 6 hardware

The **Sample Rate** option here is determined by the Session setting (next step)
Click **OK** when done



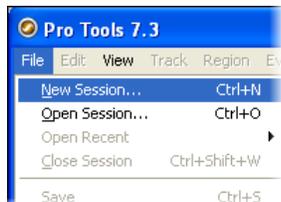
You will now see the **S/PDIF** light solidly illuminated on the front of the Mbox 2, indicating it is in S/PDIF digital input mode



Note that when receiving S/PDIF input, the Input 1 & 2 level knobs on the front of the Mbox 2 do not adjust the digital signal level. To adjust the recording level, use the POD Farm software's Tone volume and output level controls, or your PODxt or POD X3 S/PDIF Gain controls.

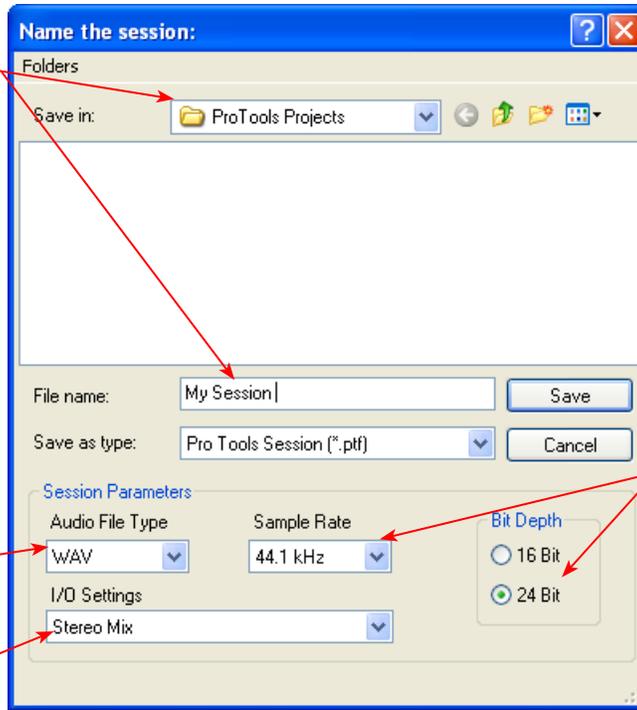
Creating a New Pro Tools LE Session

Once you have your Line 6 hardware and POD Farm launched in Standalone operation configured (if using POD Studio/TonePort hardware), then the next step is to launch Pro Tools LE and set up a Session for recording...



To start a new Session in Pro Tools LE, choose **New Session** from the **File** menu

Choose a directory where to save your new Session and type in a name for it



File Type - WAV is a good choice here for Windows

For I/O Settings, Stereo Mix is best

Choose the Sample Rate* and Bit Depth 44.1 kHz and 24 Bit are good choices unless you have specific needs for your project

*Note: If you prefer to use the 48 kHz Sample Rate, then you can choose these here in the Pro Tools dialog, but you will need to also go back to the Mac Audio-MIDI Setup dialog (or to your POD X3 or PODxt S/PDIF settings) and set the sample rate value for your Line 6 hardware to match. Matching sample rates are required on both hardware units with a digital connection.

Create and Configure a New Audio Track

Next you'll need to create at least one new audio track in the session to record into. You can, of course, also create more audio tracks if you want to import existing audio files into this session...



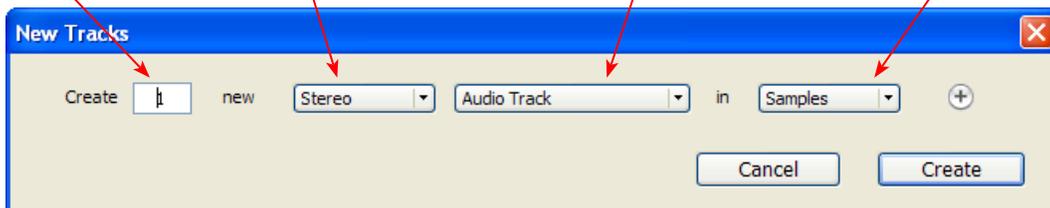
In the Track menu, select New...

Choose how many Tracks to create

Choose Mono or Stereo* for your audio track format

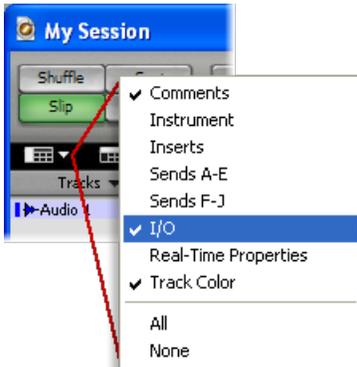
Choose Audio Track for the Track type

Choose Samples



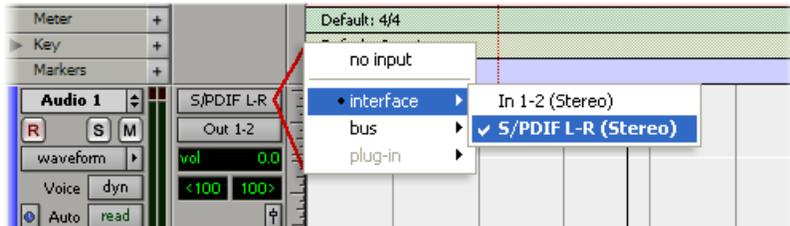
...Then click Create

*You'll need to decide before creating your recording track here if you want to record the output from your Line 6 hardware as Mono or Stereo. Mono, of course only records one of your Line 6 device's (Left or Right) output channels, and you'll choose which output channel once the track is created. If you have stereo effects active on your POD Farm or POD tone, then you'll probably want to choose Stereo.

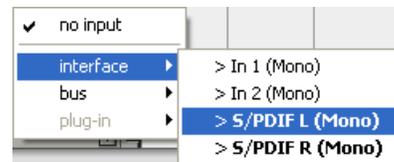


At the top left of the Edit Window, click the View selector and enable the I/O View

On the new audio track, click on the **Input Selector** and choose the Mbox **Interface** input source. Since we created a Stereo track here, we'll select the **S/PDIF In L-R (Stereo)**



Or... if you create a mono audio track, you'll have the option for the track input to choose either **S/PDIF L (Mono)** to capture the LEFT signal, or **S/PDIF R (Mono)** to capture the RIGHT signal



Click the **R** button for to Arm the track for recording

Once armed, the track's meters will measure the Line 6 device's S/PDIF signal level



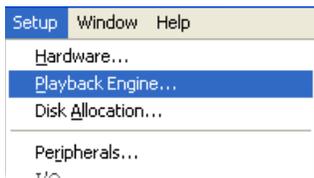
Keep the track's Mute button set to un-muted to monitor your Line 6 device's incoming signal*

*When receiving a S/PDIF input, the Mbox 2 will only allow the signal to be monitored through the Pro Tools LE software. With the audio track armed and not muted, the track's volume control will adjust the input signal coming from your Line 6 hardware, allowing you to balance your listening levels independently of your recording level. The Pro Tools LE software monitoring is also subject to latency, which is affected by your Pro Tools LE Hardware Buffer settings (see your Mbox documentation for more information regarding latency and monitoring).



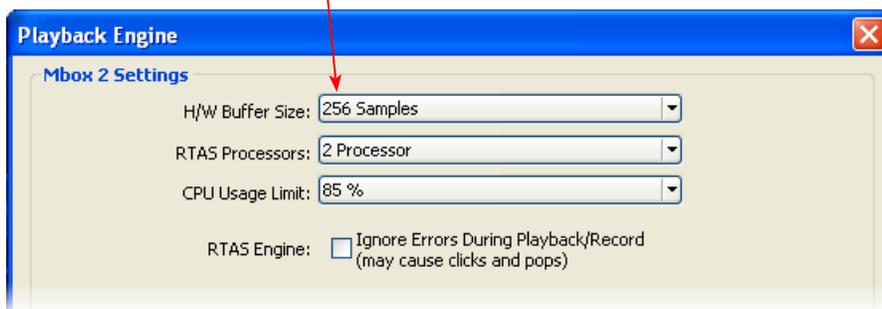
Note to Digi 002 users... When using the Digi 002 hardware with Pro Tools LE, an additional Low Latency Monitoring option is available in the Pro Tools LE Operations menu. It is best to activate this option to hear your input monitoring signal with the lowest latency when recording (see your Digi 002/Pro Tools LE documentation for more about this feature).

Adjusting the Pro Tools LE Hardware Buffers



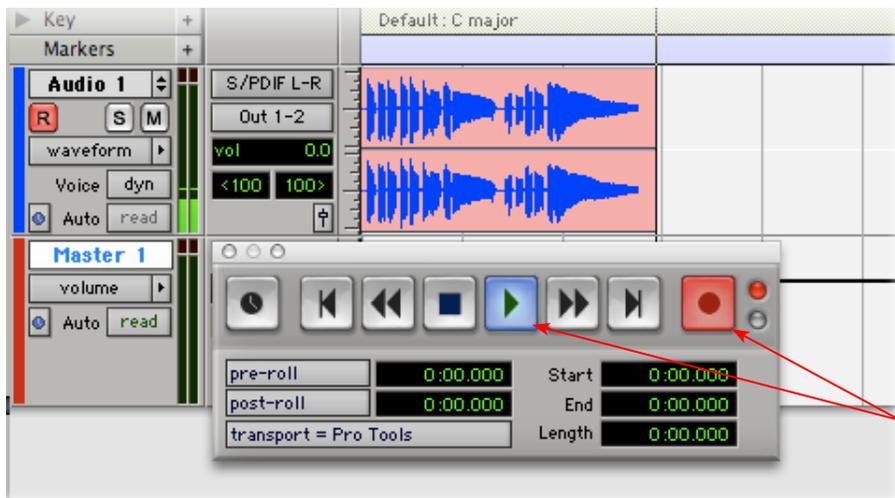
Go to the Pro Tools LE **Setup** menu and choose **Playback Engine...**

The lower the **H/W Buffer Size** value that is selected, the lower the latency. However, lower values can also result in less stability for session playback and recording. **256 Samples** is a good starting value to try.



TIP: Alternative Mbox monitoring option... If monitoring your Line 6 hardware recording signal through the Pro Tools LE software results in excessive latency, you can alternatively connect your device's Analog Outs to an external Mixing Console and manually mix the device signal with the output of your Mbox. This allows you to hear the Line 6 device signal with no added latency from Pro Tools LE. In this configuration, you should Mute your Pro Tools LE track while recording to silence its software monitoring signal.

Start Recording...



Click the transport **Record** button to place Pro Tools LE into record mode, then press the **Play** button to start recording!



Using the RTAS POD Farm Plug-In in Digidesign Pro Tools LE 7

POD Farm Plug-In supports the Digidesign Real Time Audio Suite (RTAS) Plug-In format for Pro Tools and Pro Tools LE software. Once you have POD Farm Plug-In Add-On activated for your Line 6 hardware, you are ready to jump right into a whole new level of POD Farm possibilities right within your Pro Tools session! To follow, we've provided an overview for how to insert, configure and automate parameters using POD Farm Plug-In in Pro Tools LE 7.4. There are, of course, some differences for using RTAS Plug-Ins on different Pro Tools software versions, so you should also consult your Digidesign documentation for more details.

Inserting the Plug-In

The most common way to apply an RTAS effect Plug-In within Pro Tools LE is to add it as an “insert” on the audio track. You can access the insert slots either directly on an audio track’s channel strip in the **Mix** window, or at the left of the track in the **Edit** window (you may need to enable the “insert” module to be visible from the Track View Menu).

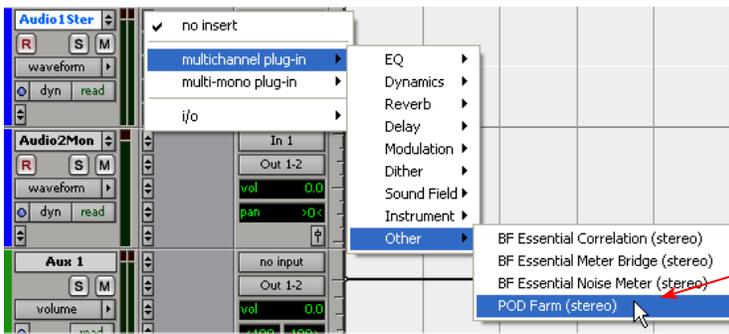


Mix window Insert slot

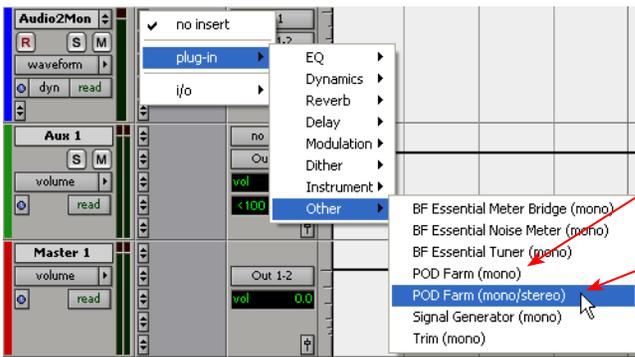


Edit window Insert slot

When you click on a track’s **Insert Selector**, you’ll find POD Farm Plug-In selectable within the **Other** sub-menu. Note that the Plug-In options will be different if your track is a stereo or mono track...



On a stereo track, you’ll have the option for the **POD Farm (stereo) Plug-In**



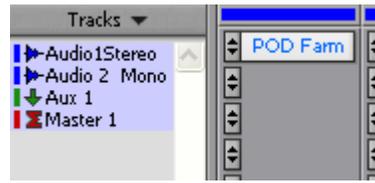
On a mono track, you’ll have two options:

If your track’s output is set to a mono Interface or Bus, then it is best to choose **POD Farm (mono)** to retain a mono channel signal.

If your track’s output is set to a stereo Interface or Bus, then it is best to choose **POD Farm (mono/stereo)** to feed to the stereo output.



You'll then see POD Farm Plug-In loaded in the Insert slot within both the **Mix** & **Edit** windows...

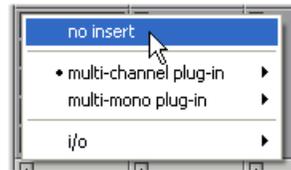


Mix window



Edit window

To remove POD Farm Plug-In, simply click on the Insert Selector where the Plug-In is loaded and choose **No Insert** from the menu.



TIP: You might want to **SAVE** your Tone settings within POD Farm Plug-In as a Tone Preset before you remove it so you can recall the same settings easily any time you load the Plug-In again!

You can load as many instances of POD Farm Plug-In as you like in your session. Note that the number of Plug-In instances you insert in your session, and the number of models that are active within POD Farm's Tone paths, will determine how much of your computer's resources are utilized (RTAS Plug-Ins are powered by your computer's CPU). Remember, you are not limited to just using the Plug-In for guitar. Try using some of the Amps, Preamps or individual Effects models on any instrument or vocal track - there are no rules here! When you save your Pro Tools session, the loaded POD Farm Plug-In instances, as well as all Plug-In settings, are all saved as part of the session.

Configuring POD Farm Plug-In

Once loaded as an Insert, the POD Farm Plug-In Graphical User Interface (GUI) is automatically launched. Here you can choose from any of your saved POD Farm Tone presets, or tweak the individual Amp, Cab, Mic and Effects settings as desired - please see the Plug-In chapter in the [POD Farm User Guide](#) for details on all the POD Farm GUI controls.

You'll see that the Plug-In dialog is contained within an RTAS Plug-In window, and at the top are some Pro Tools LE specific controls. These are the same controls for all RTAS Plug-Ins and allow you to switch to other tracks, save session-related presets, and more. Please check your Pro Tools LE documentation for more on these controls.



Input Knob & Meter - Set the Plug-In Input level here

Use the **Bypass** button to bypass the entire POD Farm Plug-In

Output Knob & Meter - Set the Plug-In Output level here



Source Select - Choose to process both Stereo track audio channels or only the Left or Right*

Tone Pan & Level controls - Pan the processed Tone and set its output level

* When using POD Farm Plug-In on a Mono track there is no option here since the input is, of course, always a single audio channel.

It is important to watch your levels in and out of the Plug-In. If the audio recorded in the audio track is already rather high, then adding some POD Farm Amp and Effects models (especially distortion and compressor effects) can raise the gain further, resulting in clipping. Use the Amp & Effects' volume and gain controls moderately, and then use the Input and Output knobs called out above in POD Farm Plug-In to keep the levels consistent.

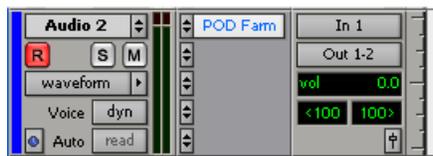
Monitoring with POD Farm Plug-In

As described in the preceding Pro Tools LE recording setup sections, there are some specifics to configuring your audio track and Mbox 2 (or other Digidesign hardware) to monitor your input signal while recording. Here are a few options for monitoring when using POD Farm Plug-In.

Pro Tools LE Software Monitoring

One practice is to plug your instrument or mic directly into your Mbox 2 and record its unprocessed signal into the audio track so that you can use a Plug-In on the track to then non-destructively add amp, cab and effects to it. For this setup you'll need to load POD Farm Plug-In on the audio track

Insert, then arm the track and keep it un-muted so that you can adjust the Mbox 2 Mix knob to hear your input signal running through the audio track.



Pro Tools LE audio track - armed, with POD Farm Plug-In loaded as an Insert

Use any POD Farm Plug-In settings you like since the Plug-In is “non-destructively” effecting only the track’s monitoring and playback. This allows you to hear your input signal with POD Farm applied, while the raw, unprocessed input signal gets recorded.

The drawback with this setup is that it takes a fraction of a second for the input signal to pass through the Pro Tools software, through any insert Plug-Ins and then back out your speakers or headphones. This amount of delay is referred to as “latency” and what you hear all the computer recording geeks rant about on all the computer audio forums. You can minimize the latency by lowering your Pro Tools audio engine buffer size, but note that the lower the buffer setting the more CPU demands are placed on your computer.

Using Line 6 Hardware for Monitoring Externally

Another option is to use an external hardware mixing console, as follows, to allow you to split the input of your instrument or Mic into two signals. Then plug one of these inputs into your Line 6 device, and the other input into your Digidesign interface:

- Plug your Instrument or Mic into a channel on your mixing console.
- From this mixer channel, route the signal out one of the mixer’s Sends so that you can then plug one into the Mic/Instrument input of your Line 6 hardware, and the other into the Mic/Line In of your Mbox or other Digidesign hardware.
- Connect the Analog Outs from your Line 6 hardware back into another channel of the mixing console and route the channel to your monitor system. This channel will monitor only the output of your Line 6 device.
- Connect the Mon Outs from your Mbox into its own stereo channel on the mixing console and route the channel to your monitor system. This channel will monitor the playback of your Pro Tools session.
- Launch the POD Farm stand alone application and dial in whatever tone you want for your monitoring signal, which you’ll be able to hear with nearly zero latency. (Or, if you are using a PODxt or POD X3, dial up your preferred Tone on it).
- Configure your audio track in Pro Tools to record from the Digidesign hardware’s Mic/Line Input you are connected to and Arm the track for recording. You should keep the track **Muted** while recording since you do not want to hear the unprocessed signal coming into the track.
- Once you are done recording, you can then un-mute the Pro Tools track and load POD Farm Plug-In as an insert on the track. It is now up to you to either call up the same settings you used in the POD Farm Standalone application (or PODxt/POD X3) to monitor with, or tweak the Plug-In to achieve any tone you want for the track.



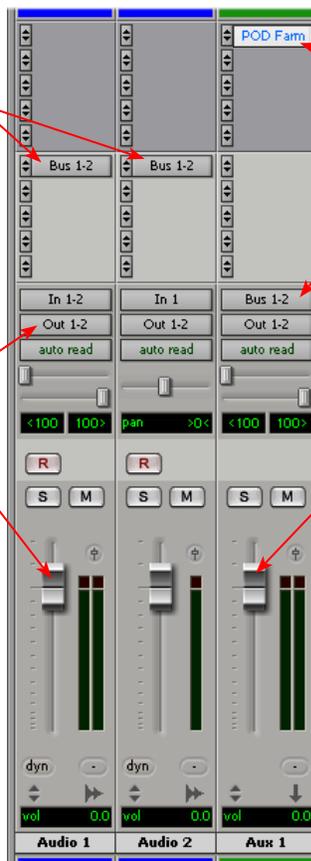
Using POD Farm Plug-In with Aux Sends

Another method to using Plug-Ins in Pro Tools LE is to add one instance of a Plug-In as an Insert on an **Aux** track, and then route a **Send** from multiple audio tracks to the feed into the Aux track so that all the tracks can be processed with the same, single Plug-In. This can be very useful if you want to do something like use the same Analog Delay effect on several different tracks - it is a very inefficient use of CPU power to load several separate instances of POD Farm Plug-In as inserts on multiple audio tracks. The better practice is to load one POD Farm Plug-In instance on an Aux track, and then route a Send - this can all be done in the Pro tools LE Mix window as shown here...

In this example, both Audio Track 1 and 2 each have a **Send** established, with the output set to **Bus 1-2**. This allows the playback signal of the tracks to be "tapped" and routed to a common destination track.

Note that the **Track Output** is still set to the Mbox 2 Interface **Out 1-2**.

The track slider still controls the playback level of the (non-effected) Audio track that is routed to the main output.

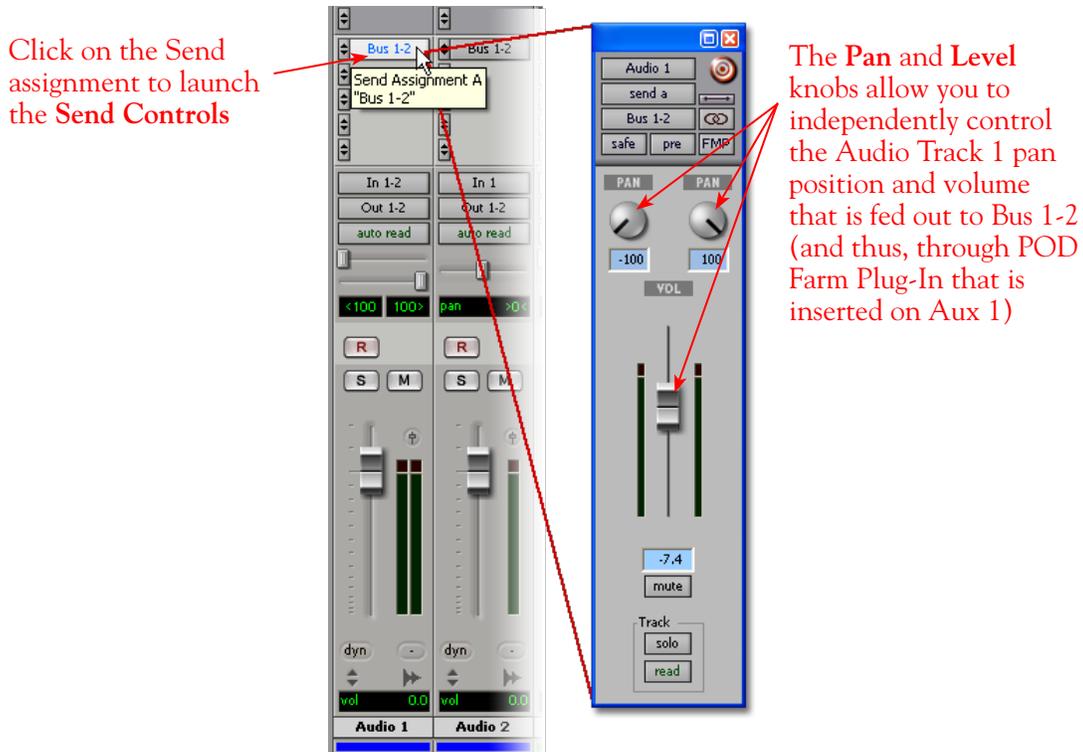


POD Farm Plug-In is added as an **Insert** only on this stereo **Aux 1** track.

The Input for this **Aux 1** track is set to **Bus 1-2**, therefore, the Send signals coming from Audio Tracks 1 and 2 are fed into this Aux 1 track, and both effected by POD Farm Plug-In.

Use the **Aux 1** track's volume slider to blend the POD Farm-effected signal with the (non-effected) Audio Track 1 and 2 signals at the main Mbox **Out 1-2**.

The Pro Tools LE 7 Mix window - Two Audio Tracks routed to a Send, returning into Aux 1



The Send Controls for Send A routed from Audio Track 1

It is also possible to add POD Farm Plug-In as an Insert effect on a Master track in your session, which can then effect *all* the audio tracks in the session! Pro Tools LE offers quite a few more signal routing options that allow you to get very creative with the mix of your session - please check your Digidesign documentation for details.

Automating POD Farm Plug-In Parameters

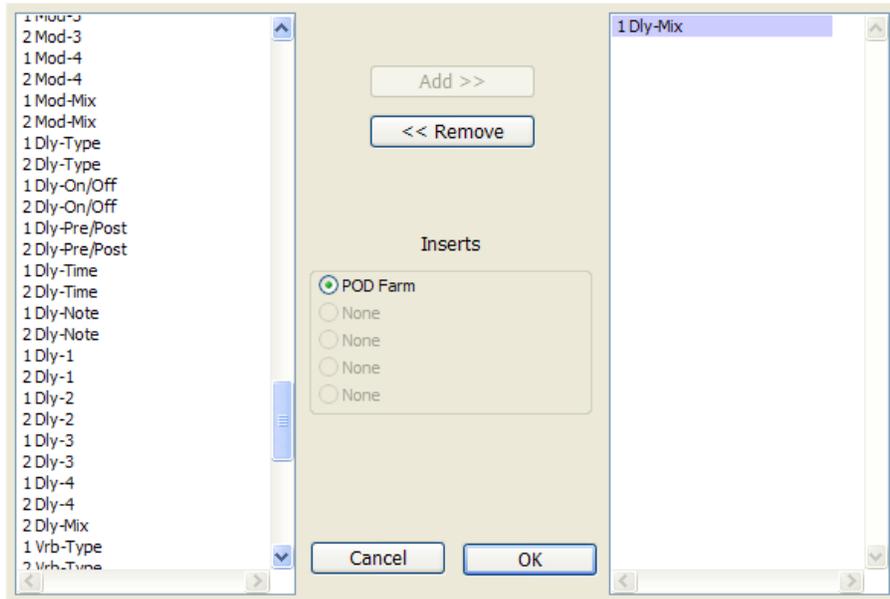
Once POD Farm Plug-In is loaded on any type of track as an Insert, you can further configure the track to automate many of the POD Farm parameters. Parameter automation can be done by manually shaping an envelope across the track, or in real-time by recording parameter moves! Here is an example on how to configure a Pro Tools LE track to automate the POD Farm Analog Delay's Mix parameter so that the amount of delay effect changes over time on the track...

With POD Farm Plug-In loaded as an Insert on the Audio 1 track, launch the Plug-In dialog and click on the **auto** button to launch the **Plug-In Automation** dialog.





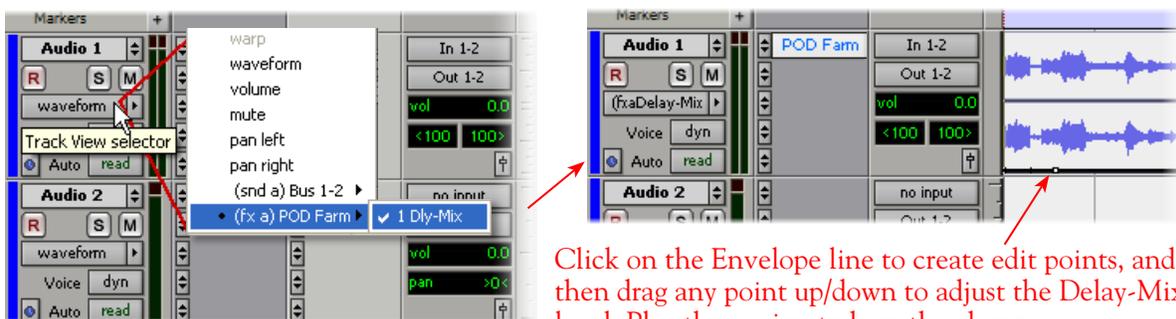
You'll see all the automatable POD Farm parameters listed in the left column of the dialog. Select the **Tone 1 Delay - Mix** parameter* in the left column and click the **Add >>** button to enable it. In the screenshot below, the POD Farm "1 Dly-Mix" parameter has been "added" as an automatable parameter for the Audio 1 track. You can add as many parameters as you like for the track and automate any of them, but for this example we'll keep it simple.



The Plug-In Automation dialog, showing all the available POD Farm parameters

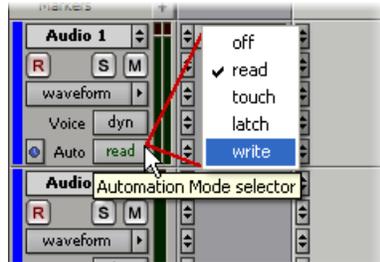
* Note that each parameter name is preceded with a "1" or "2" to indicate whether it controls the parameter for Tone 1 or Tone 2. For a complete list of parameters names and their descriptions, please see the [POD Farm Automation Parameter Table](#).

Once the **Delay-Mix** parameter is added, click on the **Track View Selector** button for Audio Track 1 and select it. This will display an editable envelope line across the audio track.

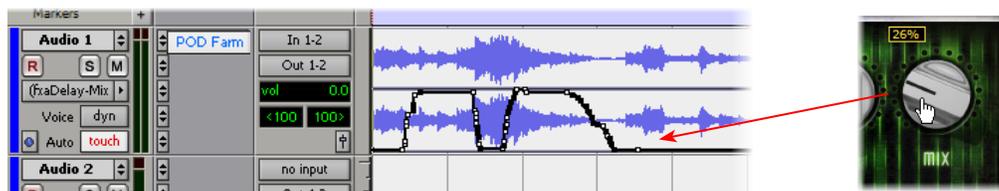


Click on the Envelope line to create edit points, and then drag any point up/down to adjust the Delay-Mix level. Play the session to hear the changes

Or, you can set the track to "write" automation in real time. Click on the **Automation Mode Selector** for the Audio 1 track and choose one of the **write** modes (**touch**, **latch** or **write** - please see your Pro Tools LE documentation about the differences for these modes).



Launch the POD Farm Plug-In GUI and select the Panel View so that you can access the Delay's Mix knob. Now when you hit Play in your Pro Tools session, adjust POD Farm Plug-In Delay's Mix knob in real-time while listening to the session. The moves you make will be "written" to the envelope line in the track. Note that whenever you have your Pro Tools track in the **touch, latch** or **write** automation modes, **any** POD Farm Plug-In parameter you adjust for this track will be written as well. Stop playback to stop writing automation.



Set the Automation Mode to **read** if you are done writing automation on the track. Now when you rewind and play the track back, you'll see the Delay mix knob move automatically in response to the automation, and you'll hear the Delay effect Mix swell just as you intended! You can manually click and drag the individual envelope edit points to further fine-tune things if you like.



IMAGE LINE SOFTWARE FL STUDIO® 8 SETUP

For this chapter, we'll show how to configure Image Line Software FL Studio® version 8 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as optionally using POD Farm Plug-In and/or POD Farm in Standalone operation. The steps are very similar for the setup of other FL Studio versions as well.

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! You should decide if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- **Using POD Farm in Standalone operation** - Plug your Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your device's Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - Feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - Feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - Feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- **Without using POD Farm in Standalone operation** - Plug a Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring since you are not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track - see the next section.

POD X3 devices - Plug a Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt devices - Plug a Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.



Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and **not** running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your Line 6 ASIO driver buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through your DAW software and out your speakers). We'll cover all these steps here...

Configure Your Windows® PC to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Windows **Control Panel** and select the **Line 6 Audio-MIDI Devices** to access the Audio Driver settings.



Go to the **Driver** tab

Set the **ASIO Buffer Size** to **512** as a good starting point - or, you can try a lower value if your PC is snappy enough*

Set the **Bit Depth** to **24 bit**

* If you are to be using POD Studio/TonePort/GuitarPort to record "dry" and using your DAW software's Monitoring feature rather than running POD Farm in Standalone operation, you will likely need to set the ASIO Buffer as low as possible here to minimize latency.

Please reference the [Windows Audio Driver](#) section of the Audio Driver Configuration chapter for details on Driver settings for your specific Line 6 hardware.

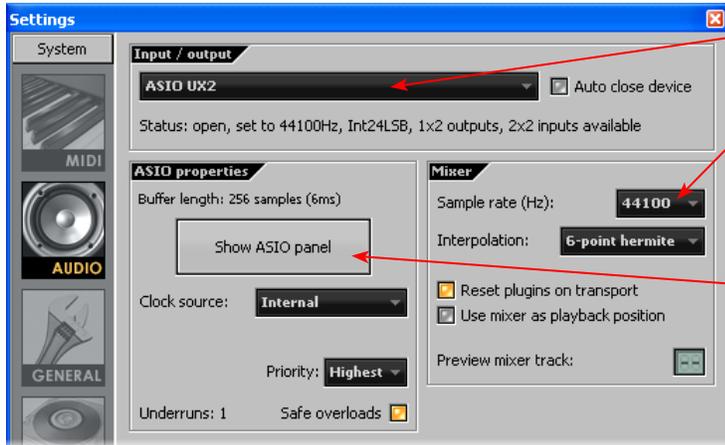
Configure FL Studio 7 to Use the Line 6 ASIO Driver

Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch the FL Studio Audio Settings dialog:



Go to the **Options** menu and choose **Audio settings**



Choose **ASIO** driver that includes the name of your specific Line 6 device (e.g. - "ASIO UX2")

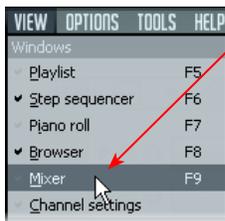
Set a **Sample Rate** – **44,100** is a good choice here, or you can use 48,000, 88,200 or 96,000 Hz if your Project requires a higher sample rate

Since we're using the ASIO driver, any Buffer Size adjustment is made in the **Line 6 Audio-MIDI Devices** dialog - click the **Hardware Setup** button to launch it*

Close the dialog when done

FL Studio Mixer Options...

Most settings for recording are made in the Mixer.



Select the **Mixer** from the **View** menu

In the **Mixer** panel, click the **Options** button and make sure the **Disc Recording > 32Bit float recording** is enabled



Open or start a new FL Studio Project

Open an existing project file, or go to File > New in FL Studio to start a new Project.



In FL Studio, you can record audio into any “Insert”, and you can choose your Input independently for each Insert...

First, select an **Insert** to record into, we'll use **Insert 1**



Choose the input for the selected **Insert** here. You'll see all available **Sends** from your Line 6 device. You can choose to record from a **Stereo** or **Mono Send***

Set the **Out** for your selected Insert here. You likely want this Insert (as well as the **Master** channel and all other Inserts you use for this project) set to **Output 1 - Output 2**

Audio Inputs

Note that you'll see a different number of inputs listed in the Mixer's **IN** menu depending on the specific Line 6 device you are using. Typically, these inputs are fed by your Line 6 hardware's Record Sends of the same number (e.g. - FL Studio's Input 1/2 is fed by UX2's Record Send 1-2).

POD Studio, TonePort & GuitarPort devices: You will see 2 Stereo and 4 Mono inputs, as pictured above.

TonePort UX8: You'll see 6 Stereo and 12 Mono inputs.

If you are running POD Farm in Standalone operation, POD Farm's Record Send 1-2 & 3-4 outputs will be fed into FL Studio on (Mono and Stereo) Inputs 1-2 & 3-4. For UX8, its Record Sends 9-10 & 11-12 are fed into FL Studio on Inputs 9-10 & 11-12, as configured in POD Farm's Mixer View.

POD X3 devices: You'll see 8 Mono inputs and 4 Stereo inputs.

PODxt devices: You'll see 2 Mono inputs and 1 Stereo input.

Audio Outputs

For all Line 6 devices (except TonePort UX8), the ASIO driver offers only Output 1/2, therefore the dialog will show this as **Output 1 - Output 2**.



TonePort UX8: You'll see 4 stereo outputs. For most FL Studio projects, you likely only need to use the **Output 1 - Output 2** for Inserts and all other modules' outputs so that all playback gets routed to one common destination. UX8 offers some very flexible monitoring and signal routing options using its additional outputs - please see the [Windows Driver Settings](#) section, as well as your [TonePort UX8 Pilot's Handbook](#) for more information.

Set Your Monitoring Options...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep FL Studio's software Monitor function "off" if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities.

While Insert 1 is selected, click on this button on the Master strip to disable the **Send from Insert 1** control (so that the knob gets hidden, as shown here).

This turns FL Studio's software monitoring feature OFF, so that the Insert 1 input signal is not routed through the software*



If you are using POD Studio/TonePort/GuitarPort and *not* running POD Farm in Standalone operation, then you'll want to turn FL Studio's Monitor feature "on" to hear your input signal through the FL Studio software. To do this, just click on the button shown above to "Enable send from Insert 1 to Master", You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See FL Studio's documentation for more about its Monitor options.



Set your Recording Levels



With **Insert 1** still selected, now you can start strumming your instrument to check your recording level - you'll see the input level measured on the Insert meters

Click to turn off the little light here to **Mute** the Insert during recording. Toggle it back on for playback

Note that the Insert **Volume slider** and **Pan knob** actually affect the recorded signal. Best to keep the Volume close to 100% and then use your POD Farm/POD level controls to adjust your record level (see next step)

The signal coming into the track, as well as its level, depends on the configuration of Line 6 gear you've selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you'll need to use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you've selected for the audio track's inputs.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Note that here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!

Choose the type of "Source" signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models' volumes, activate the +18 boost



POD Farm Standalone Mixer - Record Send controls

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Get Armed & Ready...

Click the little **Disk button** at the bottom of Insert 1 to “**Arm**” it for recording. This will launch a dialog where you must name and Save a WAV file to record into

Click **Save** when done and you should now see the Disk button lit, indicating it is Armed.

Note you do not want any other Inserts Armed, or they will be recorded into as well!

Start Recording!

Use the **Tempo** button to edit the project's tempo if needed. Then press the transport **Recording Mode** button to “ON”



Now press the **Play** button and start riffing!



Use POD Farm Plug-In in FL Studio

Since FL Studio supports VST effects, you can, of course, utilize POD Farm VST Plug-In on any of your “Insert” tracks to add whatever POD Farm effects you desire! In the above example, we recorded audio into “Insert 1”, so let's add POD Farm Plug-In to this Insert track.



In the FL Studio Mixer, select the Insert 1 strip once again. Now, on the right side of the Mixer, you'll see effects slots 1 through 8 where you can load up to 8 Plug-Ins for each Insert track...

Click on the down arrow at the left of the #1 effect slot

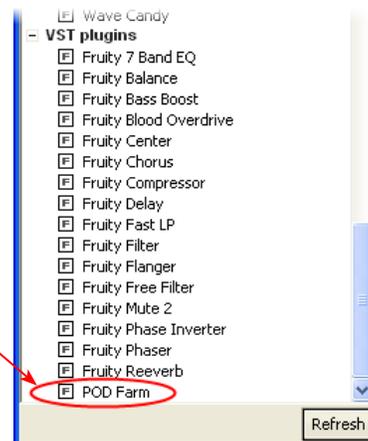
In the menu, click on **Select** and then **More...**



This will display a long list of effects, including FL Studio, DirectX and VST types

Within the list of effects, scroll down to the **VST Plugins** section and you should find **POD Farm Plug-In** there. Double-click on **POD Farm** to load it.

(If **POD Farm VST** is not in the list - skip ahead and we'll show you how to have FL Studio locate it)



Once **POD Farm Plug-In** is loaded, it appears in the Mixer effects slot as shown here. Play your FL Studio Project and you should hear **POD Farm Plug-In** effecting your recording in insert 1! Note the little "FX" button lights up at the bottom of the Insert 1 strip - you can click this button to bypass all the effects slots. Please see the FL Studio 8 documentation for more about working with effects Plug-Ins. Also, see the [POD Farm Plug-In](#) chapter for more about the **POD Farm Plug-In**.



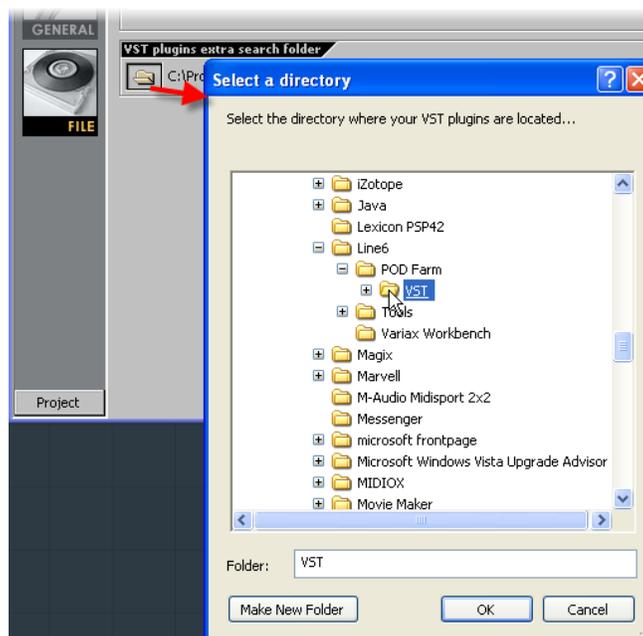
POD Farm VST Plug-In is loaded on the effects slot 1 for Insert 1



The FX button can be clicked to bypass all effects slots 1-8

If POD Farm VST Plug-In is not found within FL Studio's effects list...

Then you may need to manually point FL Studio to the POD Farm VST Plug-In install location. In FL Studio, go to Options > File Settings, and click on the little folder button for **VST Plugins extra search folder**. This launches the **Select a directory** dialog where you can browse to the POD Farm VST directory. Unless you specified a custom VST directory during your POD Farm software installation, you can find POD Farm VST Plug-In in **\Program Files\Line6\POD Farm\VST**. Once you specify the directory, click OK and POD Farm should be added to the FL Studio effects list.





PROPELLERHEAD REASON® 4 SETUP

Propellerhead Software's Reason® is an amazing virtual studio filled with synthesizers, drums and effects, all combined with a MIDI sequencer for easy pattern-based music creation. Reason does not offer a feature for recording audio; therefore, POD Farm and Line 6 USB audio devices cannot be used for input directly into Reason. However, you do, of course, need a sound card device for playback, and your POD Studio, TonePort, GuitarPort, POD X3 or PODxt is the perfect high quality audio interface for this task!

When using your Line 6 device, you can also simultaneously plug in your instruments and jam along with the playback of your Reason project. Or, utilize Reason's ReWire® technology to combine a Reason project with that of another ReWire-capable audio software host, and use your Line 6 device and POD Farm Plug-In in this setup with the host software! For this document, we'll be showing how to set up a Line 6 USB audio device with Propellerhead Reason ver. 4.0 - setup is similar with other Reason versions.

Configure Your Windows® PC to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Windows **Control Panel** and select the **Line 6 Audio-MIDI Devices** to access the Audio Driver settings. Please reference the [Windows Driver Settings](#) section of the *Audio Driver* chapter for details on Driver settings for your specific Line 6 hardware.

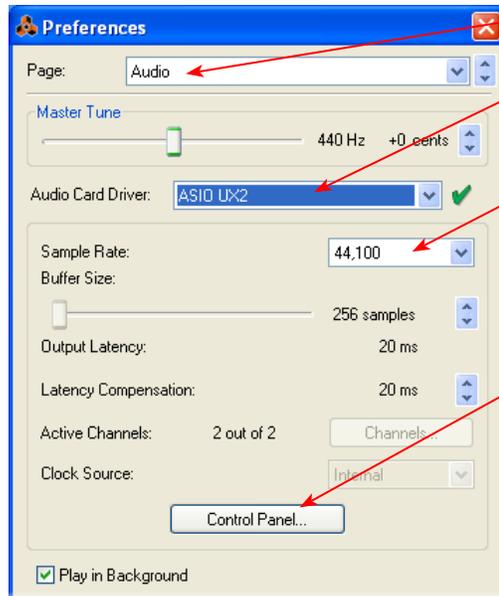
Configuring Reason to Use the Line 6 ASIO Driver

Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch the Reason's Preferences dialog:



Select **Preferences** from the Reason menu



Select the **Audio** page

For **Audio Output**, choose the “**ASIO**” driver for your Line 6 device

Choose a **Sample Rate** – **44100** is a good choice for most projects, or you can choose 4800, 88200, or 96000 if your project requires one of these specific sample rates

Since we’re using the ASIO driver, the **Buffer Size** is adjusted in the **Line 6 Audio-MIDI Devices** dialog - click the **Control Panel** button to launch it*

Close the Preferences dialog when done

Now just hit the **Play** button in Reason’s transport and to hear the Reason playback through your Line 6 hardware!



*For more about ASIO Buffer settings, please reference the [Windows Driver Settings](#) section of the *Audio Driver* chapter.

To Jam Along with Reason...

You can also still use POD Farm in Standalone operation, or configure your POD X3/PODxt for your Mic and Instrument tones to sing or jam along while Reason is playing. Just plug in your Mic or Instrument and use POD Farm in Standalone operation or your POD just as you normally do. Note that you can adjust the level of your Mic or Instrument independently of the level of the Reason playback.

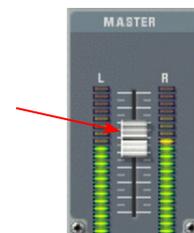
If you are using POD Farm, you can adjust the **Monitor Volume** and **Tone Volume** controls within POD Farm to balance out your Mic/Instrument volume versus the Reason playback:



Use the **Monitor Volume** and **Tone 1 & 2 Volume** knobs control the level of your Mic or Instrument with the POD Farm Tones applied



Use the **Master** slider in the **Reason Mixer** to control Reason's playback volume



If you are using **POD X3**, use the **Tone Volume** and **Master Volume** to balance out your Mic/ Instrument volume versus the Reason playback:



The **Tone Volume** knob affects only your Mic/ Instrument Tone level

The **Master Volume** knob controls the combined Mic/ Instrument + Reason output sent to your speakers or headphones

If you are using **PODxt**, use the **Channel Volume** knob to balance out your Instrument volume versus the Reason playback:



The Channel Volume knob affects only your Instrument Tone level

With this configuration, both the Reason project playback and your Mic/Instrument tones are heard through your speakers, and sent to your device's outputs. This also allows you to connect the Line 6 hardware's outputs to an external device, such as a tape recorder, mixer, P.A. system, etc., to record or amplify this stereo output signal!

Using your Line 6 Hardware with Reason 3 in a ReWire Setup

The Propellerhead **ReWire**[®] technology allows the Reason modules' outputs to be directly routed into any ReWire "Host" application. Using ReWire, the Host application can send MIDI track output to Reason's synth modules, and Reason then feeds audio playback directly into the ReWire Host, which is mixed with the audio of the Host application. When Reason is configured as a ReWire "Slave" in this manner, it is controlled by the Host application and does not utilize an audio driver connection itself. Therefore, if you want to use your Line 6 hardware as your sound card device in a ReWire setup like this, it is necessary for you to choose your device as the assigned audio device within the ReWire Host application. To read more about the ReWire technology and the latest about ReWire Host support, please visit the [Propellerheads](http://Propellerheads.com) web site.

Using Reason with Ableton Live as a ReWire Host

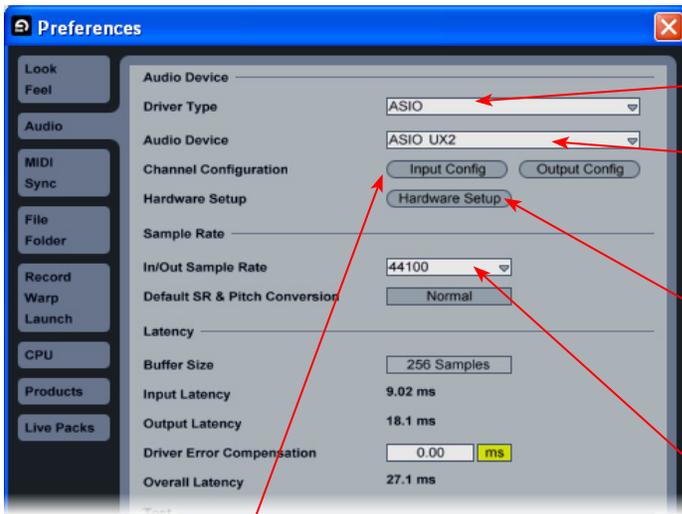
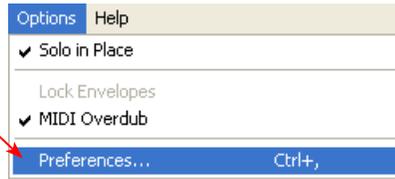
The Ableton Live audio software is capable of functioning as a ReWire Host application. The following steps show you how to set POD Studio as the audio device for the Ableton Live 7 software, and then configure Live to connect with Reason 4 as a ReWire Slave device. This enables you to do audio recording and playback with Ableton Live, allowing Reason's output(s) to be automatically played in sync and channeled through Live's audio tracks via ReWire. The setup process is similar in other ReWire Host applications as well (Steinberg Cubase[®], Cakewalk SONAR[®], etc.) and you can certainly use your Line 6 hardware with these other ReWire Host applications with Reason as well!

Some Line 6 POD Studio and TonePort packages come with a special Ableton Live Lite, Line 6 version software included. This Live version also supports Propellerheads ReWire technology! Configuring the Live Lite Line 6 version is much the same as the following steps for the Ableton Live 7 version.

You first want to be sure to exit Reason if it is currently running. The ReWire Host application must always be launched first. Launch Ableton Live and make the following settings to set your Line 6 hardware as the Live audio device...

Launch the Ableton Live Preferences dialog:

Go to the Live **Options** menu and choose **Preferences**



Go to the **Audio** tab

Choose **ASIO** as the driver type...

Then choose your Line 6 device for the **Audio Device**. In this example, we'll choose our connected **UX2**

Since we're using the ASIO driver, the **Buffer Size** is actually adjusted in the **Line 6 Audio-MIDI Settings** dialog - click the **Hardware Setup** button to launch it*

Set a **Sample Rate** - **44,100** is a good choice here, or you can use 48,000, 88,200 or 96,000 Hz if your Project requires a higher sample rate

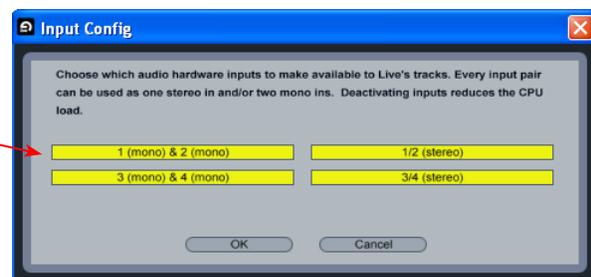
Just as with most Multitrack recording software, in Live you also need to configure the individual inputs and outputs once a Multi-in/out device is selected. Click on the **Input Config** button to access the Inputs.

*For more about ASIO Buffer settings, please reference the [Windows Driver Settings](#) section of the *Audio Driver* chapter.

Activate Inputs:

Here you can "activate" all the inputs from your Line 6 hardware that you want to be accessible for any audio track as a track input for recording

Click **OK** when done



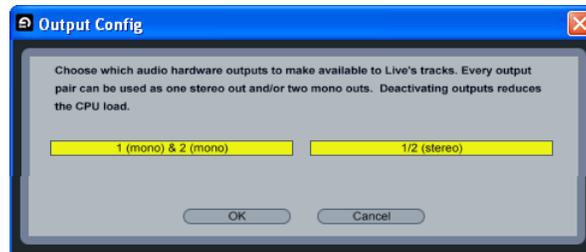
You'll want at least the **1 (mono) & 2 (mono)** and the **1/2 (stereo)** inputs activated. Each additional activated input utilizes more CPU, so only activate the ones you need!

Note that you'll see a different number of inputs listed in the **Input Config** dialog depending on the specific Line 6 device you are using. Typically these enumerated inputs correspond to the Line 6 device's Sends of the same number (i.e. - Live's input "**1/2 (stereo)**" is the UX2 Record Send 1-2).



Activate Outputs:

To access the outputs, click the Output Config button back in the Live Preferences > Audio tab. This will show you all outputs available for your selected Line 6 Output Device.

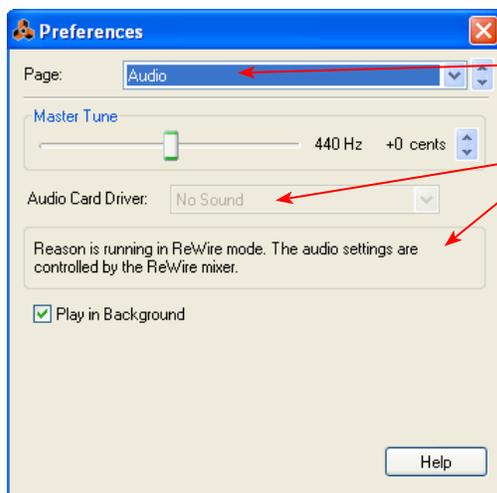


For all Line 6 devices (except UX8*), the ASIO driver offers Output 1/2, therefore the dialog will show its two mono and 1 stereo output options, and they will automatically be selected.

*UX8: You'll see 8 mono and 4 stereo outputs. For most Live projects, you likely only need to enable the Output 1/2 mono and stereo options and assign all track playback to one common output. UX8 does offer some very flexible monitoring and signal routing options using its additional outputs - please see the [Windows Driver Settings](#) section, as well as your [UX8 Pilot's Handbook](#) for more information.

Note - The Ableton Live Lite, Line 6 version has a restriction that allows only one stereo output to be used at a time. To be able to choose two or more different output devices in a Live Set, you must switch into Demo mode, or upgrade to a full version of Ableton Live

Now that Ableton Live is configured to use your Line 6 device, launch Reason. Reason will automatically set itself to ReWire Slave Mode. You can check this mode in the Reason **Preferences**:



Select the Audio settings

When Reason is in ReWire mode, the Audio Output will be non-selectable and this message appears

Now in Ableton Live, you can simply access the **Output** menu of any MIDI track to route its MIDI to any of the Reason synth modules.

In any of Live's MIDI tracks, choose Reason as the MIDI To output...

Then click on the Output Channel selector to choose any Reason module

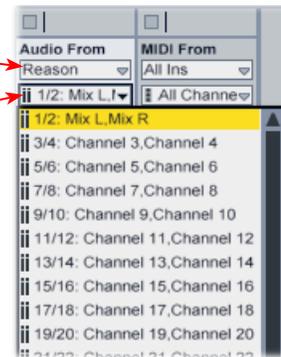


To receive the audio output from Reason, set the **Input** of any of Live's audio tracks to receive the audio from any of Reason's outputs.

In one of Live's Audio tracks, choose Reason as the Audio From input...

Then click on the Input Channel selector to choose any Reason output

(Note that the 1/2 Mix L, Mix R channel receives the full Reason project audio mix)



Now just hit the **Play** button in either Live or Reason, and both projects will play in sync, with all the audio being routed into Ableton Live and played through your Line 6 hardware!



You can utilize your Line 6 device and POD Farm in Standalone operation (or your POD X3/PODxt) to also plug in a Mic or Instrument, dial in your tone, and record audio tracks right into the Ableton Live Set. This ReWire configuration is especially slick since the "ReWired" Reason audio can be treated as part of your Live Set - you can mix, add effects plug-ins (such as POD Farm Plug-In) on the incoming Reason ReWire audio track, and all will be incorporated into your audio mix-down when you do an Export from Live! It is important to note, however, that running all these programs at one time can require some hefty usage of your computers processor, RAM and disk access, especially as you add more tracks, Reason modules and real-time effects. Your actual performance will depend on the specifications of your computer. Also see the [POD Farm Plug-In](#) chapter for more about using POD Farm Plug-In in an audio host software such as Ableton Live.



SONOMA WIREWORKS RIFFWORKS® T4 SETUP

For this chapter, we'll show how to configure **Sonoma Wire Works, RiffWorks® T4** to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device, as well as with POD Farm Plug-In. RiffWorks T4 is a fun, easy-to-use recording software designed for guitar players... And best of all, RiffWorks T4 is free! Check out the [Sonoma WireWorks](#) site for downloads and info on additional software options.

Your Line 6 Gear Configuration

The easiest way to use RiffWorks T4 is to use it with POD Farm Plug-In. For this setup, you insert POD Farm Plug-In directly within the RiffWorks software's Monitoring Effects channel to hear your POD Farm Tones while recording, and your recorded Riffs then also have your POD Farm Tone applied. We'll cover primarily this type of setup for this tutorial. If you do not own POD Farm Plug-In, then it is also possible to run POD Farm in Standalone operation (or POD X3/PODxt) and process the guitar signal that is fed to your Line 6 device's Record Sends. Follow these configuration steps for your specific Line 6 hardware...

POD Studio, TonePort, GuitarPort

Plug your guitar directly into your device and configure the **Line 6 Audio-MIDI Settings** dialog to feed your "dry" Instrument Input source to your device's Record Sends for RiffWorks. See the [Audio Driver chapter](#) for more about this.

Line 6 Audio-MIDI Devices

Line 6 Device: Line 6 UX2 Driver Version: ESN:

Driver Inputs & Recording MIDI

Driver Format

Driver operating at: (inactive)

Default Sample Rate: 44100 Hz

Default Bit Depth: 24 bit

Lock Format

ASIO Settings

ASIO Client: (none)

Default Buffer Size: 256

Default Bit Depth: 24 bit

Sample Rate Converter

ToneDirect Monitoring

Extra Small Medium Extra Large

Buffer Size: [Slider]

Smaller buffers provide lower latency, but increased CPU usage

OK Cancel Apply

Go to the Driver tab

For the ASIO Buffer size, select 256. If you encounter audio dropouts in RiffWorks, come back here and raise this buffer size slightly

For the Bit Depth, select 24 bit

Then go to the Inputs & Recording tab and select Instrument as your Source to feed your "unprocessed" guitar input to the device's Record Sends

Line 6 Device: Line 6 UX2

Driver Inputs & Recording MIDI

Input Select: Instrument

Record Sends:

1-2	Instrument unprocessed
3-4*	Instrument unprocessed

If you are not to be using POD Farm Plug-In within RiffWorks, you can alternatively launch POD Farm in Standalone operation. Use the **Mixer View - Record Send Source** options to choose the type of signal fed to your Record Sends. See the [POD Farm Standalone chapter](#) for more about the Mixer View.



POD X3

Plug your guitar into your POD X3 and configure the options within X3's onboard **Outputs - Studio/Direct Mix** settings screen to choose a "dry", unprocessed option to feed to POD X3's Record Sends for RiffWorks.

If you are not going to be using POD Farm Plug-In within RiffWorks, you'll want to set X3 to feed a processed signal to its Record Sends. Please refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

PODxt

Plug your guitar directly into your PODxt device and configure the options within the **Line 6 Audio-MIDI Settings** dialog to feed a "dry", unprocessed signal to PODxt's Record Sends for RiffWorks. See the [Audio Driver chapter](#) for more about PODxt and the Audio-MIDI Devices options.

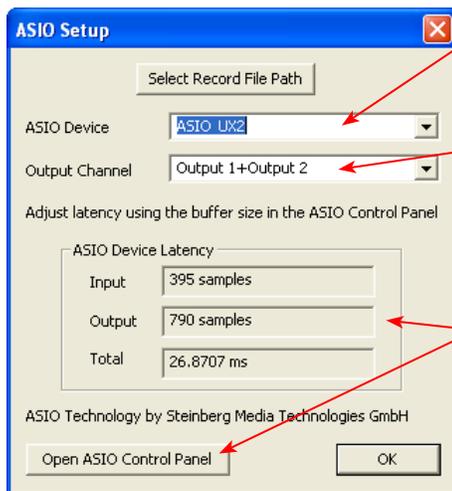
If you are not going to be using POD Farm Plug-In within RiffWorks, you'll want to set the Line 6 Audio-MIDI Devices dialog to feed a processed signal to its Record Sends. Please refer to your [PODxt Pilot's Handbook](#) for details about output options.

Configuring RiffWorks to Use Your Line 6 Audio Device

Be sure to connect the USB cable from your Line 6 device into your computer's USB port, and then proceed with the following steps...

Launch the RiffWorks Audio Setup Dialog:

In the bottom right area of the RiffWorks main screen, select the **Audio Setup** button



Select your Line 6 device as the **ASIO Device**

Set the Output Channel to **Output 1+Output 2** (the stereo Output 1-2 of your Line 6 hardware)

The **ASIO Device Latency** fields provide info on the latency amounts, which are directly affected by your **ASIO Buffer Size**. You can adjust the ASIO Buffer Size in the **Line 6 Audio-MIDI Devices** dialog - press this ASIO button to launch it

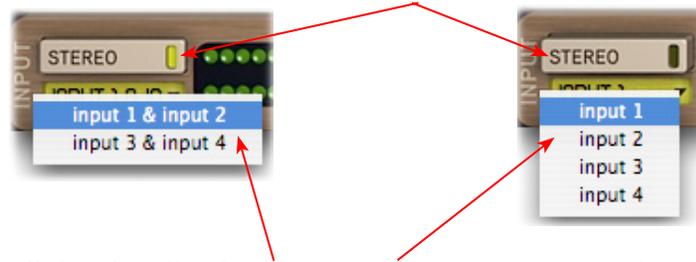
Press **OK** when settings are complete



Inputs Options for Recording

You can choose to record from any of your Line 6 Device's mono or stereo Record Sends into RiffWorks, which appear as "Inputs" within the RiffWorks input selector. Since you'll be using POD Farm Plug-In to add the Tone to your guitar signal within RiffWorks, select the Record Sends from your device that are carrying the "dry" guitar input signal, as configured in the previous steps. This selection is made in the **Input** section, at the bottom left of the RiffWorks main screen. First toggle the "Stereo" button to switch between mono/stereo, and then click the menu beneath it to select the desired Line 6 device Input. A mono Input records a mono "Riff" file, and a stereo Input records a stereo "Riff" file. You will see slightly different input sources depending on your specific Line 6 device:

Click the Stereo button - when the light is on, this indicates Stereo input mode, when off, the input mode is Mono



You'll then be offered Stereo or Mono input options in the menu

POD Studio, TonePort (except UX8) & GuitarPort:

- The Stereo Input 1&2 and 3&4 options receive input from the hardware's respective Record Sends 1-2 and 3-4.
- The Mono Input 1 thru 4 options receive input from the hardware's respective Record Sends 1 thru 4.

Note that if you have POD Farm running in Standalone operation, the type of signal fed into Record Sends 1-2 and 3-4 is determined by the Source options you select in POD Farm's [Mixer View](#).

TonePort UX8 - You see more Stereo and Mono inputs:

- The Mono Input 1 thru 8 options receive input from the hardware's respective Record Sends 1 thru 8.
- The Mono Input 9 thru 12 options receive input from POD Farm's Record Sends 9 thru 12* (when POD Farm is running in Standalone operation).
- The Stereo Input 1&2 thru 7&8 options receive input from UX8's respective Record Sends 1-2 thru 7-8.
- The Stereo Input 9&10 and 11&12 options receive input from the respective POD Farm's Record Sends 9-10 and 11-12*, (if POD Farm is running in Standalone operation).

* Note that the type of signal fed into Record Sends 9-10 and 11-12 is determined by the Source options you select in POD Farm's [Mixer View](#). UX8's driver also offers multiple Inputs and Sends with many flexible options for routing and monitoring. Please reference the [Windows Driver Settings](#) section of the *Audio Driver* chapter for more info.



POD X3 devices: You'll see the following options:

- The Mono Input 1 thru 8 options receive input from the respective POD X3 Record Sends 1 thru 8.
- The Stereo Input 1&2 thru Stereo 7&8 options receive input from the respective POD X3 Record Sends 1-2 thru 7-8.

POD X3 offers onboard options for the type of signal that is fed to Record Sends 1-2 within its onboard Output screen options, while Record Sends 3-8 all carry Dry input signals. See the [Windows Driver Settings](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.

PODxt devices: You'll see the following options:

- The Mono Input 1 and 2 options receive input from the respective PODxt Record Sends 1 and 2, and record a mono file.
- The Stereo Input 1&2 option receives input from the respective PODxt Record Send 1-2.

PODxt offers options for the type of signal fed to the Record Sends within the Line 6 Audio-MIDI Settings dialog. See the [Windows Driver Settings](#) section of the *Audio Driver* chapter, and your *Pilot's Handbook*.

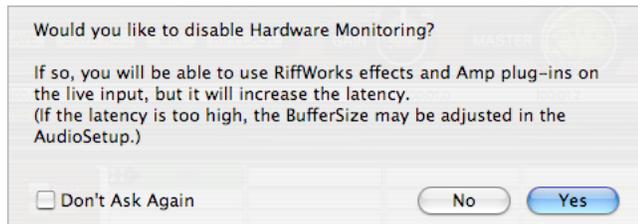
Hardware Monitoring Options...

Turn **off** the **Hardware Monitoring** feature to hear the input monitoring signal through the RiffWorks software (and through POD Farm Plug-In).



If the **Hardware Monitor** button is lit, click it to **disable** the function

You'll see this alert after disabling **Hardware Monitoring** - read it's message and click **Yes** to accept the setting



Once you've turned the Hardware Monitoring button off, you'll be able to select the **Effects** button below it. This allows you to enable POD Farm Plug-In (and/or any other RiffWorks effects). The first time you use RiffWorks T4, you may need to configure it to locate the POD Farm VST Plug-In on your computer.

Click the **Monitor Effects** button to turn it "On"



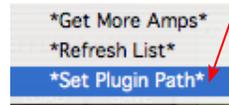


You'll see the **Monitor Effects Panel** is launched, where you can select several different RiffWorks effects. But we want to enable and insert the POD Farm VST Plug-In to use it as our "Amp" effect. To do this, click on the little downward arrow on the **Amp** tab. If you don't see **POD Farm** already in this menu, then select **Set Plug-In Path**.

Click the Amp tab's menu button here

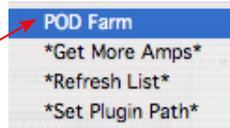


Select **Set Plug In Path**



Browse to the POD Farm Plug-In VST directory. Unless you customized this install location during your POD Farm installation, you want to browse to and select - \Program Files\Line6\POD Farm\VST\Line 6. Once the directory is selected, click on the Amp tab's menu again, and you should see the POD Farm Plug-In available in the menu.

Select **POD Farm** from the Amp tab menu



The check box appears checked when POD Farm is loaded and active.

You should now hear POD Farm Plug-In on your input monitoring signal. Dial in your preferred Tone settings in the POD Farm Plug-In window. Note that this same Monitoring signal you hear with POD Farm Plug-In applied is exactly what will be recorded in RiffWorks.

If you are not using POD Farm Plug-In within RiffWorks...

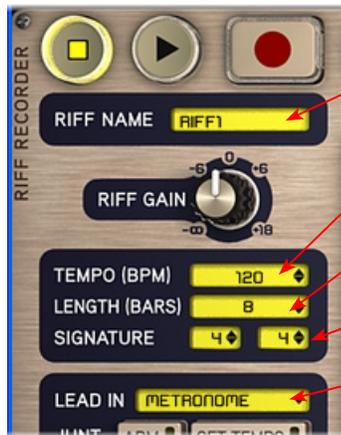
As mentioned in the previous [Your Line 6 Gear Configuration](#) section, you'll want to monitor your input through your Line 6 hardware if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities. To configure this in RiffWorks, you must turn **on** the RiffWorks **Hardware Monitoring** as shown below so that the monitor signal is not fed through the RiffWorks software.



Click the **Hardware Monitor** button to "On" (the light is illuminated when on)

Prepare Your RiffWorks Session...

Open a new RiffWorks Session, and follow these steps...



Enter a name for your riff here (Intro, Verse, Chorus, etc...)

Choose the **Tempo**

Choose the **Length** (in bars) of your riff

Choose the **Time Signature** of your riff

Choose whether you want the **Lead In** count to be the metronome, a drummer, or nothing at all

Before you click that record button, it's a good idea to check and set your recording levels.



Go ahead and strum a few chords and you'll see the meters measure your input recording level coming into the selected Inputs here in the RiffWorks Input section at the bottom left of the main window

Note that since the signal coming out of the POD Farm Plug-In is what is being recorded in RiffWorks, all your POD Farm Plug-In volume controls affect the recording level. Your recording level is also determined by controls on your Line 6 hardware (and POD Farm Standalone application, if you are using it):

- POD Studio/TonePort/GuitarPort - Use your guitar's volume knob, the hardware's Mic Gain knob, or the volume on the external device plugged into any Line In.
- POD X3/PODxt - Adjust your levels using the onboard Output controls for what is routed to the Record Send.
- If you are using POD Farm in Standalone operation, use POD Farm's Mixer View. Here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal.

* Note that you'll have different options for POD Farm's Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.



Start Recording Your Riffs

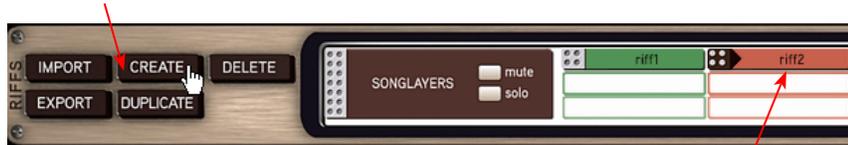
Once your record level is set, click on the RiffWorks transport **Record** button and lay down your first Riff!



The Riff you just recorded will appear in the Riff recorder window as “Take 001”. You can record several takes of the same riff, which will appear underneath this one

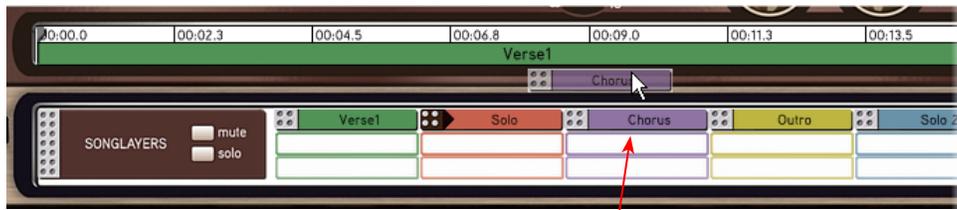


When ready to record another section of your song, click Create in the Riffs panel



The newly created Riff will appear as **riff2** in the Riff window. You can now record this Riff as described above

Once you’ve laid down all your Riffs, it’s time to piece them all together in the Song panel...



Drag each Riff into the Song panel above in any order to build a song



And you've got a new song - it should look something like this...



RiffWorks T4 lets you manipulate your Riffs in all kinds of ways to create full songs, and even upload them to the Sonoma WireWorks collaboration community. For more information, please refer to your RiffWorks Help documentation or visit the [Sonoma WireWorks](#) site.



STEINBERG CUBASE®/CUBASE® STUDIO 4 SETUP

For this document, we'll show how to configure Steinberg Cubase® 4.5 to work with Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt as the USB audio device on Windows®. The steps are very similar for the setup of Steinberg Cubase® Studio 4 & Nuendo® 4, as well as previous Cubase® SE/SX/SL 3 and Nuendo® 3 versions. Steinberg's Cubase® & Nuendo® 64-bit versions are also fully supported by your Line 6 hardware, POD Farm and POD Farm Plug-In!

Choose Your Line 6 Gear Configuration

Before you record your first track in any DAW software, you have a few options to consider with your Line 6 hardware & POD Farm gear! First, you should consider if you want to record a “dry” signal into the audio track, such as if you want to utilize POD Farm Plug-In to “non-destructively” apply your POD Farm Tone onto the recorded track. Or, if you prefer to record a “processed” signal, where the POD Farm Amp/Preamp and Effects are already applied and recorded permanently on the track. We'll cover the steps to record either of these ways, but first it is helpful to understand the options with your particular Line 6 gear...

POD Studio, TonePort, GuitarPort devices

- Plug your Mic or Instrument directly into your device and launch POD Farm in Standalone operation. Use the Mixer View - Record Send Source options to choose the type of signal fed to your Record Sends. Also see the [POD Farm Standalone chapter](#) for more about the Mixer View.
 - **Processed** - This feeds the same fully processed Tone you hear to the Record Send.
 - **Dry Input** - This feeds a completely unprocessed signal to the Record Send, even though you can listen to the fully Processed Tone from POD Farm Standalone's ToneDirect™ Monitoring output.
 - **Semi-Processed** - This feeds a signal processed with only effects that are positioned “Pre” within the POD Farm Standalone Signal Flow for the Tone (all active models positioned left of the Amp/Preamp).
- Plug your Mic or Instrument directly into your device and configure the Line 6 Audio-MIDI Settings dialog to feed your “dry” input source to your device's Record Sends. See the [Audio Driver chapter](#) for more about this. Note that when using this option, you won't have the benefit of POD Farm ToneDirect™ Monitoring since you are not running POD Farm in Standalone mode, so you'll need to enable your DAW software's monitoring feature on the audio track - see the next section.

POD X3 devices - Plug your Mic or Instrument into your POD X3 and configure the options within X3's onboard Outputs - Studio/Direct Mix settings screen to determine what type of signal is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level - see the [Audio Driver chapter](#) for more about this. Please also refer to your [POD X3 Pilot's Handbook](#) for details on X3's Output screen options.

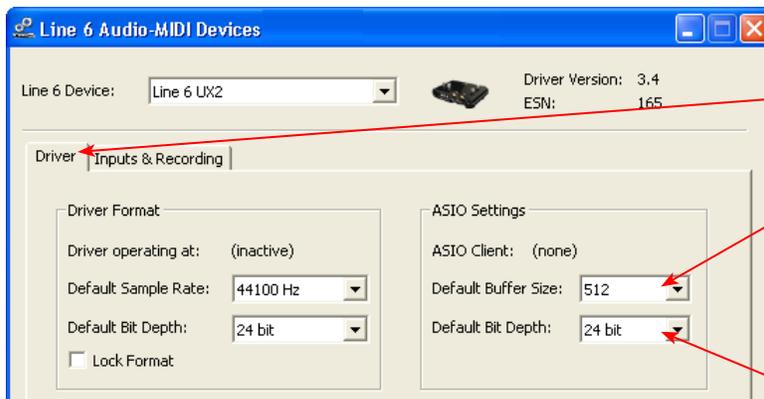
PODxt devices - Plug your Mic or Instrument directly into your PODxt device and configure the options within the Line 6 Audio-MIDI Settings dialog for the type of signal (Processed or Dry) that is fed to the Record Sends. You can also use the Monitor Volume slider in the Line 6 Audio-MIDI Settings dialog to control your Monitor level. See the [Audio Driver chapter](#) for more about this. Please also refer to your [PODxt Pilot's Handbook](#) for details about output options.



Monitoring through the DAW software - If you are using POD Studio/TonePort/GuitarPort hardware and *not* running POD Farm in Standalone operation, then you'll need to use the DAW software's own monitoring feature to hear your input signal routed through the DAW software's audio track, as called out in the following steps. This also means you'll hear the input signal effected with any Plug-Ins, such as if you have POD Farm Plug-In inserted on the same audio track. You may need to set your Line 6 ASIO driver buffer size fairly low to minimize the "latency" (the time between when you pluck a note on your guitar to the time you actually hear it after feeding through Cubase and out your speakers). We'll cover all these steps here...

Configure Your Windows® PC to Use Your Line 6 Hardware

If you have not already done so, the first step is to go to the Windows **Control Panel** and select the **Line 6 Audio-MIDI Devices** to access the Audio Driver settings.



Go to the **Driver** tab

Set the **ASIO Buffer Size** to **512** as a good starting point - or, you can try a lower value if your PC is snappy enough*

Set the **Bit Depth** to **24 bit**

* If you are to be using POD Studio/TonePort/GuitarPort to record "dry" and using your DAW software's Monitoring feature rather than running POD Farm in Standalone operation, you will likely need to set the ASIO Buffer as low as possible here to minimize latency.

Please reference the [Windows Audio Driver](#) section of the Audio Driver Configuration chapter for details on Driver settings for your specific Line 6 hardware.

Configuring Cubase to Use the Line 6 ASIO Driver

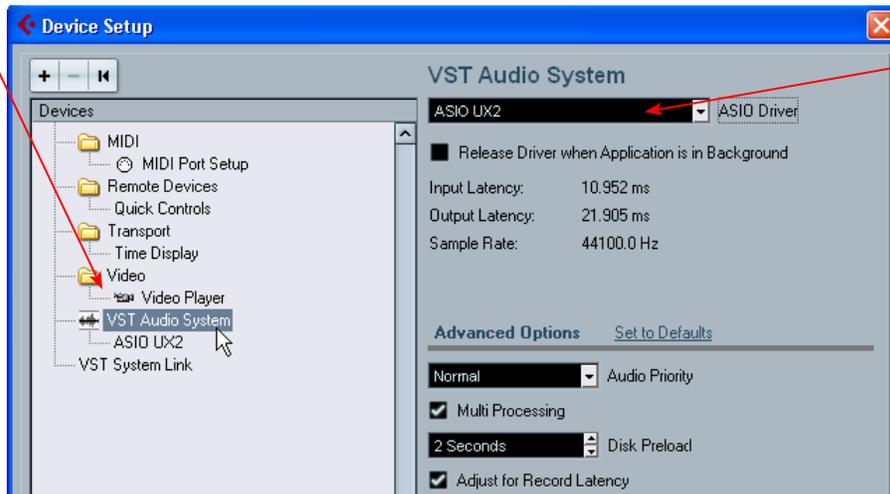
Launch Cubase and Open the Device Setup Dialog:

Go to the Cubase **Devices** menu and choose **Device Setup**



First, we need to switch to the ASIO driver mode:

Click on **VST Audio System**

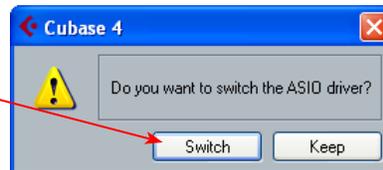


Select the **ASIO** driver for your Line 6 device

Note you do NOT want the “ASIO Multimedia” driver, but the one with “ASIO” + the name of your device!*

Select **Switch** if you are prompted to “switch the ASIO driver...”

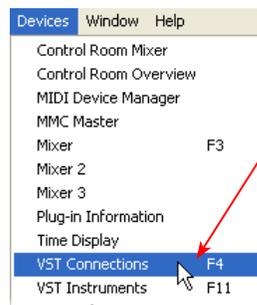
Then click **OK** to exit the Cubase Device Setup dialog



*It is possible to use the “ASIO Multimedia” driver mode, but using the Line 6 ASIO driver option is recommended since it offers the best performance and multiple input/output channels. For more about ASIO Buffer settings, please reference the [Windows Audio Driver](#) section of the *Audio Driver* chapter.

Establish Your Inputs and Outputs:

Next we need to configure the Inputs and Outputs from the Line 6 hardware so they can be accessed within your Cubase Projects. This can get a bit fiddly in Cubase, but you only need to do this once for your audio device, so hang in there!



Return the Cubase Devices menu and select **VST Connections**



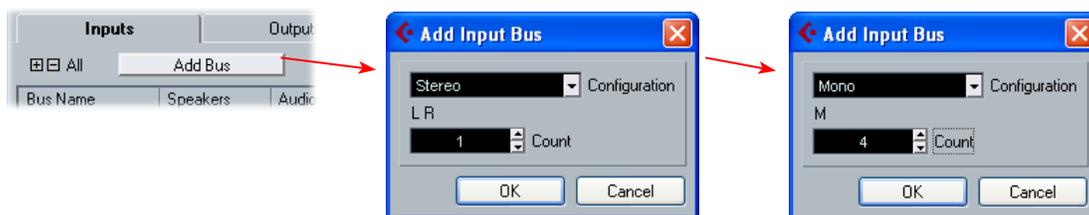
Go to the **Inputs** tab...



Initially, you'll likely see that at least one **Stereo In** "Bus" has automatically been created for you using your Line 6 device, and its Send 1 and 2 audio channels are each assigned as the **Left** and **Right** channels for this initial Bus. POD Studio, TonePort, GuitarPort and POD X3 devices offer more than just the one stereo Record Send 1-2, however. For these devices you'll want to create an additional stereo Bus for each Send. Also, you'll want to create mono Buses for all the individual Send audio channels to allow you to record from any one of them as a mono input to a Cubase audio track. In our example we're using UX2, and just like GX, D.I., UX1, KB37, and GuitarPort devices, there is also a Send 3-4 available. UX8 offers 6 stereo Sends, and POD X3* offers 4 stereo Sends.

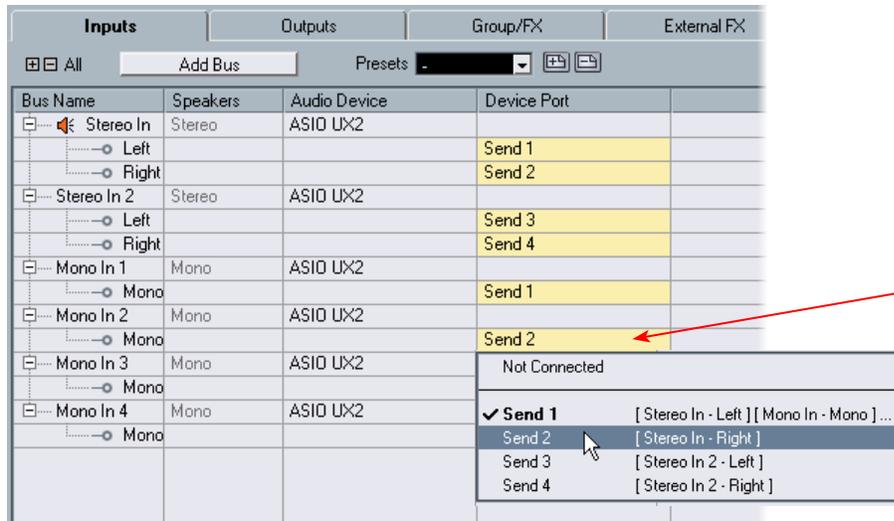
*POD X3 offers several onboard options for the type of signal that is assigned to each Send. Look in the Line 6 Audio-MIDI Settings dialog's Inputs screen to see the current POD X3 Send descriptions. For more info about POD X3 Sends, please reference the [Windows Audio Driver](#) section of the *Audio Driver* chapter, and your *POD X3 Pilot's Handbook*.

You can follow these steps to add additional buses for all your device's Sends...

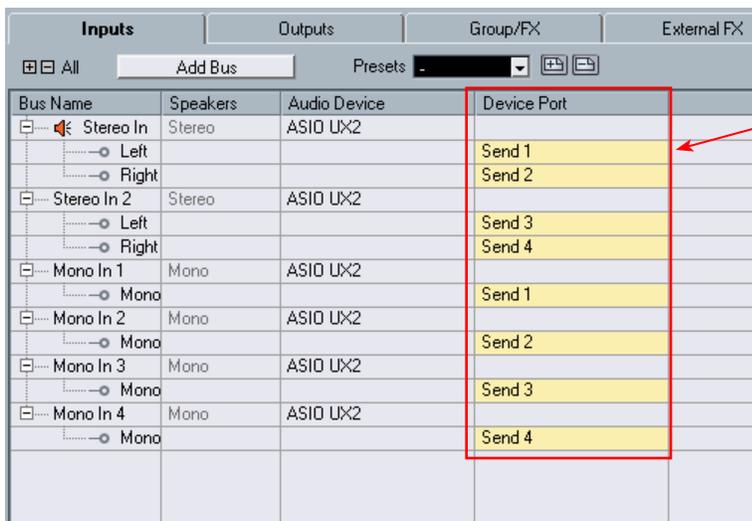


Press the **Add Bus** button, create 1 Stereo Bus, then repeat and add 4 Mono Buses using the **Add Input Bus** dialog...

Next, each Bus channel needs to be correctly assigned to the desired hardware Send. The **Stereo In 2** Bus has likely already been correctly assigned to the Line 6 device's next stereo Send (Send 3-4 for our UX2). But the **Mono In** Buses all defaulted to "Send 1", which is not what we want. Click directly on the **Device Port** field for each of the Mono Buses and select a different Send channel for each. For our UX2, we'll assign one each to Send 1, 2, 3, & 4.



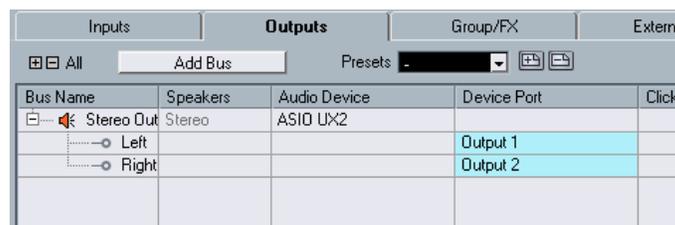
Click on the **Device Port** to choose the desired Line 6 device Send channel assignment - do this for each Mono Bus



The result should now look like this, with each **Stereo In** and **Mono In** Bus assigned to its own specific Line 6 hardware Send.

(Make a mistake? No worries, you can right click on any Bus Name and "Remove" it and add another if needed).

Now to the **Outputs** tab... the procedure is the same here. You should see a **Stereo Out** Bus already created here for you and correctly assigned to your Line 6 device's main **Output 1 & 2** for its **Left** and **Right** channels.



This one Bus is fine as is for most Cubase Projects, since you'll likely just assign all audio tracks to this one, common stereo output. But you can optionally create Mono Buses for each of these Outputs if you need them. Or, if you have a UX8, your device includes 4 Stereo outputs (8 Mono outputs) which means you can do the Add Bus thing here and create Stereo and Mono Buses utilizing all the additional Outputs if you like - even for a 5.1 Surround system if needed!

UX8's driver offers multiple Inputs and Sends with many flexible options for routing and monitoring. please see the [Windows Driver Settings](#) section, as well as your [UX8 Pilot's Handbook](#) for more information.

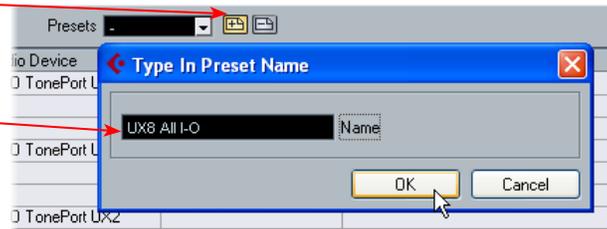
Create a Preset...

Finally, it's a good idea to now save all these settings as a Preset. You can even create several different Bus scenarios for your Line 6 hardware and save each as a different Preset to recall them easily any time!

Click the little Add button

Then type in a name for your Preset and click OK to finish it up

You can now exit the VST Connections dialog

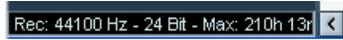


TIP! Be sure to open the VST Connections window and select this Preset before you open or create a Cubase Project so that it will use these settings! It's also pretty handy to create a Project Template with a Cubase Project so that you don't need to go through the repetitive task of creating a bunch of tracks and assigning them to the same Ins & Outs every time you start a new Project. See the Cubase documentation regarding creating a Project Template.

Open or Create a New Cubase Project...

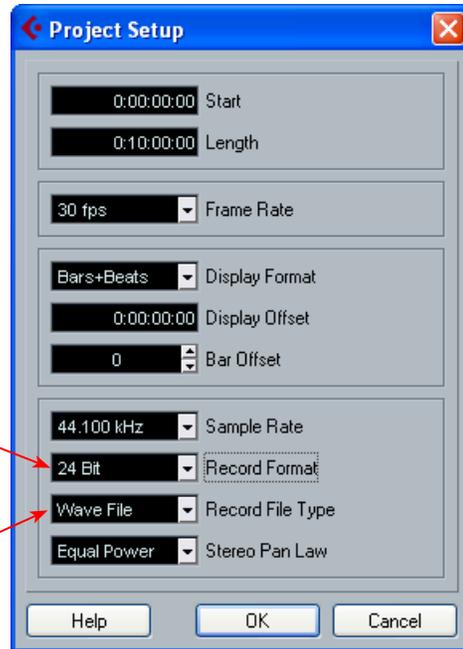
Go to **File > New Project** to start a new Cubase Project. Once your Project is open, look at the bottom left of the Cubase screen to check its **Sample Rate & Bit Depth**. If these are not what you want, then you can go to the **Project > Project Setup** dialog. (Note that it is best to set the Sample Rate and Bit Depth first in the **Line 6 Audio-MIDI Devices**, as shown in the first step of this chapter - you did follow that step, right?)

Look at the Cubase Project's **Sample Rate** & **Bit Depth** at the bottom left of the main Cubase window



44,100 Hz is a good choice for your Sample Rate, or you can choose 48,000, 88,200 or 96,000 Hz if your project specifically requires one of these higher rates.

Choose **24 Bit** as your Record Format -it is best if you match this to the same **Bit Depth** setting you set in the **Line 6 Audio-MIDI Devices** dialog

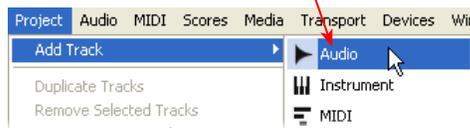


Configuring an Audio Track for Recording

Now that your Line 6 hardware and Cubase Buses are set up, you are ready to start working in your Cubase Project!

Add a New Audio Track...

In the Cubase **Project** menu, select to add an **Audio** track...



This launches the **Add Audio Track** dialog, where you can choose the type of track, and how many to add. We'll add one **Stereo** track for our example



Select Your Audio Track's Input and Output

You'll see all the **Input Buses** here that you created in the **VST Connections - Input** dialog. You can choose either a stereo or mono input*

Click on the Audio track's **Input Routing** selector to choose the recording input

The Audio tracks' **Output Routing** should default to your Line 6 device's **Output 1** (Or, if you created additional Output Buses in the VST Connections dialog, you can choose the preferred one here)



*Note that for a stereo audio track, choosing a Stereo Input Bus will record a stereo file. Choosing a Mono Input Bus will record a mono file. If you create a mono audio track, then you can only choose a Mono Input Bus (or only one channel of your Stereo Bus) as the track input, and this will record a mono file.

Set Input Monitoring Options...

As mentioned in the previous [Choose your Line 6 Gear Configuration](#) section, you'll want to keep Cubase's Monitor function "off" on the audio track if you are utilizing POD Farm in Standalone operation, or if using POD X3 or PODxt for their Monitoring capabilities. This way, your input is not also fed through the Cubase software.

Keep the audio track's **Monitor** button set to **OFF** (You can access this and most other track controls on both the Track Header or to the left in the "Inspector")



If you are using POD Studio/TonePort/GuitarPort and *not* running POD Farm in Standalone operation, then you'll want to turn the Cubase track's Monitor button "ON" to hear your input signal through the Cubase software. You'll likely also want to insert POD Farm Plug-In on this audio track now and dial in a Tone to hear applied to your input signal while recording. See the Cubase documentation for more about it's Monitor options.

Arm Your Track & Set Your Levels...



Click the **Record Enable** button “ON” to arm the audio track for recording*

*Note that the track meters in Cubase will not measure the input signal unless the Input Monitoring feature is on (which you might have just turned OFF in the last step). You can display the Cubase Mixer and the level meters there are active for inputs with the track Monitor function on or off.



If desired, launch the Mixer and you can view the meters for the respective Audio track to gauge your input levels before you start recording

The signal coming into the Cubase track, and how you adjust the input level, depends upon the configuration of Line 6 gear you’ve selected, as covered at the start of this chapter.

- If you are using POD Studio/TonePort/GuitarPort hardware and not running POD Farm in Standalone operation, then you’ll need to use your guitar’s volume knob, the hardware’s Mic Gain knob, or the volume on the external device plugged into any Line In.
- If you are using POD X3/PODxt hardware, adjust your levels using the onboard Output controls for what is routed to the Record Send you’ve selected for the audio track’s inputs.
- If you are using POD Farm in Standalone operation, use POD Farm’s Mixer View. Note that here you can choose the type of signal fed to either Record Send and adjust the levels independently of the signal you hear coming from the ToneDirect™ Monitoring signal!



Choose the type of “Source” signal that is fed to each Send (Processed, Dry or Semi-Processed)*

Adjust the Record Send Level

If the Record Send output is still very low, even after turning up the Amp & Effects Models’ volumes, activate the +18 boost



POD Farm Standalone Mixer - Record Send controls

* Note that you’ll have different options for POD Farm’s Record Send Sources depending on if you currently have a Single or Dual Tone running. Please see the [Mixer View section](#) of the POD Farm Standalone chapter for more info.

Start Recording!

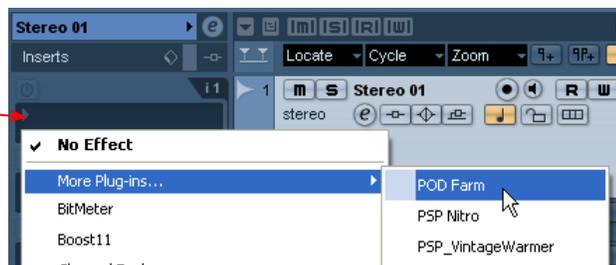


Once your record level is set, click on the transport **Record** button and start riffing!

Insert POD Farm Plug-In

If you want to insert POD Farm Plug-In on your track, just click on one of the Inserts menus, found both in the Cubase Track Inspector to the left of the track, and in the Cubase Mixer. For more info on using POD Farm Plug-In in a VST Host application, please see the [Using POD Farm Plug-In](#) section in the Plug-In chapter.

Click on one of the Insert menus for your audio track and choose POD Farm Plug-In from the list



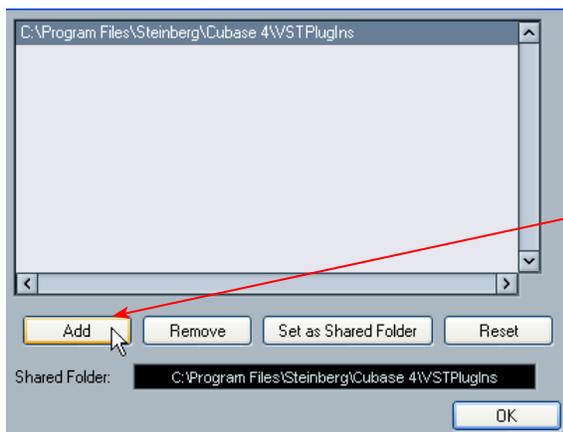
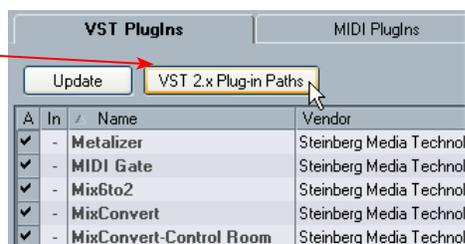


If POD Farm Plug-In does not appear within the Cubase Insert menu, you may need to set Cubase to find it. To do this go to the Cubase Devices menu...



In the Devices menu, select Plug-in Information

In the VST Plug-ins tab, click the VST 2.x Plug-in Paths button



Click the Add button and browse to the directory where your POD Farm VST Plug-In is installed. Unless you chose a custom location during the POD Farm installation, by default the directory is: `\Program Files\Line6\Pod Farm\VST\Line 6`

Now, back in the VST Plug-in dialog, click the Update button to have Cubase rescan your system, and you should see POD Farm Plug-In appear in the VST list. POD Farm Plug-In should then be available within the Cubase Insert menus



For more info, please see the [Using POD Farm Plug-In](#) section in the Plug-In chapter.