POD® HD300 & POD® HD400

Advanced Guide

An in-depth exploration of the features & functionality of POD HD300 & POD HD400

Electrophonic Limited Edition

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Setup Details

In this chapter, we'll cover the options found within the POD® HD300 & POD® HD400 Setup screen, calibrating your device's on-board pedal, and performing a Factory Reset.

This Guide covers POD HD300 & HD400 devices with Flash Memory version 2.0 (or later) installed. It is highly recommended to use Line 6 Monkey™ to install the latest available Flash Memory version & all available updates - See "Appendix A: Line 6 Monkey™" on page A•1. Details throughout this Guide pertain to both POD HD300 & HD400, unless otherwise noted.

Setup Options

The Setup screen is where you configure system settings for POD HD. Most options can be left as-is after you've set them initially. They'll be recalled each time you power-up and are "global" (the settings persist regardless of the current Preset). To access the Setup options, press the **PRESETS** knob, and use the Nav. Disc Left/Right arrow buttons to navigate to the SETUP menu:

◀▶ Use Left/Right to navigate to SETUP menu

▲▼ Use Up/Down to select the next/previous SETUP parameter

Press knob to enter EDIT mode

Rotate the knob to change the setting for the selected parameter

Output Mode - Live Options

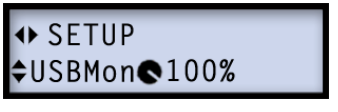
Use the **OUTPUT MODE** switch on the back of your POD HD device to configure the type of signal fed to your outputs for **Live** mode (see "Output Mode Options" on page 2•5). Choose the setting that best matches your intended use.

- **ComboFrt:** For connecting into the front input of a typical combo amp (this is the default setting).
- **ComboAmp:** For connecting to the power amp of a combo amp.
- **StackFrt:** For connecting into the front input of a typical amp head.
- **StackAmp:** For connecting to the power amp of an amp head.

AutoFX

- **AutoFX - Disabled:** Selecting an Amp Model via the Amp knob does not alter any current FX models or settings.
- **AutoFX - AmpSetFX:** When an Amp Model is selected from the Amp knob, FX models & settings are automatically changed to the assigned default values for the selected Amp Model.

USB Monitor Level



When utilizing POD HD as a USB audio device with your computer, this option controls the volume of your processed guitar tone output for monitoring. See "USB Audio" on page 8•1 for more information.

Footswitch Mode

We've offered two types of behaviors for how the **MODE** footswitch accesses the "Preset," "Pedal" and "Looper" footswitch modes. (Please also see your *POD HD Pilot's Guide* for more about the **MODE** footswitch.)

- **Normal:** Sets the "Normal" behavior, where each click of the **MODE** footswitch incrementally selects one of the three modes: Preset Mode (green LED), Pedal Mode (amber LED) and Looper Mode (red LED).
- **Hold4Lpr:** Sets an alternative "Hold for Looper" behavior, where clicking the **MODE** footswitch incrementally selects between only the Preset or Pedal Footswitch Modes. To enter Looper Mode, press and hold the **MODE** footswitch. To exit Looper Mode, simply click **MODE** again.

AC Rate

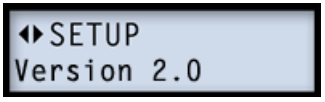
All POD HD Amp Models include simulation of AC hum typical of the AC Vacuum Tube Heater component, which is an important part of the tonality of a tube amplifier. Set the AC Rate to match that of the USA (**60 Hz**) or UK (**50 Hz**) frequency for authenticity.

Note: This setting may be subtle depending on the current Amp Model settings and more apparent when synchronizing this setting with the AC rate of any tube amplifier that POD HD is plugged into.

Tap Tempo Light

- **TpLite - AlwaysOn:** The **TAP** light on the device will flash constantly, showing the current tempo setting.
- **TpLite - Flash 8:** The **TAP** light will flash only 8 times, immediately after a new Tempo value is set, and then remain unlit.

Firmware Version

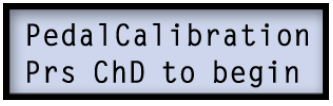


Your device's current firmware-flash memory version is displayed here. This is an informational screen only.

Pedal Calibration

Note: If you've just performed a Factory Restore on your device (see below), that process included Pedal Calibration and it is not necessary to perform the following steps again. However, you can use these instructions to perform just the Pedal Calibration process at any time.

Before you put the POD HD pedal to use, it is recommended that you calibrate it to optimize its functionality. Begin with POD HD powered off. Hold down the **D** footswitch while powering the unit on, until you see the LCD display the following:



Please skip ahead to step 5 of the Factory Restore section on page 1•5 and follow the remaining steps to complete the Pedal Calibration.

Factory Restore

To restore POD HD to all its original factory settings, first back up any Presets you'd like to keep ("POD HD Edit Software" on page 2•7), then follow these steps:

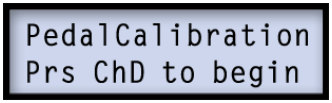
NOTE: This process also performs a Pedal Calibration, and it is necessary that you complete ALL the steps listed here when dong a Factory Restore. However, if you want to perform only a Pedal Calibration, please see "Pedal Calibration" on page 1•4.

1. Begin with POD HD powered off. Hold down the **A** footswitch while powering the unit on, until you see the LCD display the following:

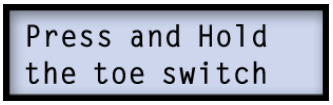
2. Press the **PRESETS** knob, then press it again to proceed once you see the following prompt:

3. Watch the LCD screen and you'll see it display the progress %. Do not touch any controls on the device during this process.

4. Once it reaches 100%, you are prompted to start the Pedal Calibration process. Press the **D** footswitch to proceed.



5. You are next prompted to press and hold the pedal's "toe" switch:

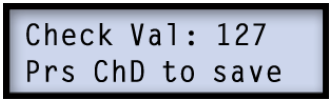


6. Press the pedal firmly all the way forward to click the toe switch and hold this position for a few seconds until you see the next prompt.

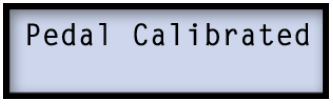
7. As instructed, move the pedal to the minimum "heel" position and press the **D** switch.

8. Move the pedal to the maximum forward position (but do **not** click the toe switch) and press **D**.

9. At this point, the pedal is calibrated but not saved. If calibrated correctly, moving the pedal will display values from 0-127 on the LCD screen.



7. Press **D** switch once again to save if all is correct to perform the save.



Please wait while your device re-initializes itself and the Presets screen is displayed. The process is now complete!

Features & Functionality

It is recommended that you first review the *Pilot's Handbook* included with your device for the basics on hardware controls, inputs & outputs. In this chapter, we'll dive deeper into the major features & functionality offered on POD® HD300 & POD® HD400.

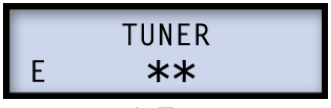
Tuner Mode

The Tuner is available whenever the **MODE** footswitch is set to "Pedal On/Off" or "Presets" Mode. To enter Tuner mode, press and hold the **TAP** button.* The volume is muted while in Tuner mode, so you won't hear any signal from your device.

* Note: Holding the **TAP** button when in "Looper" Mode triggers the "Clear Loop" function. Please see "Using the Looper" on page 7•1 for more info.

Pluck an individual string on your guitar. When right-pointing arrows appear, your note is flat; when left-pointing arrows appear, your note is sharp. The fewer the arrows, the closer you are to the reference note. When two asterisks appear, your string is in tune.

Flat



In Tune

Sharp

Press the **TAP** switch, or any other footswitch, to exit Tuner Mode.

Smart FX

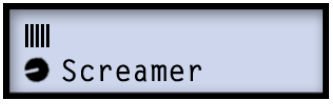
The **FX1**, **FX2** & **FX3** knobs are what we refer to as the "Smart FX" controls, in reference to their clever design. Spin one of these 3 knobs to quickly and easily load one of the currently assigned FX Models and useful, pre-configured settings for it. Turning an FX knob all the way counter-clockwise disables the effect.

Each Smart FX knob includes 3 "Swoosh" categories, as indicated by the labeling around the knob. Each Swoosh offers one assigned effect, which you'll see displayed on the LCD screen as you rotate the FX knob. You can further customize any FX Model, as covered in the following section.

For details on all FX models available within each FX Swoosh category, please see "FX Models" on page 6•1.

Customizing FX

- **Use the "Smart" feature** - Simply turn the FX knob and the LCD screen will momentarily display the current FX model name within the FX knob's Swoosh category, as well as a bar to indicate the "intensity" of its settings.



- **Change the FX Model** - As covered above, each Swoosh category initially loads a default model. But you can choose from among several models within each Swoosh. Turn the **PRESETS** knob while the above momentary FX screen is displayed to select your desired effect. Your new selection will be stored in the FX Swoosh location per saved Preset. You'll see the FX knob - Swoosh's LED change color to green (if the 2nd model is selected) or amber (if the 3rd or later model is selected) to remind you that the Swoosh's model has been "customized."

- **Edit the FX Model's Parameters** - Dive deeper and access numerous parameters for any effect model by pushing the **PRESETS** knob to enter Edit Mode - see "Edit Mode" on page 4•1.

- To retain your customized FX settings, save your Preset before calling up a new one.

Noise Gate

POD HD includes two handy tools for reducing unwanted noise: Noise Gate and Noise Reduction. These tools and their settings can be accessed in the Edit Mode options - see "GATE Menu" on page 4•3. The Gate settings are saved individually with each Preset.

Volume

The Volume effect in POD HD can be controlled with the on-board pedal, as well as positioned "Pre" or "Post" of your Amp model! Just move the pedal forward and click the "toe switch" to toggle the pedal's assignment between the **WAH** and **VOL** effect. These options are saved per Preset. Settings for the Volume effect are accessed in the Edit Mode - see "VOL Menu" on page 4•4.

FX Loop (POD HD400 Only)

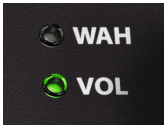
The FX Loop built into POD HD400 can be controlled with several options, including "Pre" or "Post" positioning and level control. These options are accessed in the Edit Mode - see "FX Loop Menu (POD HD400 Only)" on page 4•5.

Tap Tempo

Tap Tempo is the term we use to refer to the "system" tempo value that is accessed via the **TAP** footswitch on your POD HD device. Stomp rhythmically on the **TAP** footswitch to set your Tap Tempo. This Tempo is saved per Preset.

You'll see the LED on the **TAP** switch blink to indicate your current Tap Tempo. FX2 and FX3 model sets each offer a global Tap Control setting which configures these effects' modulation speed and delay time to sync to the Tap Tempo. See the "Common Parameters" descriptions for FX2 on page 6•12 and FX3 on page 6•15 for details.

Pedal Control



The on-board Expression Pedal (and an additional Pedal 2 for POD HD400 devices) can be assigned to the Volume, Wah or FX1 Pitch Glide FX. For most Presets, the pedal is pre-configured to control a Wah model for **WAH** mode and the Volume model for the **VOL** mode. Clicking the Pedal's "toe switch" toggles between these two functions, and the device's **WAH** or **VOL** LED illuminates to indicate the current mode.

Pitch Glide

Either of these **WAH** or **VOL** modes can alternatively be assigned to control the Pitch Glide model. This pedal assignment setting is found among the model's Edit Mode settings - see "Pitch Glide" on page 6•8. Pedal assignment for any of these 3 FX is saved individually with each Preset. When controlling the Pitch Glide effect, you'll see both the **WAH** and **VOL** LEDs illuminated.

Pedal 2 (POD HD400 Only)

Optionally, you can connect an additional Expression Pedal (such as the Line 6 EX-1) to the **PEDAL 2** jack on the back of POD HD400. Once connected, the **WAH** mode is automatically assigned to the on-board Pedal, and the **VOL** assigned to Pedal 2. You'll see both the **WAH** and **VOL** LEDs lit to indicate this state. Note that you can still assign either the **WAH** or **VOL** mode to the Pitch Glide effect, and it will be controlled by the individual, assigned pedal.

L6 LINK™

A revolutionary new feature included with all POD HD devices is **L6 LINK**, which provides the ability to send your tones to Line 6 DT50™ and DT25™ tube amplifiers, as well as to remotely control these DT Series amplifiers' functions. The **L6 LINK** connection on the back of POD HD utilizes a single, standard XLR cable to connect directly with a DT Series amplifier. For details on L6 LINK, please see the additional documentation available at http://line6.com/software/manuals/.

The L6 LINK jack

Output Mode Options

The **OUTPUT MODE** switch on the back panel of your device allows you to change the type of audio signal that is fed to the analog **BALANCED**, **UNBALANCED OUTPUT*** and **PHONES** jacks, as well as to the **USB** Record Send and the **L6 LINK™** output.

The OUTPUT MODE switch

The **MASTER VOLUME** knob on the back of your device controls the overall level of these outputs. Here are some pointers for the use of the Output Mode options.

*Note: The hardware **LINE<>AMP** switch located between the **UNBALANCED OUTPUT** jacks allows you to optimize the signal level sent from these sets of outputs.

- **LIVE Mode:** In this mode, the analog outputs are fed a signal which includes your selected Amp and specially voiced "Live" Cab version (without a Mic model), which is well suited for direct input to an external guitar amp. When in LIVE Mode, there are also additional options found in the SETUP menu to allow you to choose the type of amp you are connecting to (see "Output Mode Options" on page 2•5).

TIP: This LIVE Mode is the recommended setting to use when connecting your analog outputs to an external tube amp, or if using **L6 LINK**™ to connect to a Line 6 DT Series amp (also see "Amp Model Type" on page 5•3).

- **STUDIO Mode:** In this mode, the outputs are fed the complete processed signal, which includes your selected Amp, Cab, Mic and FX models. This is the best choice when routing the analog outputs into recording or P.A. gear, or if using the USB connection for recording into DAW software.
- **DUAL Mode (POD HD300):** This option offers more performance flexibility, routing the **LIVE** Mode signal to the left **BALANCED** & **UNBALANCED** outputs and a great sounding mic'd amp tone to the right **BALANCED** & **UNBALANCED** outputs. This allows you to send a mono signal tailored for a guitar amp, while simultaneously routing a mono mic'd cab signal to a mixer or recorder!
- **DUAL Mode (POD HD400):** This option offers more performance flexibility, routing the **LIVE** Mode signal to the left & right **UNBALANCED** outputs, and routing a great sounding mic'd amp tone to the left & right **BALANCED** outputs. This allows you to send the **LIVE** signal to a guitar amp, while simultaneously routing a mic'd cab signal to a mixer or recorder!

POD HD Edit Software

Be sure to visit line6.com/software to download **Line 6 POD HD300 Edit or POD HD400 Edit** - the free patch editor/librarian software for Mac® and Windows® computers. Using POD HD Edit you can easily create, audition, customize, backup/restore, and save an unlimited number of Tone Presets for your device!

The POD HD400 Edit application

Working with Presets

POD® HD300 & POD® HD400 include the ability to store up to 128 Presets within the device's internal memory. These Presets are found within the 01A to 32D Bank and Channel locations. In this chapter we'll cover accessing and saving Presets. For details on editing the many Tone parameters saved within Presets, please refer to "Edit Mode" on page 4•1.

Accessing Presets

POD HD300/HD400 includes 32 Preset Banks (**1** through **32**), each containing 4 Channel locations (**A**,**B**, **C** & **D**). Each location is capable of storing one Preset. There are two ways to access the Presets on the device: using the Preset Select controls or using the Bank & Channel footswitches.

Preset Select Controls

Use the 4-way Nav. Disc button, and **PRESETS** knob to navigate and load Presets.

The amber LED indicator and the top row of the LCD screen shows the current Preset location Bank/Channel. Use the ▲▼ Nav. Disc functions to increment through Presets one Bank at a time.

The lower row on the screen displays the name of the current Preset - use the Presets knob to scroll through Preset Channels incrementally.

Bank & Channel Footswitches

Place the POD HD footswitches into Preset Mode for hands-free Preset selection by pressing the **MODE** switch until the lower (green) LED is lit (also see "Footswitch Mode" on page 1•3). This configures the 4 footswitches to the right to function as **A**, **B**, **C** & **D** Channel switches.

The green LEDs indicate Preset Mode

The lit A,B,C,D footswitch indicates the selected Channel

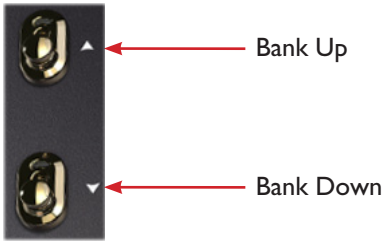
Press the **A**, **B**, **C** or **D** switch to instantly recall its Channel location within the currently selected Bank. For example, if the LED displays **12A**, then Bank 12 is the current Bank, and switches **A**, **B**, **C** and **D** will load Presets **12A**, **12B**, **12C** and **12D**, respectively. Bank switching differs for POD HD300 and POD HD400 devices:

POD HD300 Bank Select: Press the **A** and **B** switches simultaneously for Bank Up, or the **B** and **C** switches for Bank Down.

Press **A**+**B** for Bank Up

Press **B**+**C** for Bank Down

POD HD400 Bank Select: Press ▲ for Bank Up, or ▼ for Bank Down.



For either POD HD300 or HD400, using these Bank switches will "queue" the selected Bank - no new Preset is loaded until you press the desired **A**, **B**, **C** or **D** Channel switch.

Saving Presets

To save your current tone as a Preset, press the **SAVE** button and you'll see it start flashing red, then use the following functions.

Up/Down selects the next/previous location as the destination

Left/Right selects one of the 14 text characters - the selected character flashes

Rotate knob to edit selected text character. Press to select next character group

Press SAVE button to initiate and complete Preset Save

- The top row of the LCD screen shows the Preset's current location, followed by the destination Channel location where the Preset will be saved. In the above example, our current **06A** Preset is set to be saved in location 01B.
- To save your Preset to a new location, use the ▲▼ Nav. Disc buttons to choose the new Channel location. You'll also see the amber LED display flashing, indicating the destination Channel location.
- If you want to overwrite the Preset within the current location, simply keep the Channel location the same.
- Use the ◀▶ Nav. Disc buttons to select each character of the Preset name displayed in the lower row of the LCD screen. Turn the **PRESETS** knob to change the selected character to enter your own custom Preset name.
- Press the flashing **SAVE** button once again to perform the save. Or, if you change your mind about saving, press the **TAP** switch instead of the **SAVE** button to abort the process.

Be sure to also check out the free Line 6 POD HD300/HD400 Edit software. It can be used to create, customize & manage an unlimited library of Presets right on your Mac® or Windows® computer! See "POD HD Edit Software" on page 2•7.

Edit Mode

Within this chapter, we'll cover the Edit Mode within POD® HD400, which provides access to all the editable Tone parameters that are saved within a Preset, as well as several "global" settings and system functions.

Accessing Edit Mode

To enter Edit Mode, press the **PRESETS** knob, then use Nav. Disc and **PRESETS** knob to call up and adjust the many parameters:

◀▶ Use Left/Right to navigate the menus of editable parameters

▲▼ Use Up/Down to select the next/previous parameter within the current menu

Push the PRESETS knob to enter or exit Edit Mode

Rotate the knob to change the setting for the selected parameter

TIP: You can also access Edit Mode directly for the last-accessed FX model type. For example, turn the **REVERB** knob to adjust it, then immediately push the **PRESETS** knob to call up the Reverb Edit Mode menu.

Fine/Coarse Tuning

When turning the **PRESETS** knob to adjust numerical parameter values (such as %, ms, dB type values), this typically adjusts the value incrementally by single integer amounts (1%, 2%, 3%, etc.) But if you push the **PRESETS** knob while turning, this provides a "coarse" adjustment, jumping in larger increments, for faster edits!

To follow, we've listed information about each of the menus found within Edit Mode. You will also be directed to the other chapters of this document where additional details are provided for individual parameters.

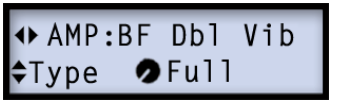
SETUP Menu

The parameters in this menu allow configuration of your POD HD hardware. Please also see "Setup Details" on page 1•1.

The Edit Mode - SETUP menu

AMP Menu

The **AMP** menu offers several parameters that affect the Amp/Preamp models, as well as the ability to select a different Speaker Cabinet or Mic Model for the current Amp. Please see "AMP Edit Mode" on page 5•2.



The Edit Mode - AMP menu

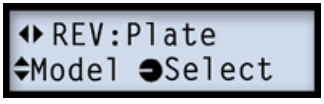
FX1, FX2 & FX3 Menus

These three FX menus offer access to all editable parameters for each model within the FX categories. Use the **Model - Select** option to choose the desired model, and you'll then be able to access its individual parameters. Please see "FX Models" on page 6•1 .

The Edit Mode - FX1, FX2 & FX3 menus

REVERB Menu

The **REVERB** menu offers access to all editable parameters for each Reverb model. Use the **Model - Select** option to choose the desired model, and you'll then be able to access its individual parameters. Please see "Reverb Models - Reference Table" on page 6•16.



The Edit Mode - Reverb menu

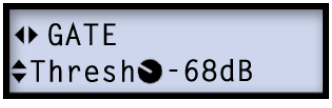
GATE Menu

The **GATE** menu offers access to all editable parameters for the Noise Reduction and Noise Gate. These tools can be used together or separately on any Preset to reduce unwanted buzz & hum from your input signal. All settings made here are stored per Preset.

Mode

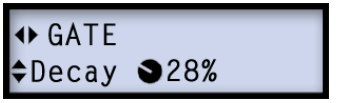
- **Off** - Disables both the Noise Reduction and Noise Gate.
- **Gate** - Enables only the Noise Gate.
- **NR** - Enables only the Noise Reduction.
- **Gate+NR** - Enables both the Noise Reduction and Noise Gate.

Threshold



Sets the Gate Threshold. Lower values make the Gate kick in at quieter levels, higher values make it kick in at louder levels.

Decay



Sets the Gate Decay. Higher levels result in a longer transition from non-gated to gated audio.

WAH Menu

The **WAH** menu offers selection of any Wah model. This setting, as well as the Wah enabled/disabled state and pedal assignment, are stored individually for each Preset.* Please also see "Pedal Control" on page 2•4 and "Wah Models" on page 6•18.

*Note: Either the **WAH** and **VOL** pedal functions of POD HD can be alternatively assigned to control the **FX1 Pitch Glide** effect per Preset for some wild pitch-bending antics. Please see "Pitch Glide" on page 6•8.

VOL Menu

The **VOL** menu offers several options for how the POD HD pedal functions when set to control the Volume effect. These parameters, as well as the pedal assignment (see "Pedal Control" on page 2•4), are all stored individually for each Preset. The Volume effect is enabled and disabled automatically via the status of your POD HD pedal (as indicated by the **WAH** and **VOL** LEDs next to the pedal).

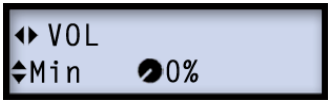
Routing

You'll get slightly different sonic behaviors when positioning the Volume pedal before or after the amp and some types of FX. Feel free to experiment here to get the desired results for your Tone!

- **Pre -** Positions the Volume effect before the Amp model (and before all other "Pre" designated FX) within the signal flow.
- **Post -** Positions the Volume effect after the Amp model (and before all other "Post" designated FX) within the signal flow.

Minimum & Maximum

These two parameters allow you to configure the Volume level for the "heel" and "toe" positions of the Volume pedal, respectively. Adjust these as desired if you want something other than the normal behavior. For example, set **Min** to **100%** and **Max** to **0%** if you want to "reverse" the Volume pedal action!



FX Loop Menu (POD HD400 Only)

The FX Loop **SEND** and **RETURN** jacks on the back of POD HD400 allow you to patch in your favorite external pedals or rack FX.

The FX Loop SEND & RETURN jacks

Use the only **L/MONO** jacks if connecting your external FX in a mono connection, or use the pairs of connections if your FX are in a stereo or mono-stereo configuration. The FX **LOOP LEVEL** switch should be used to optimize the level for your external FX; Use **LINE** for rack FX or **STOMP** for pedals.

Once you have FX connected to the FX Loop, you can utilize the Edit Mode - FX Loop options for specific behaviors with your current tone. These settings are saved per Preset.

Routing

Configure the position of the FX Loop Send/Return.

- **Pre -** Positions the FX Loop before the Amp model (and between FX1 and FX2, if these FX are also set "Pre").
- **Post -** Positions the FX Loop after the Amp model (and between FX1 and FX2, if these FX are also set "Post") within the signal flow.

Send & Return Levels

Use these options to attenuate the Send level fed into your external FX and the Return level fed from your external FX back into the POD HD400 signal path. (Also use the FX LOOP LEVEL switch, as mentioned on the previous page.)

Mix

Adjust the amount of the FX Loop signal that is fed to the Send, and thus blended with your tone. At 100%, the full signal is fed to the FX Loop.

Note: Factory Presets are typically created with the Mix set to 100%, therefore, if you engage the **FX LOOP** footswitch with no connections to the **SEND** and **RETURN** jacks, you will hear silence.

MIDI DUMP

This setting configures the specific MIDI SysEx data that is fed to the POD HD MIDI Out port when performing a MIDI Dump. When this MIDI menu is displayed in Edit Mode, the **TAP** button will initiate the MIDI Dump. Also see "Appendix B: MIDI" on page B•1.

- **Current** - Sends only data for the currently loaded Preset.
- **All** - Sends all data for all 128 Presets.

Amp, Cab & Mic Models

This chapter provides details on selecting & editing the exemplary HD Amp & Preamp Models, all of which have been newly developed by our amazing team of sound engineers for POD® HD devices! Also covered here are details on Speaker Cabs, Mic Models, and putting Amp Models to use.

Parameter Details

As you've likely already figured out, the 2nd row of knobs on your hardware offers easy access to the Amp Model selection and Amp Tone parameters:

Amp Model Select knob and the 5 Amp Tone knobs

Each category labeled on the **Amp Model Select Knob** (CLEAN, PAWNSHOP, BLUES, etc.) contains two Amp Models - each indicated by a red or green LED.* While adjusting the Amp Select knob, you'll see the LCD display the selected Amp Model for a few seconds, followed by a momentary display of the settings of the Amp Tone knobs (as well as for the Reverb knob at the far right).

* TIP: In addition to using the Amp Model Select knob, there are also several additional Amp Models that are accessible from within the Amp Edit Mode! Please see page 5•2.

The current Amp Model is displayed... and the Amp's actual knob values

The Amp knob values screen is also displayed momentarily whenever adjusting any of the 5 Amp tone knobs.

Note that some of the classic amplifiers we modeled for POD HD family devices include knobs other than the typical "Treble," "Bass," "Mid," etc. In several cases, we've mapped these types of controls to the POD HD Amp Tone knobs to retain the mojo of the original amplifier. Please see "Amp Control Knobs" on page 5•10.

About Default Amp Settings

Whenever you change to a different Amp or Preamp Model, predetermined Cab & Mic models are automatically loaded, as well as Amp Tone Knob & Amp Edit Mode parameter settings designed to complement the Amp type. But you can alternatively select your desired settings for all these Amp options individually to customize and save your complete Tone as a Preset (see the following sections)!

AMP Edit Mode

The **AMP** Edit Mode menu offers several options for customizing your Amp options. Press the **PRESETS** knob to enter Edit Mode:

◀▶ Use Left/Right to navigate to the AMP menu

▲▼ Use Up/Down to select the next/previous AMP parameter

Press the PRESETS knob to enter or exit Edit Mode

Rotate the knob to change the setting for the selected parameter

Amp Model Selection

In addition to using the **Amp Model Select knob**, as covered on page 5•1, you can access all Amp Models from the Model menu here in the Amp Edit Mode screen. Note that you'll see several extra Amp Models available here are not found via the Amp Model Select knob! See the table on page 5•8 for a list of all Amp Models.

Amp Model Type

As the default setting for all Amp Models, this option is set to "Full" to provide the complete sonic characteristics of the classic amp's preamp + power amp stages. However, you can alternatively select "Preamp" to obtain just the preamp stage of the amp.

It is recommended to select the Preamp option when feeding your output to an external tube amp, such as if connecting from the **UNBALANCED OUTPUTS** into a guitar amp, or when using the **L6 LINK™** connection with a Line 6 DT50™ or DT25™ amplifier. That said, there is no wrong choice. PODs have always been about flexibility... Check out all the possibilities and decide which Models work best for your tone!

Note that, when either the Full or Preamp option is selected, the additional application of Cab and Mic models is dependent upon the device's OUTPUT MODE settings and the particular output jacks you are using. Please see "Output Mode Options" on page 2•5.

Cab Model Selection

When selecting a new Amp Model, the Amp automatically loads a default, matched speaker cabinet model (see "Cab Models" on page 5•10). But you can use the **CabMdl** option to choose any of the 16 available Cabs for any Amp Model. Your Cab Model selection is retained with each individual saved Preset.:

Mic Model Selection

When selecting a new Amp model, a default Mic model is automatically loaded along with it. But you can use the **MicMdl** option to choose a different Mic for any Amp Model. Your Mic Model selection is retained with each individual saved Preset.

To follow is a list of all Mic Models. Note that all Guitar Amp's Cabs offer a selection of 8 Mics, and the 1x15 Flip Top Bass Cab offers its own selection of 8 Mic Models.

Mic Model Descriptions	
Mic Name	**Based On...***
Guitar Cab Mic Models	
57 On Xs	Shure® SM57 Dynamic, On Axis
57 Off Xs	Shure® SM57 Dynamic, Off Axis
409 Dyn	Sennheiser® MD 409 Dynamic
421 Dyn	Sennheiser® MD 421 Dynamic
4038 Rbn	Coles 4038 Ribbon
121 Rbn	Royer® 121 Ribbon
67 Cond	Neumann® U67 Condenser
87 Cond	Neumann® U87 Condenser
Bass Cab Mic Models	
57 On Xs	Shure® SM57 Dynamic, On Axis
421 Dyn	Sennheiser® MD 421 Dynamic
12 Dyn	AKG® D12
112 Dyn	AKG® D112
20 Dyn	EV® RE20
7 Dyn	Shure® SM7B
40 Dyn	Heil® PR40
47 Cond	Neumann® U47

E.R. (Early Reflections)

This option adds the amount of reflective "room tone" that is mixed with your Amp tone. This value is saved per Preset.

Presence

Just as with the Presence knob found on the front panel of most tube amplifiers, this brightens up your tone at higher settings.

Master Volume

NOTE: This Master Volume parameter, as well as the following Bias, and Bias Excursion parameters, are functional only when using the "Full" Amp Model versions (see page 5•3). The Sag and Hum parameters are functional for both "Full" and "Preamp" Amp Model versions. We refer to these 5 controls as "Deep Edit Parameters" (or "DEPs") for the Amp Models.

Use this Master Volume to adjust the amount of power amp distortion. This parameter is highly interactive with all other Amp Model Deep Edit Parameters- the lower the Master is set, the less effect the other controls will have.

Sag

Setting the Sag to minimum offers a "tighter" responsiveness, and turning clockwise provides more "touch" dynamics & sustain.

Hum

Controls how much heater hum & AC ripple interacts with your tone. At the maximum setting things get really freaky.

Bias

Changes the Bias of the power tubes. Set to minimum to achieve a very "cold" Class AB biasing. At maximum the amp is operating in Class A.

Bias Excursion

Knob 2: The Bias Excursion determines how the power amp tubes' voicing reacts when they are pushed hard. Set low for a tighter feel. Set high for more tube compression. This parameter is highly reactive with the **DRIVE** & **MASTER** settings.

Bypass Volume

This is a volume control strictly for the level heard when the Amp Model has been disabled (and when the **FX ONLY** feature is active - see page 5•7). This can be handy to adjust your device's output level when using it just for the FX models. This value is saved per Preset.

Manual Mode

As described earlier, selecting a new Amp Model loads the new Amp, along with default settings for each of the Amp Tone knob, Reverb knob and Amp Edit Mode parameters. If you prefer to NOT have these settings change when selecting a new Amp Model, use the Manual Mode:

Press and Hold the FX ONLY button to toggle in and out of Manual Mode

When in Manual Mode, the following behaviors apply:

- The amber LED Bank/Patch display shows "**- - -**" to indicate you are in Manual Mode.
- The positions of the 5 physical Amp Tone knobs & Reverb knob always reflect the values in use - what you see on the physical knobs is what you get.
- Selecting a new Amp Model does NOT load the Amp's "default" settings for these 6 knobs. Instead, all 6 knobs' settings remain as-is, unless you turn the knobs.
- Likewise, all "Deep Edit Parameter" values within the Amp Edit Mode (see previous section) remain at their current settings when changing Amp Models.
- Selecting any Preset will automatically exit Manual Mode and load the new Preset, including its last-saved Amp Model and parameter settings.

FX Only Mode

Use the "FX Only" mode if you prefer to keep the Amp, Cab & Mic models' processing bypassed, such as to use only the unit's FX if running POD HD into a guitar amp. The following behaviors apply for the FX Only mode:

- To toggle FX Only mode on/off, simply toggle the **FX ONLY** button, which remains lit when this mode is active.

- The FX Only mode is a persistent, "global" setting, therefore, the Amp, Cab & Mic processing remains bypassed when the mode is active, regardless of the Amp Model's enabled/disabled state saved within any Preset.
- Since the FX Only mode bypasses the Amp, this also means the Amp's tone knobs and Amp Edit Mode parameters are disabled. Therefore, when the Amp is off, a "Bypass Volume" parameter is provided to allow signal level adjustment - see "Bypass Volume" on page 5•6.*
- The Reverb effect is still available when in FX Only mode, and fully adjustable via the **REVERB** knob, as well as via the Edit mode - Reverb menu.

* Note that the Amp & Cab processing can also be bypassed via the **AMP** footswitch, however, the footswitch only bypasses the Amp for the current Preset.

AutoFX SETUP Parameter

This option is a global setting, offered in the SETUP menu. Please see "AutoFX" on page 1•2. This setting will affect the FX behaviors when selecting a new Amp Model.

Amp/Preamp Models

To follow is a table showing the classic amplifiers upon which our 16 HD Amp/Preamp Models are based.* For more details, please also check out the ***POD HD Model Gallery***, available from http://line6.com/support/manuals/.

POD HD Amp/Preamp Models	
Amp/Preamp Model	**Based On...***
Blackface Double Normal	'65 "Blackface" Fender® Twin Reverb®, Normal input channel
Hiway 100	Hiwatt® Custom 100
Super O	'60s Supro® S6616
Gibtone 185	Gibson® EH-185
Tweed B-Man Normal	'59 Fender® Tweed Bassman®, Normal input channel
Blackface 'Lux Normal	Fender® "Blackface" Deluxe Reverb®, Normal input channel
Divide 9/15	Divided By 13 9/15
PhD Motorway	Dr. Z® Route 66

POD HD Amp/Preamp Models	
Amp/Preamp Model	**Based On...***
Class A-15	'61 "Fawn" Vox® AC-15
Class A-30 TB	Vox® AC-30 "Top Boost"
Brit J-45 Bright	'65 Marshall® JTM-45 MkII, Bright input channel
Brit P-75 Bright	Park 75, Bright input channel
Brit J-800	Marshall® JCM-800
Bomber Uber	2002 Bogner Uberschall
Treadplate	Mesa/Boogie® Dual Rectifier®
Angel F-Ball	Engl® Fireball 100
NOTE: The following Amp Models are accessed within the Edit Mode, Amp - Model Select menu only	
Blackface Double Vibrato	'65 "Blackface" Fender® Twin Reverb®, Vibrato input channel
Tweed B-Man Bright	'59 Fender® Tweed Bassman®, Bright input channel
Blackface 'Lux Vibrato	Fender® "Blackface" Deluxe Reverb®, Vibrato input channel
Brit J-45 Normal	'65 Marshall® JTM-45 MkII, Normal input channel
Brit P-75 Normal	Park 75, Normal input channel
Line 6 Elektrik	A face-melting Line 6 original
Plexi Lead Normal	'59 Marshall® "Plexi" Super Lead 100, Normal input channel
Plexi Lead Bright	'59 Marshall® "Plexi" Super Lead 100, Bright input channel
Solo Clean	'93 Soldano SLO 100, Normal channel, "Clean" mode
SoloCrunch	'93 Soldano SLO 100, Normal channel, "Crunch" mode
Solo OD	'93 Soldano SLO 100, Overdirve channel
Line 6 Doom	A Line 6 merging of a modded JCM800 Preamp + Hiwatt Power amp for maximum sludge
Line 6 Epic	A Line 6 creation offering epic sustain and distortion at nearly all playing levels
Flip Top	Ampeg® B-15NF Portaflex® bass guitar amp

Amp Control Knobs

Some of the classic amps we've modeled include special knob controls, therefore, we've emulated their behaviors accordingly. These are listed as follows...

- **Super O (PAWNSHOP Red)** - The actual Supro® only has a Drive and a Tone knob, so we've fashioned our **MID** knob to behave as a "Tone," and invented Bass and Treble controls.
- **Divide 9/15 (BOUTIQUE Red)** - Our Model is based on the EL84 circuit of the Divided By 13 9/15. The **DRIVE** knob controls the "clean" channel, and the **BASS** knob is being used as the Drive for the "dirty" channel. Just think of the **BASS** knob as a "Drive 2" control.
- **Class A-15 & Class A-30TB (CLASS A Red & Green)** - Following the Vox® tradition upon which these Models are based, we've mapped the **MID** knob as a "Cut" - turning the knob counter-clockwise reduces the treble.

Cab Models

To follow is a table showing the classic speaker cabinets upon which our Cab Models are based.* Note that you can choose "None" (found at the very end of the Cab list) to have no speaker cabinet or mic modeling added to your amp tone.

POD HD Cab Models	
Cab Model	**Based On...***
212 Blackface Double	Fender® "Blackface" Twin Reverb® combo cabinet, 2x12 inch Jensen® speakers
412 Hiway	Hiwatt® cabinet, 4x12 inch Fane® 12287 50 watt speakers
6x9 Super O	Supro® S6616 combo cabinet, one "6x9" size speaker
112 Field Coil	Gibson® EH-185 combo cabinet, 1x12 Field Coil Speaker
410 Tweed	59 Fender® Tweed Bassman® combo cabinet, 4x10 inch Jensen® alnico speakers
112 BF 'Lux	Fender® "Blackface" Deluxe Reverb® combo cabinet , one 12 inch Oxford 12K5-6 speaker
112 Celest 12-H	Divided By 13 9/15 combo cabinet, one 12 inch Celestion® G12H Heritage (70th anniversary) speaker

POD HD Cab Models	
Cab Model	**Based On...***
212 PhD Ported	Dr. Z®, Z Best cabinet, 2x12 inch Celestion® speakers (one G12H Heritage and one Vintage 30)
112 Blue Bell	'61 "Fawn" Vox® AC-15 combo cabinet, one 12 inch Celestion® Alnico Blue speaker
212 Silver Bell	Vox® AC-30 "Top Boost," 2x12 inch Celestion® Alnico Silver Bell speakers
412 Greenback 25	Marshall® cabinet, 4x12 inch Celestion® G12M "Greenback" speakers
412 Blackback 30	Marshall® cabinet, 4x12 inch Celestion® Rola G12H30W "Blackback" speakers
412 Brit T-75	Marshall® cabinet, 4x12 inch Celestion® G12T75 speakers
412 Uber	Bogner Uberschall cabinet, 4x12 inch Celestion® speakers (2 x G12T75 and 2 x Vintage 30 speakers)
412 Tread V-30	Mesa/Boogie® cabinet, 4x12 inch Celestion® Vintage 30 speakers
412 XXL V-30	Engl® Pro cabinet, 4x12 inch Celestion® Vintage 30 speakers
115 Flip Top	Ampeg® Custom Design, CTS 15 inch speaker (Bass Cab)
None	Choose this option for no speaker cab (or mic) modeling

FX Models

This chapter provides reference tables & parameter details on all POD® HD FX Models, most of which were derived from the exemplary Line 6 M13 Stompbox Modeler! All FX parameters are accessible within Edit Mode - Please see "Edit Mode" on page 4•1.

TIP: For more details about the POD HD FX Models, please also check out the ***POD HD Model Gallery*** and ***M13 Advanced Guide*** documents, available from http://line6.com/support/manuals/.

FX1 Models - Reference Table

Below is a Reference Table listing all parameters for the **FX1** models, which includes a plethora of "Stomp" effects (Distortions, Fuzzes, Compressors, Pitch-Shifters and more).

FX1 Model	Parameters				
GAIN Swoosh					
Screamer	Drive	Bass	Tone	Treble	Output
Tube Drive	Drive	Bass	Mid	Treble	Output
Classic Distortion	Drive	Bass	Filter	Treble	Output
Heavy Distortion	Drive	Bass	Mid	Treble	Output
Color Drive	Drive	Bass	Mid	Treble	Output
Overdrive	Drive	Bass	Mid	Treble	Output
Line 6 Drive	Drive	Bass	Mid	Treble	Output
Line 6 Distortion	Drive	Bass	Mid	Treble	Output
Boost Comp	Drive	Bass	Comp	Treble	Output
Red Comp	-	-	-	Sustain	Level
Blue Comp	-	-	-	Sustain	Level
Blue Comp Treb *	-	-	-	Sustain	Level
Vetta Comp	-	-	-	Sensitivity	Level
Vetta Juice*	-	-	-	Amount	Level
Fuzz Pi	Drive	Bass	Mid	Treble	Output
Octave Fuzz	Drive	Bass	Mid	Treble	Output

*** Available in POD HD400 only.**

FX1 Model	Parameters				
Jet Fuzz	Drive	Fdbk	Tone	Speed	Output
Sub Octave Fuzz	Drive	Bass	Sub	Treble	Output
Buzz Saw *	Drive	Bass	Mid	Treble	Output
Facial Fuzz	Drive	Bass	Mid	Treble	Output
Jumbo Fuzz	Drive	Bass	Mid	Treble	Output
VARIOUS Swoosh					
Spring	-	Decay	Time	Tone	Mix
'63 Spring *	-	Decay	Time	Tone	Mix
Particle Verb *	-	Dwell	Gain	Verb	Mix
Graphic EQ *	80Hz	220Hz	440Hz	1.1kHz	2.2kHz
Studio EQ *	LowFreq	LowAmt	MidFreq	MidAmt	Output
Parametric EQ	Lows	Highs	Freq	Q (Width)	Gain
4-Band Shift EQ	Low	Low Mid	Hi Mid	High	Shift
Mid Focus EQ *	HPFreq	HP Q	LPFreq	LP Q	Gain
Slow Filter *	Speed	Freq	Q	Filter	Mix
Tron Down	Freq	Q (Width)	Range	Type	Mix
Tron Up	Freq	Q (Width)	Range	Type	Mix
Q Filter	Freq	Q (Width)	Gain	Filter	Mix
Ring Modulator	Speed	Depth	Shape	AM FM	Mix
Dimension	Switch 1	Switch 2	Switch 3	Switch 4	Mix
Frequency Shifter	-	-	Freq	Mode	Mix
Rotary Drum	Speed	Depth	Tone	Drive	Mix
Rtry Drm W/Hrn *	Speed	Depth	HDepth	Drive	Mix

* Available in POD HD400 only.

FX1 Model	Parameters				
PITCH Swoosh					
Smart Harmony	-	Key	Scale	Shift	Mix
Pitch Glide	Position	Pedal	Heel	Toe	Mix
Attack Synth *	Speed	Freq	Wave	Pitch	Mix
Synth String	Speed	Freq	Attack	Pitch	Mix
Growler	Speed	Freq	Q (Width)	Pitch	Mix
Synth-O-Matic	Freq	Q (Width)	Wave	Pitch	Mix
Bass Octaver	-	Tone	Normal	Octave	-
V Tron	Start (Vowel)	End (Vowel)	Speed	Mode	Mix
Vintage Pre	Phase	Gain	Output	HP Filter	LP Filter
Hard Gate	Open Thresh	Close Thresh	Hold	Decay	-

*** Available in POD HD400 only.**

Common FX1, FX2 & FX3 Parameters

All FX include the following "Model Select" and "Routing" parameters. You'll see these parameters, as well as several others for each FX model, when you enter Edit Mode:

Model Select

Allows you to choose from among the lists of FX1, FX2 or FX3 models.

Routing

Sets the FX model's position within the signal flow - Pre or Post.

- **Pre:** Positions the effect before the amp.
- **Post:** Positions the effect after the amp.

New FX1 Models (Flash v.2.0)

New as of flash version 2.0 are two additional FX - Vintage Pre and Hard Gate. These models are found by entering the Edit Mode, choosing FX1 - Model Select, and scrolling to the end of the list of models.

Vintage Pre

This Model is a vintage-voiced, tube mic preamp based on* the Requisite® Y7 vintage Tube Mic Preamp, excellent for use with non-guitar input signals, or in conjunction with Bass or Guitar Amps, to provide some nice tube warmth.

- **Gain:** Dial in the amount of input gain - higher levels will add some tube distortion.
- **Output:** Determines the final output level, capable of a significant signal boost.
- **Phase:** Choose 0 for normal, or 180 to reverse the phase.
- **HPF:** A High Pass Filter to reduce bass frequencies. Increase this Hz value to choose where the low frequency reduction begins.
- **LPF:** A Low Pass Filter to reduce treble frequencies. Decrease this kHz value to choose where the high frequency reduction begins.

Hard Gate

An advanced gate capable of extremely quick response, ideal for any genre including Metal. It can even be used to create erratic "sputter" and "splat" effects.

- **Open & Close Thresholds:** The Open threshold is the amount input signal level required to make the gate open and let sound pass through. Once the gate opens, it will not begin to close until the input signal level fades below the Close threshold setting.

** Requisite® is a registered trademark of Requisite Audio Engineering.*

- **Hold Time:** Configures how long the gate will wait before closing once the input signal level reaches the Close threshold value.
- **Decay Time:** Configures how quickly the gate will close once the threshold level is met. Higher values provide a more natural decay, where short values result in abrupt silencing of the signal.

FX1 GAIN Swoosh Models - Parameters

The following parameters are common to most Compressor, Distortion & Fuzz models:

- **Drive:** Adjusts the amount of overdrive/distortion/fuzz.
- **Bass:** Adjusts Bass EQ level.
- **Mid:** Adjusts the Midrange EQ level.
- **Treble:** Adjusts Treble EQ level.
- **Output:** Adjusts the overall volume level - higher settings typically offer an output boost.

FX1 VARIOUS Swoosh Models - Parameters

The following parameters are common to most Reverb models:

- **Decay:** Sets the length of time the reverb effect sustains.
- **Time:** Configures the "pre-delay" time, before the wet reverb effect is heard.
- **Tone:** Adjusts the tone of the "wet" reverb signal only.

Particle Verb (POD HD400 Only)

This is a truly unique Reverb effect, so we've provided details on its parameters.

Turns your chords into a lush modulated pad in STABLE mode. CRITICAL mode is similar, but with a slight rise in pitch. In HAZARD mode, all stops are removed.

- **Dwell:** Essentially a decay parameter, which adjusts the length of time the reverb tail lasts.
- **Condition:** Choose between STABLE, CRITICAL and HAZARD here for some different reverb experiences!
- **Gain:** Sets overall output level of the effect.

The following parameters are common to most EQ models:

- **Frequency (as well as Low, Mid, High):** Selects the center frequency or range for the particular EQ Band. (The Graphic EQ includes "fixed" Bands where the gain is adjustable for each.)
- **Q:** Adjusts the frequency width or shape of the frequency band filter.
- **Gain:** Adjust the output level of the particular Band. (The Gain parameters accessed by Multi-function Knob #4 adjust overall level.)

The following parameters are common to most Filter models.

- **Frequency:** Selects the center frequency used by the effect.
- **Q:** Adjusts the frequency width of the filter in use.
- **Depth & Speed:** Adjusts the modulation intensity & rate (for those Filter FX that include modulation).
- **Mix:** Sets the balance of the "Dry" and "Wet" signals. At 0% no effect is added to your signal; at 100% you will hear the effected signal only. For most Filter FX, try the 100% setting to achieve the full weirdness factor.

FX1 PITCH Swoosh Models - Parameters

Since the Pitch FX are a bit more complex, we've provided examples of each Pitch FX Model's Edit Mode screen and parameter descriptions.

Smart Harmony

Finally, a Line 6 intelligent harmonizer effect! Select a Scale, Key and Shift value and our DSP algorithms will do the rest, producing a perfect harmony note along with your guitar riffs. The available parameters are:

- **Key:** Select the Key you'll be playing in.
- **Scale:** Select the Scale you'd like to use (also see table below).
- **Shift:** Determines the interval value for the desired harmony note.
- **Mix:** Sets the balance or your dry + harmony notes.

The Smart Harmony effect automatically detects your guitar's single-note pitch and shifts it to match a user-selected key and scale. A choice of keys is provided; consult the table below to achieve other scalic modes.

- Choose your Key on the left, then your Mode on the top.
- The cell where the two connect tells you the scale. For example, for the Key of C - Lydian Mode, the scale you want is G Major.

	Mode						
Key	**Ionian**	**Dorian**	**Phrygian**	**Lydian**	**Mixolydian**	**Aeolian**	**Locrian**
A	A Maj	G Maj	F Maj	E Maj	D Maj	C Maj	Bb Maj
B	B Maj	A Maj	G Maj	Gb Maj	E Maj	D Maj	C Maj
C	C Maj	Bb Maj	Ab Maj	G Maj	F Maj	Eb Maj	Db Maj
D	D Maj	C Maj	Bb Maj	A Maj	G Maj	F Maj	Eb Maj
E	E Maj	D Maj	C Maj	B Maj	A Maj	G Maj	F Maj
F	F Maj	Eb Maj	Db Maj	C Maj	Bb Maj	Ab Maj	Gb Maj
G	G Maj	F Maj	Eb Maj	D Maj	C Maj	Bb Maj	Ab Maj

Pitch Glide

This is the Line 6 Pitch Glide effect, designed to be used with the POD HD Expression Pedal. Set your heel and toe values as desired, then glide between them.

- **Position:** Manually adjusts the pedal position, allowing you to tweak the effect without actual pedal control.
- **Pedal:***
  - Choose **Wah:Glide** to have your pedal's Wah mode control the Pitch Glide effect.
  - Choose **Vol:Glide** to have your pedal's Vol mode control the Pitch Glide effect.
  - Choose **Don'tCtl** to use the effect manually, without pedal control.
- **Heel:** Sets the amount of pitch shift for the "heel" position of your pedal.
- **Toe:** Sets the amount of pitch shift for the "toe" position of your pedal.
- **Mix:** Adjusts the balance of "Dry" guitar signal and "Wet" (pitch-shifted) signal.

*Note: This Pedal assignment is retained when saving your Preset. You'll see that the Pedal's **WAH** and **VOL** LEDs both lit to indicate when the pedal is switched to control Pitch Glide - see "Pedal Control" on page 2•4.

Attack Synth (POD HD400 Only)

- **Speed:** Controls the attack time.
- **Frequency:** Controls the stop frequency of the VCF filter.
- **Wave:** Selects Square, Pulse Width Modulation or Ramp for the waveform.
- **Pitch:** Sets the Pitch of the effect over a two octave range.
- **Mix:** Adjusts the balance of "Dry" guitar signal and "Wet" signal.

Synth String

- **Speed:** Sets the speed of the vibrato-y pulse width modulation.
- **Frequency:** Controls a low pass filter tone control.
- **Attack:** Configures the attack time.
- **Pitch:** Sets the Pitch of the effect over a two octave range.
- **Mix:** Adjusts the balance of "Dry" guitar signal and "Wet" signal.

Growler

- **Speed:** Dials in the speed of the vibrato-y pulse width modulation.
- **Frequency:** Controls the center frequency of the filter.
- **Q:** Sets the width of the filter.
- **Pitch:** Controls the Pitch of the synth over a two octave range.
- **Mix:** Adjusts the balance of "Dry" guitar signal and "Wet" signal.

Synth-O-Matic

- **Frequency:** Selects the frequency for which the filter will be centered.
- **Q:** Sets filter width to add more or less emphasis on the selected frequency.
- Wave: Selects one of the eight synth waveforms.
- **Pitch:** Controls the Pitch of the synth sound.
- **Mix:** Adjusts the balance of "Dry" guitar signal and "Wet" signal.

Bass Octaver

- **Tone:** Adjusts the overall tone of the effected signal.
- **Normal:** Controls the level of your original signal (allowing you to balance it with the octave signal).
- **Octave:** Controls the level of the pitch-shifted, octave signal.

V-Tron

Each time you strike a new note or chord, the vowel sequence will be "spoken." You can choose whether to go from Start vowel to End vowel only (Up), or have it turn around and come back again (Up/Down).

- **Start and End:** Sets the starting vowel and ending vowel sounds (A, E, I, O or U).
- **Speed:** Adjusts how long it takes to "speak" from the Start to the End vowel.
- **Mode:** Selects either Up or Up/Down.
- **Mix:** Adjusts the balance of "Dry" guitar signal and "Wet" signal.

FX2 Models - Reference Table

Below is a Reference Table listing all parameters for the **FX2** set of models, which includes a complete array of Modulation, Filter & Tremolo FX!

FX2 Model	Parameters				
MOD Swoosh					
Analog Chorus	Speed	Depth	Chrs/Vibrato	Tone	Mix
Analog Flanger	Speed	Depth	Feedback	Manual	Mix
U-Vibe	Speed	Depth	Feedback	Vol Sensing	Mix
Phaser	Speed	Depth	Feedback	Stages	Mix
Dual Phaser	Speed	Depth	Feedback	LFO Shape	Mix
Barberpole Phaser	Speed	-	Feedback	Mode	Mix
Panned Phaser	Speed	Depth	Output	Pan Speed	Mix
Script Phase	Speed	-	-	-	-
Pitch Vibrato	Speed	Depth	Rise Time	Vol Sensing	Mix
FILTER Swoosh					
Seeker	Freq	Q (Width)	Speed/Tempo	Steps	Mix
Throbber	Freq	Q (Width)	Speed/Tempo	Wave	Mix
Spin Cycle	Freq	Q (Width)	Speed/Tempo	Vol Sensing	Mix
Obi-Wah	Freq	Q (Width)	Speed/Tempo	Filter Type	Mix
Voice Box	Start Vowel	End Vowel	Speed/Tempo	Auto	Mix
TREMOLO Swoosh					
Opto - Tremolo	Speed	Depth	Shape	Vol Sensing	Mix
Bias Tremolo	Speed	Depth	Shape	Vol Sensing	Mix
Pattern Tremolo	Speed	Pattern 1	Pattern 2	Pattern 3	Pattern 4
Panner	Speed	Depth	Shape	Vol Sensing	Mix

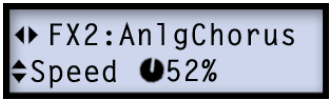
Common FX2 Parameters

When you enter Edit Mode for any FX2 model, you'll see the following common parameters for most (as well as "Model Select" and "Routing," as described on page 6•3):

Tap Control

Set this option to **Control** to have the Modulation speed of your FX2 models follow whatever tempo you "tap" into your POD HD, using the **TAP** button. Set this parameter to **Don't Ctl** and the FX2 models' Speed parameter can be adjusted to any speed you like, regardless of the current Tap Tempo. The **TapCtl** setting is a "global" parameter. Also see "Tap Tempo" on page 2•4.

Speed

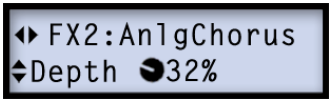


Adjusts the modulation/oscillation/tremolo speed for the FX2 models.* The following behaviors apply:

- If the **TapCtl** parameter (see previous item) is set to **Don'tCtl**, you can adjusts the Modulation Speed manually, independent of the current Tap Tempo. This Speed value is stored per Preset.
- If the **TapCtl** parameter is set to **Control**, the Modulation Speed follows the current Tap Tempo. If you stomp out your desired 1/4 note rhythm on the **TAP** footswitch, this will set a new Tap Tempo, and FX2 models will then follow this new tempo.

* Note that the FX2 Filter swoosh models offer slightly different Speed parameter options, as detailed within the following model's descriptions, as applicable.

Depth

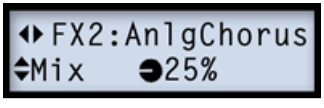


Adjusts the intensity of the pitch-modulation, wobble or throb, depending on the type of effect. Higher settings yield more dramatic results.

Feedback

Many Mod & FX offer a Feedback option. This controls the amount of delayed signal that is fed back into the effect. Higher settings can provide more dramatic textures.

Mix



Sets the balance of the "Dry" and "Wet" signals. At 0% you will hear strictly dry guitar; at 100% you will hear the effected signal only. For Chorus, Flanger & Phase FX, results are typically best with the Mix set between 0 to 50%. For Vibrato, Tremolo, Pitch and Filter FX, try the Mix at 90 - 100%. No rules here though, so feel free to experiment!

Note that the Script Phase and Pattern Tremolo FX2 models do not offer a Mix parameter. Their dry/wet balance is "fixed," just like the classic pedals that inspired them!

Common FILTER Swoosh Parameters

In addition to the above, following parameters are found in several of the FX2 Filter Swoosh models:

- **Frequency:** Selects the center frequency for the filter(s) in use.
- **Q:** Sets the frequency width of the filters.

FX3 Models - Reference Table

Below is a Reference Table listing all parameters for the **FX3** set of models, which includes a includes a collection of our best Delay & Echo models.

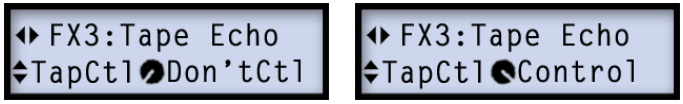
FX3 Model	Parameters				
DELAY Swoosh					
Digital Delay	Time	Fdbk	Bass	Treble	Mix
Digital Delay w/ Mod	Time	Fdbk	Mod Speed	Mod Depth	Mix
Analog Echo	Time	Fdbk	Bass	Treble	Mix
Analog w/Mod	Time	Fdbk	Mod Speed	Mod Depth	Mix
Echo Platter	Time	Fdbk	Wow/Flutter	Drive	Mix
Echo Platter Studio	Time	Fdbk	Wow/Flutter	Drive	Mix
Low Res Delay	Time	Fdbk	Tone	Resolution	Mix
Stereo Delay	Left Time	Left Fdbk	Right Time	Right Fdbk	Mix
Ping Pong Delay	Time	Fdbk	Time Offset	Stereo Spread	Mix
Dynamic Delay	Time	Fdbk	Threshold	Ducking	Mix
TAPE ECHO Swoosh					
Tape Echo	Time	Fdbk	Bass	Treble	Mix
Tape Echo Studio	Time	Fdbk	Bass	Treble	Mix
Tube Echo	Time	Fdbk	Wow/Flutter	Drive	Mix
Tube Echo Studio	Time	Fdbk	Wow/Flutter	Drive	Mix
Multi-Head Delay *	Time	Fdbk	Head 1 & 2	Head 3 & 4	Mix
SWEEP ECHO Swoosh					
Auto Volume Echo	Time	Fdbk	Mod Depth	Swell Time	Mix
Sweep Echo	Time	Fdbk	Sweep Speed	Sweep Depth	Mix
Sweep Echo Studio	Time	Fdbk	Sweep Speed	Sweep Depth	Mix
Reverse Delay	Time	Fdbk	Mod Speed	Mod Depth	Mix

* Available in POD HD400 only.

Common FX3 Parameters

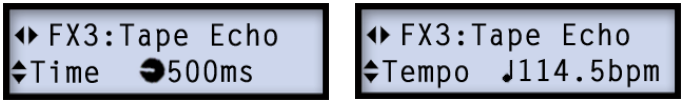
When you enter Edit Mode for any FX3 model, you'll see the following common parameters for most (as well as "Model Select" and "Routing," as described on page 6•3):

Tap Control



Set to **Control** to have all FX3 models' Delay time follow the current Tap Tempo, which you can define by using the **TAP** button. Or, set to **Don't Ctrl** to manually set a Delay Time - See the following section. The **TapCtl** setting is a "global" parameter and not stored with your Preset. Also see "Tap Tempo" on page 2•4.

Time / Tempo



Sets the Delay/Echo repeat time. The following behaviors apply:

- If the **TapCtl** parameter (see above) is set to **Don'tCtl**, this parameter appears as **Time** and the **PRESETS** knob adjusts it in millisecond (ms) increments. The FX3 models will use this ms value for their Time and will ignore the current Tap Tempo.
  - Push and hold the **PRESETS** knob while turning to adjust the value by 20 ms increments.
  - This Time value is stored within a Preset.
- If the **TapCtl** parameter is set to **Control**, this parameter appears as **Tempo** and displays and follows the current Tap Tempo BPM. Turning the **PRESETS** knob adjusts by .1 BPM increments to allow fine-tuning.
  - Or, push the **PRESETS** knob while turning to adjust by full BPM values.
  - If you stomp out your desired 1/4 note rhythm on the **TAP** footswitch, this will set a new Tap Tempo, and FX3 models will then follow this new BPM value.

Feedback

Sets the number of repeats for the Delay/Echo. The higher the setting, the greater number of repeats.

Mix

Sets the balance of the "Dry" and "Wet" signals. At 0% you will hear strictly dry guitar; at 100% you will hear the delay/echo only.

Reverb Models - Reference Table

Below is a Reference Table listing all parameters for the spacious **Reverb** set of models.

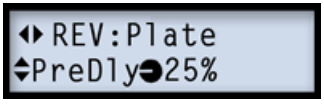
Reverb Model	Parameters			
Plate	Decay	PreDelay	Tone	Mix
Room	Decay	PreDelay	Tone	Mix
Chamber	Decay	PreDelay	Tone	Mix
Hall	Decay	PreDelay	Tone	Mix
Echo	Decay	PreDelay	Tone	Mix
Tile	Decay	PreDelay	Tone	Mix
Cave	Decay	PreDelay	Tone	Mix
Ducking *	Decay	PreDelay	Tone	Mix
Octo	Decay	PreDelay	Tone	Mix

* Available in POD HD400 only

Common Reverb Parameters

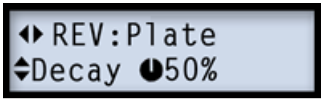
When you enter Edit Mode for any Reverb model, you'll see the following common parameters for each (as well as "Model Select" and "Routing," as described on page 6•3).

Pre-Delay



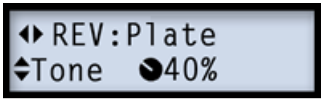
Configures the time before the reverb effect is heard.

Decay



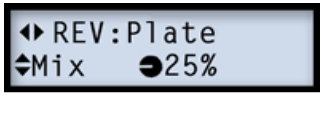
Sets the length of time the reverb effect sustains.

Tone



Adjusts the overall Tone of the wet reverb signal. Higher settings provide a brighter, more reflective reverb quality.

Mix



Sets the balance of the dry & wet signals, from 0% (dry signal only) to 100% (wet reverb signal only). Mix is persistent for all Reverbs (your Mix level will stay the same when you load a different Reverb model).

Wah Models

Below is a list of all Wah models included in the **Wah** set. Choose the desired Wah model from the Edit Mode - **Wah:Model Select** menu (see page 6•3). There are no additional Edit Mode parameters for the Wahs other than Model Select - Simply use your POD HD on-board pedal to put them to work just like a traditional Wah!

Wah Models
Vetta
Fassel
Chrome
Weeper
Conductor
Colorful
Throaty *
Chrome Custom *

*** These Wah models are available in POD HD400 only.**

Using the Pedal

To utilize your POD HD on-board pedal to control the Wah, press the pedal all the way forward and toggle the "toe switch" so that the Wah LED indicator is lit - see "Pedal Control" on page 2•4.

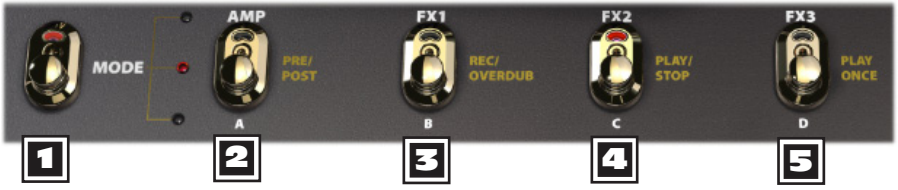
Note that it also possible to assign the "Wah" pedal to alternatively control the FX1 Pitch Glide model - please see "Pitch Glide" on page 6•8.

Using the Looper

The Looper in POD® HD300 & POD® HD400 offers you up to 24 seconds of mono recording time, as well as the ability to record overdubs, play on-demand and more, all via several handy footswitches.

Looper Controls

When you engage the Looper mode, the four bottom row switches control the Looper, providing hands-free operation of the Looper functions. Here are the details:



1 **MODE -** Toggle this footswitch so that the middle, red LED is lit to engage Looper mode. The gold-colored labels on the row of switches to the right describe the action for each in Looper mode. (See "Footswitch Mode" on page 1•3 for **MODE** options.)

2 **PRE/POST -** Toggling this switch determines whether Amp & FX processing is added to your guitar signal during the recording of your loop, or only for the loop's playback.

- **PRE (switch is unlit):** Your guitar signal is recorded unprocessed (i.e. - the loop is recorded "Pre" Amp & FX processing). When played back, the loop audio is mixed with incoming guitar to feed the current Preset's Amp & FX processing. If you change Presets or tone settings while set to PRE, you'll hear them applied to your loop playback.
- **POST (switch is lit):** Your guitar signal is recorded processed (i.e. - the loop is recorded "Post" Amp & FX processing). When played back, the loop audio is mixed with incoming guitar AFTER the guitar signal has been processed through the Amp and FX. This provides the ability select a new Preset which is applied only on your guitar input, while the loop plays back with the original recorded Preset tone!

Note: When recording in the "POST" mode, it is likely that the Amp & FX modeling will add some substantial gain to your dry signal. If, while you are playing back a "POST" recorded loop, you change the setting to "PRE," this results in 'doubling up' the gain by running the playback through Amp & FX processing again. This is likely to cause the output to become loud and to distort. Best to pick a mode while playback is stopped, before starting your new loop!

3 **REC/OVERDUB -** To record a loop, step on this switch and the Looper will immediately start recording. Step on it a 2nd time and your recorded loop will begin to play back with Overdub mode activated (the switch's LED will flash to indicate Overdub mode).

Once you have a loop recorded, you can layer an overdub on top of your current loop. Simply play back the loop and step on the flashing **REC/OVERDUB** switch. Your new live guitar will be recorded on top of your previously recorded loop. Repeat these steps to record as many additional overdubs as you like!

4 **PLAY/STOP -** Press this switch to start and stop playback of your recorded loop. If you are actively recording a loop, press this switch to set your loop "out" point; recording is stopped and the newly recorded loop starts playing immediately.

5 **PLAY ONCE -** Pressing this button plays your recorded loop for one cycle. Cool for triggering a pre-recorded phrase on demand!

TAP (Clear Loop) - Holding the **TAP** button when in "Looper" Mode clears out any recorded Loop audio. This function will automatically stop the Looper playback or Loop recording, if active.

Note: When the **MODE** switch is set to Looper mode, holding the **TAP** button does not set POD HD to the Tuner mode. To access the Tuner, first set the **MODE** switch to Preset or Pedal On/Off mode, then press and hold the **TAP** button.

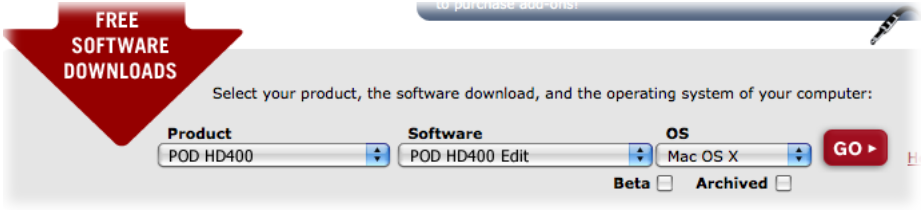
USB Audio

In this chapter, we'll cover the USB audio capabilities of POD® HD300 & POD® HD400. With the installation of the Line 6 USB audio driver, you can use POD HD as a high quality, 24-bit audio interface for your Mac® or Windows® computer!

The Line 6 USB Audio Driver

Before connecting your POD HD device to your computer, it is recommended that you download and install the **Line 6 POD HD300 Edit** or **POD HD400 Edit** software. This installs the necessary Line 6 USB Audio Driver, as well as the Line 6 Monkey® update utility (also see "Appendix A: Line 6 Monkey™" on page A•1).

*NOTE: As of the POD HD300 & HD400 USB Device Driver version 5.7.0, Mac OS® X 10.4 (Tiger®) is no longer supported. To use the POD HD device's USB connection with a Mac® running OS® X 10.4, you'll need to download and install the earlier POD HD300/HD400 Driver version 5.1.2, available from http://line6.com/software/.



The Line 6 Software Downloads site - selecting the POD HD400 Edit software

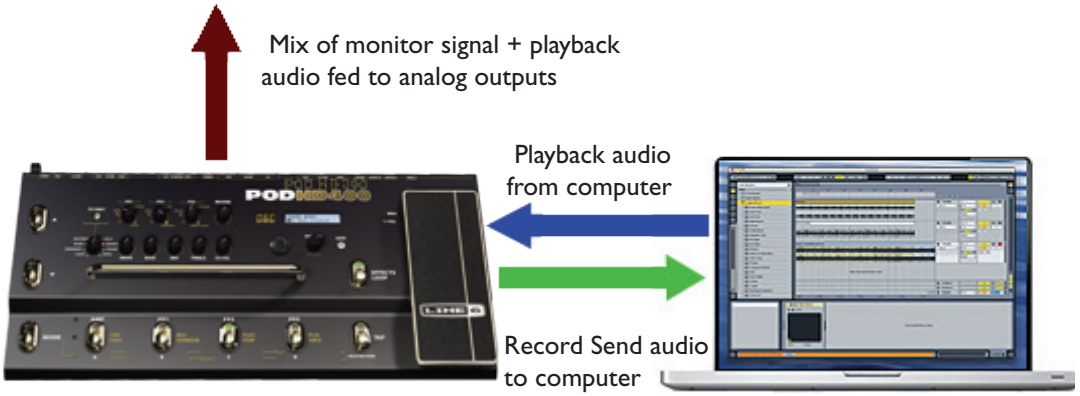
Once the installation is complete, just connect your device directly to a USB port on your computer (it is not recommended to connect to a USB hub) and power on your POD HD.

For more assistance, please see the POD HD Edit ***Installer Guides*** and the POD HD Edit ***Pilot's Guides***, available from http://line6.com/support/manuals.

Audio Routing

When using the POD HD USB connection, the audio driver manages several tasks. The driver feeds the processed guitar signal out the USB Record Send to your computer and receives playback audio from the computer. It also grabs the processed guitar signal before routing it to the Record Send, to provide a low latency monitor signal, and then mixes the monitor signal with the playback audio and feeds this combined signal to your POD HD analog outputs.

Note that all USB audio is muted whenever a L6 LINK™ connection is active between POD HD and a Series amplifier. Please see the additional documentation found at http://line6.com/support/manuals/ for more about L6 LINK.



USB audio routing provided by the Line 6 USB audio driver

The POD HD Record Send

As shown above, the Record Send is the virtual "pipeline" that carries your POD HD-processed, digital signal across the USB connection, making it available to your audio software as an input signal for recording. (Note that the signal fed to the USB Record Send signal is also controlled by the Output options - see "Output Mode Options" on page 2•5.)

You'll see the POD HD device and Record Send appear within your audio software - Simply select this Send as the input for the track and you'll be able to record your POD HD signal. The level of the signal fed to the Send (and thus the level received within your recording track) is affected by your POD HD output levels: Amp Model Drive & Volume, FX Model Gain controls, Volume Pedal, etc.

USB Monitor Level

When recording with POD HD and your computer, it is often necessary to balance your guitar's monitor signal versus the playback audio. For just this reason we've provided a USB Monitor level option within the **SETUP** menu to provide independent volume control over your Monitor signal - please see "USB Monitor Level" on page 1•2.

If you are using POD HD as your audio interface for recording, then your DAW software may also offer its own "software monitoring" function. You may want to use the DAW's software monitoring in some scenarios, such as if you want to hear your guitar signal processed with plug-ins on the DAW track. When utilizing DAW software monitoring, turn this USB Monitor level to 0% to allow you to hear only the DAW software monitoring signal.

The Line 6 Audio-MIDI Devices Panel

The Line 6 Audio-MIDI Devices utility is the place to reference and configure various audio driver settings. The options in the Line 6 Audio-MIDI Devices dialog are slightly different on a Mac® versus a Windows® system. See the following descriptions that match your setup.

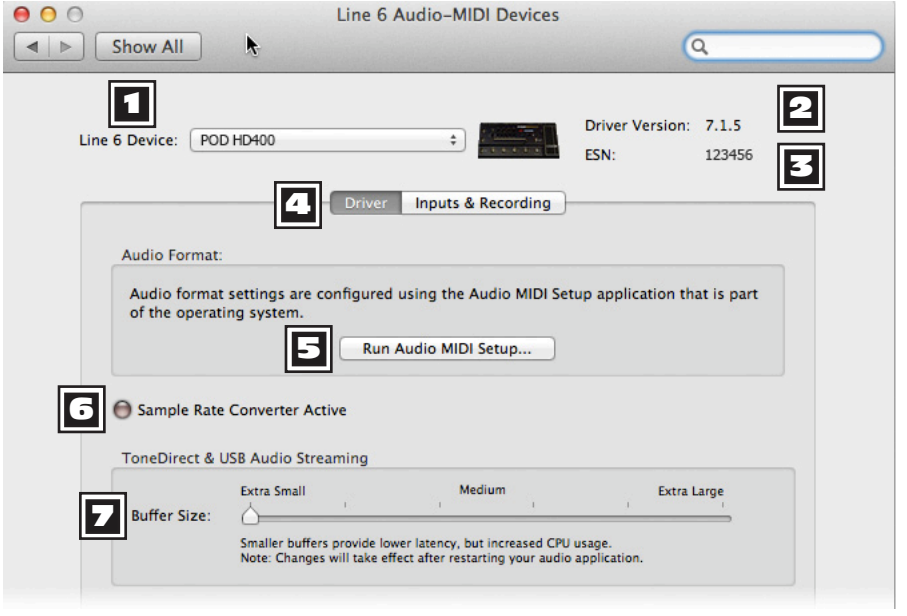
- **For Mac®:** See next section.
- **For Windows®:** See "Windows® - Line 6 Audio-MIDI Devices" on page 8•9.

Mac® - Line 6 Audio-MIDI Devices

Launch the Line 6 Audio-MIDI Devices utility from within the Mac® System Preferences. This utility provides access to several driver options.

Line 6 Audio-MIDI Settings - Driver Options (Mac®)

There are two screens available within this window: **Driver** and **Inputs & Recording**.



Line 6 Audio-MIDI Settings window, Driver screen

1 **Device Selector:** Select your POD HD device here. If you have more than one supported Line 6 audio device connected, each will be selectable in this list.

2 **Driver Version:** Displays the current device's installed driver version number.

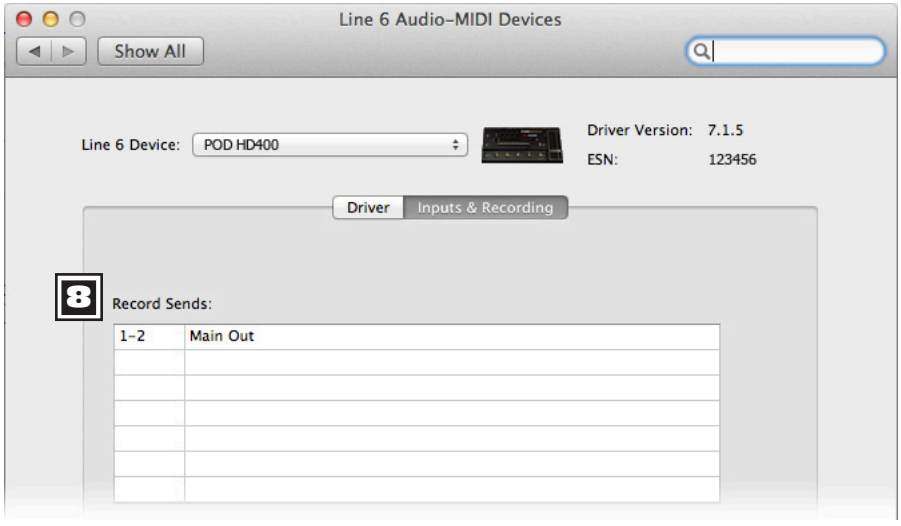
3 **ESN:** Displays the current device's unique Electronic Serial Number.

4 **Driver - Inputs & Recording Screen Selector:** Use these buttons to display the respective options for your device within this window.

5 **Run Audio MIDI Setup:** Mac® Core Audio interface driver settings are configured in the Mac OS® X Audio MIDI Setup utility. This button launches this utility for you (see "Mac OS® X Audio MIDI Setup Utility" on page 8•6).

6 **Sample Rate Converter Active:** You'll see this indicator light up whenever the device is operating at a sample rate other than its native 48kHz rate. In addition to 48kHz, POD HD supports 44.1kHz, 88.2kHz and 96kHz rates by utilizing an internal sample rate converter. Please check your specific software's documentation for details on configuring its audio sample rate.

7 **USB Audio Streaming Buffer:** This slider adjusts the buffer size for the audio responsiveness of the Input Monitoring signal. Basically, the default setting should be fine for most systems, but if getting audio dropouts or working with large CPU demands on your system, raise the slider a notch or two to the right until it alleviates the problem.

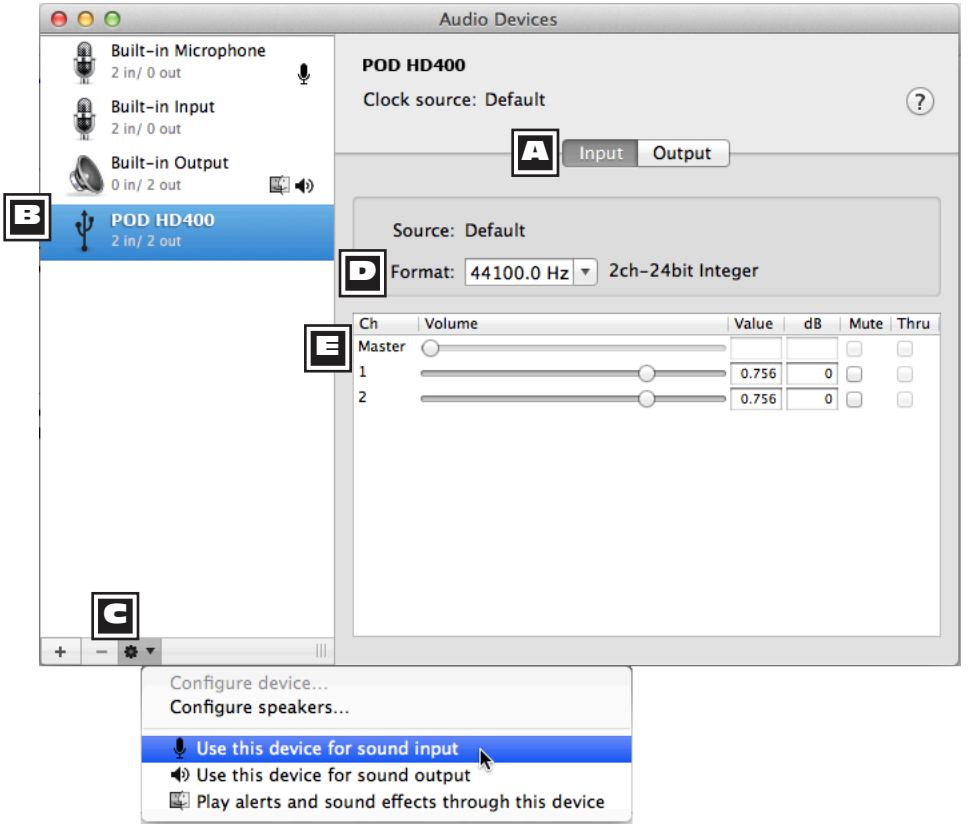


Line 6 Audio-MIDI Settings window, Inputs & Recording screen

8 **Record Sends List:** Displayed here are the Record Sends for the current Line 6 device that will be available to your audio software. For POD HD300/HD400 you'll see the stereo "**1-2 Main Out**" Record Send.

Mac OS® X Audio MIDI Setup Utility

POD HD utilizes the Mac® Core Audio driver type, making it a compatible audio interface for practically any Mac® audio/multimedia software. As with most Core Audio devices, some settings are found in the Audio Devices tab of the Mac® Audio MIDI Setup dialog. Note that there are two screens of settings for this window: **Input** and **Output**. You'll see similar options in both these screens, but their settings pertain to the selected device's Input and Output drivers, respectively.



The Audio MIDI Setup utility, Input screen (Mac OS® X 10.6 - 10.7)*

*Note: The Audio MIDI Setup utility window within Mac OS® X version 10.5 has a slightly different layout, but offers the same options and functionality as described here.

A **Input - Output Screen Selector** Use these buttons to view the respective options within this window.

B **Device List:** Select your POD HD300/POD HD400 device in the list here to display its settings within the window.

C **Default Audio Device Options:** With your POD HD device selected in the Device List, click on the little gear button here to configure POD HD to be the default input and/or output audio device for your Mac® applications.* When you select any of these options, you'll see the respective icon appear to the right of POD HD in the above Device List to indicate it is set as the default device for this action.

*Note that most DAW applications (such as GarageBand, Logic, Ableton Live, etc.) allow you to select their audio input/output device within their own Preferences, independently of the settings you make here.

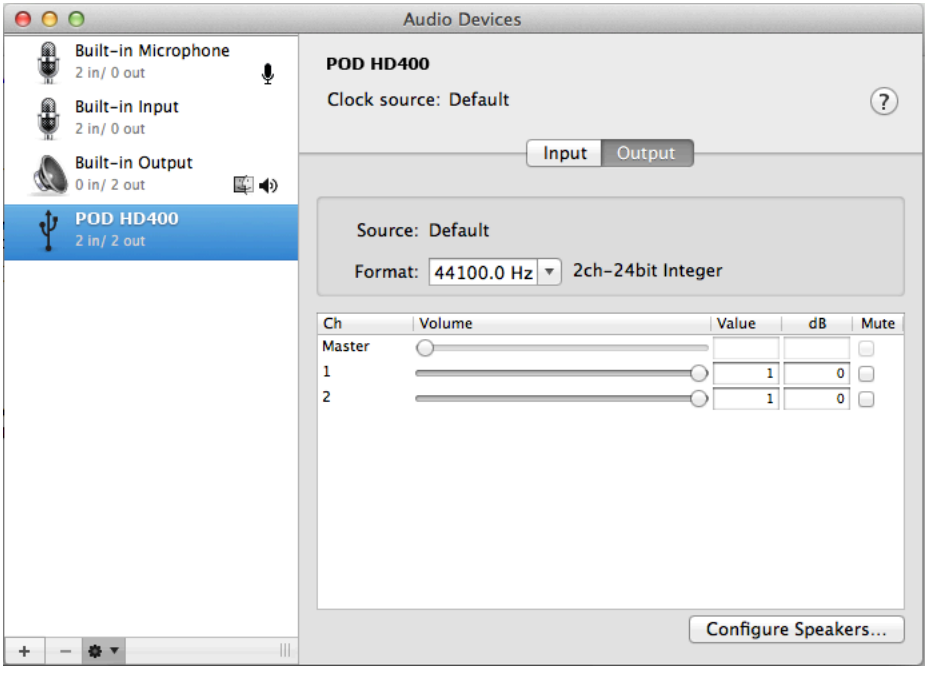
- **Use this device for sound input:** Select this option if you want your Mac® applications to use POD HD as the default input device for audio recording.
- **Use this device for sound output:** Select this option if you want your Mac® applications to use POD HD as the default output device, such as for iTunes® music playback.
- **Play alerts and sound effects through this device:** This option sets all the system dings and beep alerts play through the selected device. You probably do NOT want to select this, unless you like hearing these Mac® alerts blaring at high volume along with your POD HD guitar and audio playback for some reason!

D **Format:** These options show you the Sample Rate* and Bit Depth at which POD HD is operating for recording (when viewing the Input screen) and playback (when viewing the Output screen). The Bit Depth for POD HD is fixed at 24 bit.

*It is recommended that you do not use the Sample Rate selectors in this window to set your sample rate when your audio software is running. Typically, your audio software will offer a sample rate option within its own "Preferences" settings, which is where you should change the rate.

Volume sliders: These sliders offer level adjustment for the selected device.

- When viewing the Audio Device - **Input** screen (as shown above) the sliders control the level of the Record Send signal fed to your recording software. These sliders can be used to fine tune your DAW software's recording level. Note that these sliders offer a max level of +18dB, which can apply a boost to your input signal if needed.
- When viewing the Audio Device - **Output** screen (as shown in the following screenshot) the sliders control the stereo level for your software's audio playback fed to POD HD. These sliders can be used to independently adjust the USB playback audio versus your guitar input signal.



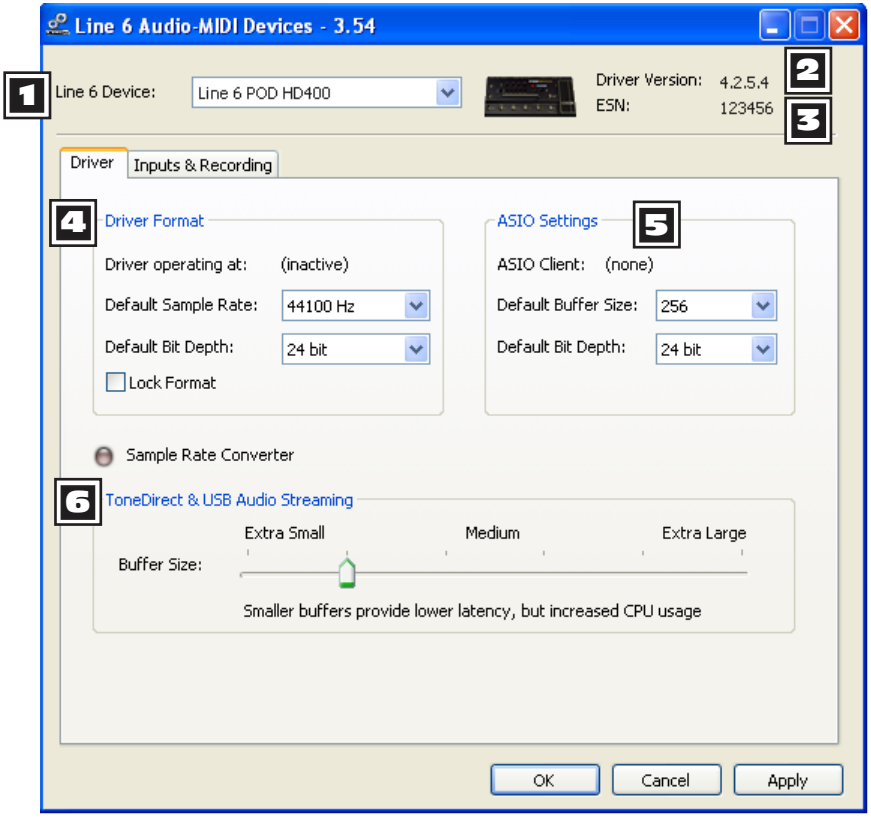
The Audio MIDI Setup utility, Output screen (Mac OS® X 10.6 and later)*

Windows® - Line 6 Audio-MIDI Devices

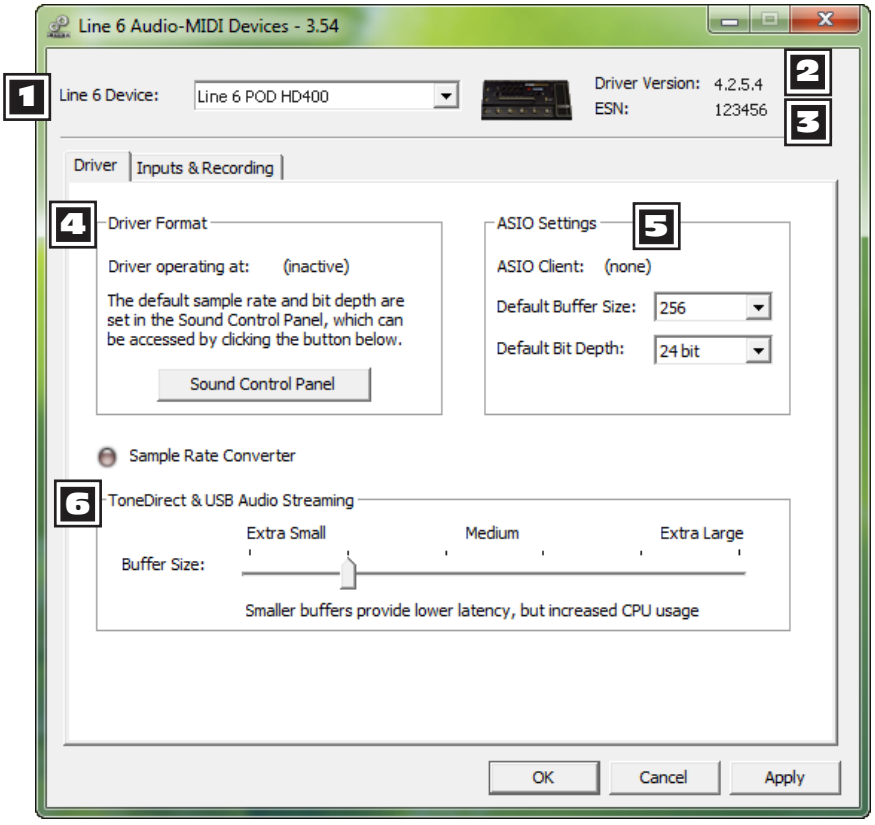
> The following settings are the same for Windows® XP, Windows Vista® or Windows® 7, except where noted.

Launch the Line 6 Audio-MIDI Devices from within the Windows® Control Panel. On Windows® systems, POD HD offers both a DirectSound® and ASIO® device driver for maximum compatibility with audio software applications. It is recommended that you use the ASIO® audio driver if your software supports it, since this offers higher performance. When prompted for ASIO® driver settings, this dialog is where you will make them. Note that the Line 6 Audio-MIDI Devices dialog offers two tabbed screens: **Driver** and **Inputs & Recording**.

Line 6 Audio-MIDI Devices - Driver tab



The Line 6 Audio MIDI Devices - Driver tab (Windows® XP)



The Line 6 Audio MIDI Devices - Driver tab (Windows® 7 and Vista®)

1 **Device Selector -** Select your POD HD device here. If you have more than one supported Line 6 audio device connected, each will be selectable in this list.

2 **Driver Version -** Displays the current device's installed driver version number.

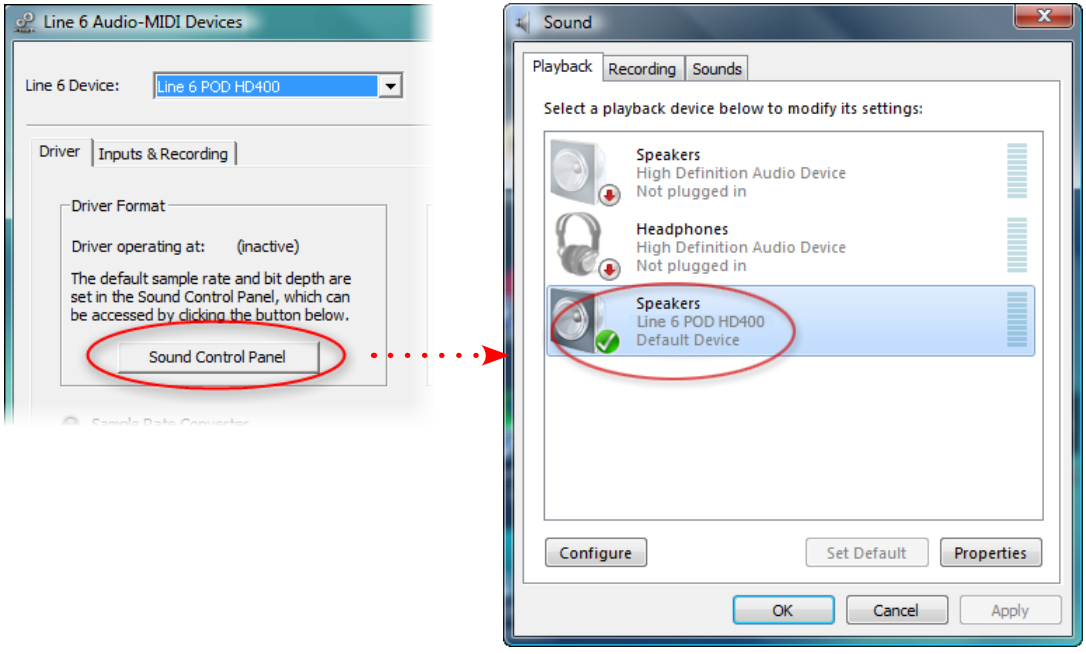
3 **ESN -** Displays the current device's unique Electronic Serial Number.

4 **Driver Operation (Windows® XP) -** These options are only applicable for when an application utilizes the POD HD device via the Windows® DirectSound® driver. They are non-selectable when in use via the ASIO® driver.

- **Driver operating at:** Displays the actual Sample Rate & Bit Depth the driver is operating at when in use by an audio application.
- **Default Sample Rate & Bit Depth:** Use this option to set the default sample rate & bit depth that (non-ASIO®) applications will use when using POD HD as the audio interface.
- **Lock Driver Format:** When checked, this forces the DirectSound® driver to always operate at the Sample Rate and Bit Depth settings entered in the two fields above (as opposed to following the sample rate requested by a Windows® audio application).

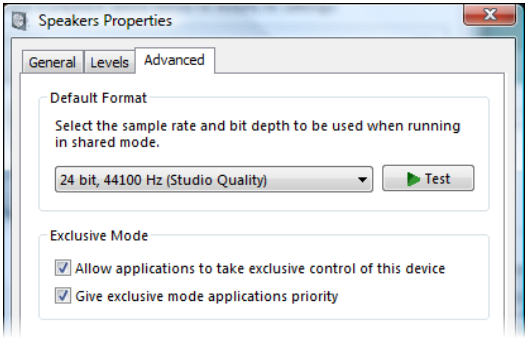
4 Driver Operation (Windows® 7 & Vista®)

On Windows® 7 & Windows® Vista you will see a **Sound Control Panel** button - click this to launch the Windows® Sound panel. Within the Sound panel's Playback and Recording tabs you can designate POD HD as the "Default" audio device if you want all your Windows® multimedia programs to utilize it as their sound card device.



POD HD400 selected as the Default Playback Device

You can also click on the **Properties** button in the Sound dialog to access the default format settings for the POD HD Sample Rate and Bit Depth when used with Windows® multimedia 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 "default format" settings do not apply.)



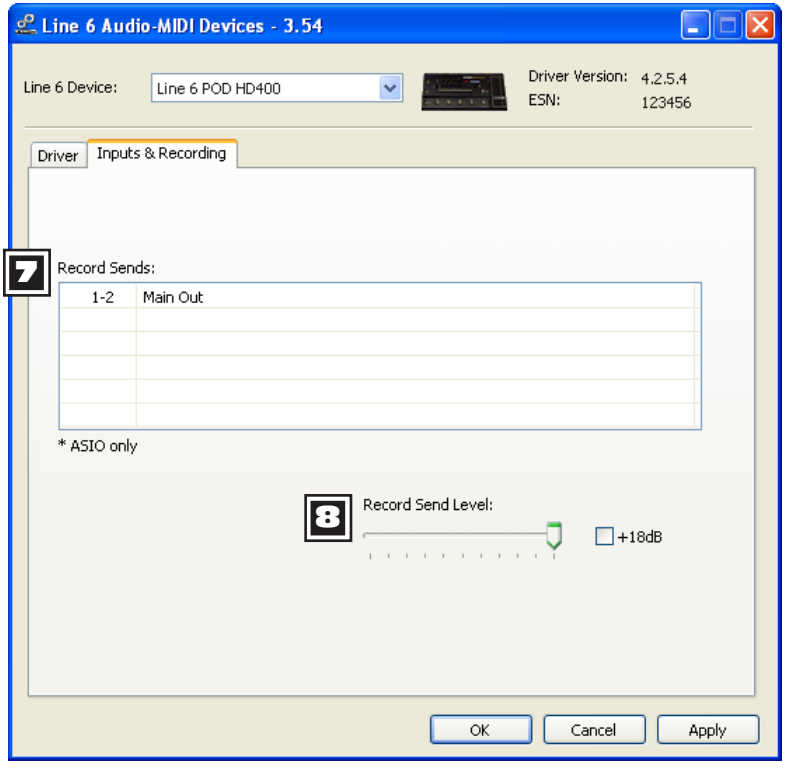
The Windows® Vista®/7 Control Panel>Sounds>Properties - Advanced tab

5 ASIO® Driver Settings

- **ASIO® Client:** If running audio software that is using POD HD as its ASIO® audio device, the name of the software will appear here.
- **Buffer Size:** The ASIO® buffer size in use. 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, 256 is generally a good average setting to start with.
- **Bit Depth:** The ASIO® bit depth in use. It is recommended to use the 24-bit option.

6 USB Audio Streaming Buffer - This slider adjusts the buffer size for the audio responsiveness of the Input Monitoring signal. Basically, the default setting should be fine for most systems, but if getting audio dropouts or working with large CPU demands on your system, raise the slider a notch or two to the right until it alleviates the problem.

Line 6 Audio-MIDI Devices - Inputs & Recording tab



The Line 6 Audio MIDI Devices - Driver tab
(Windows® XP shown here, Windows® 7 and Vista® look the same)

7 Record Sends List: Displayed here are the Record Sends for the current Line 6 device available to your audio software. For POD HD300/HD400 you'll see the stereo "**1-2 Main Out**" Record Send.

8 Record Send Level: This slider independently controls the level of the POD signal fed to your computer via the Record Send. This directly affects the signal level that is recorded into your audio software. Note that you can also check the +18dB checkbox here if you need to boost the signal fed to your audio software.

Appendix A: Line 6 Monkey™

Line 6 Monkey is the free, intelligent updater software to keep all your Line 6 products, up to date. Line 6 Monkey is installed automatically on your Mac® or Windows® computer along with the POD® HD300/HD400 USB device drivers. If you have not yet installed the USB device drivers, you'll need to do so now to utilize POD HD with your computer - please see "USB Audio" on page 8•1. It is highly recommended that you run Line 6 Monkey periodically to check for and install the latest updates.

Launch Line 6 Monkey

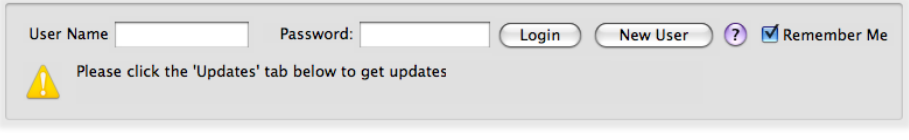
Connect POD HD to your computer's USB port, power on your on your device and then launch Line 6 Monkey:

- On Mac®, go to /Applications/Line 6/Line 6 Monkey.
- On Windows®, go to Start menu\Programs\Line 6\Tools\Line 6 Monkey.

The following instructions are the same on Mac® or Windows®, unless otherwise noted.

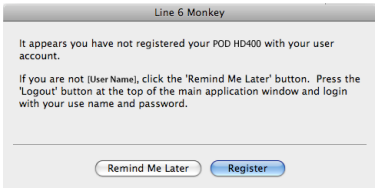
Login Account

You'll need to Login so that Line 6 Monkey can communicate with Line 6 and provide you with exactly what you need. It's just a few clicks, and it's free! If you have not yet created an account, click the **New User** button and you'll be walked right through the steps.



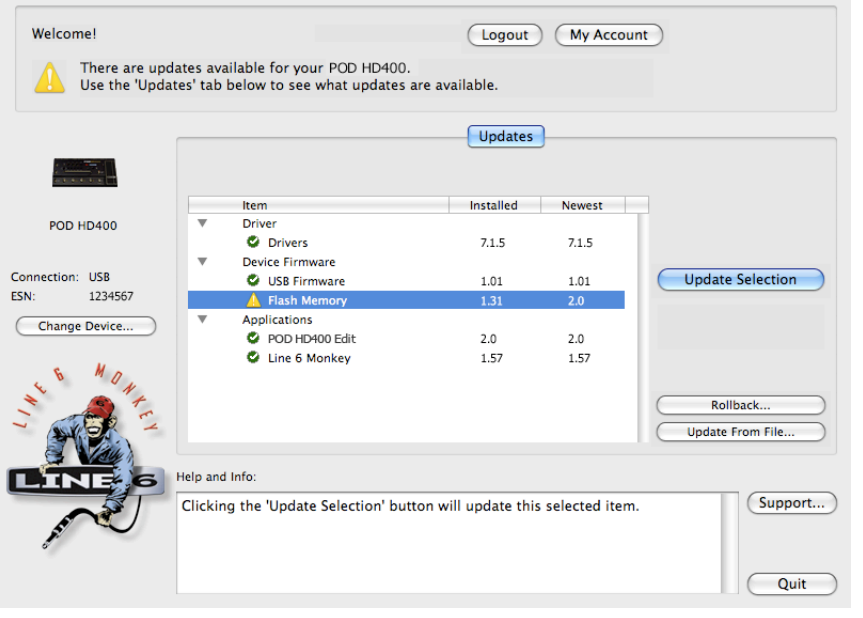
Register Your Hardware

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** button now.



Grab Those Updates

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 Driver, Firmware & Application updates.



Line 6 Monkey - Update screen for POD HD400

As an example, the above screenshot shows Monkey has detected that a newer Firmware - Flash Memory version is available for our connected POD HD400. In this scenario, select the Flash Memory item and click **Update Selection**. Be sure to read the prompts carefully and Monkey will assist you in performing the update in minutes. It is especially important not to disturb the devices' controls and cable connections until the update fully completes!

Appendix B: MIDI

In this Appendix, we'll cover the POD® HD300 & POD® HD400 MIDI functionality. Both these POD HD devices include the ability to send and receive MIDI System Exclusive data via the USB connection.

MIDI SysEx Functionality

POD HD utilizes its USB connection to send or receive MIDI System Exclusive (SysEx) "dumps" of Preset data. This allows you to utilize any 3rd party SysEx application on your Mac® or Windows® computer to capture, backup and restore your device's Presets.

> Note: Alternatively, you can download and use the free Line 6 POD HD Edit patch editor/librarian software to backup and restore your Presets. Please see "POD HD Edit Software" on page 2•7 for details!

Before you can utilize POD HD with your computer, you'll need to download and install the Line 6 USB device drivers - please see "USB Audio" on page 8•1.

MIDI SysEx Software

You'll need to have a MIDI software utility installed on your computer that offers the ability to receive and send MIDI SysEx data. There are many such applications available, but a few good (and free) ones are:

- **Snoize SysEx Librarian** for Mac® - www.snoize.com/
- **MIDI-OX** for Windows® - www.midiox.com/

The use of these applications is very simple - Just choose to send & receive to/from the available POD HD MIDI Input and MIDI Output ports within the application.* Please consult the application's Help documentation for more options.

> * Note: POD HD always sends and receives MIDI data strictly on MIDI Channel 1. Therefore, you'll need to make sure your software is set to send and receive on this channel.

MIDI Dump - Backing Up Presets

To perform a MIDI Dump, connect POD HD to your computer's USB port and prepare your MIDI software to receive MIDI data from the device. Enter the Edit Mode on POD HD, and navigate to the **MIDI** menu. Here you'll see the following options:

- **Current** - Sends only data for the currently loaded Preset.
- **All** - Sends all data for all 128 Presets.

Select the preferred Dump option, press the **TAP** footswitch and the MIDI SysEx data will immediately be fed to your computer. Once the dump has completed, name and save the SysEx file. The SysEx file can be selected again any time in the future and sent to POD HD to restore the Preset(s) on your device.

Restoring Presets

Once you have one or more POD HD SysEx dump files saved on your computer, open or select the desired SysEx file and configure your MIDI software to send MIDI data to your connected POD HD.

To restore a single Preset

If your selected SysEx file contains a single Preset (i.e. - you used the MIDI Dump "Current" setting above to create the file):

- Call up the Preset location on your POD HD into which you want to import the Preset.
- There is no special "receiving mode" setting on POD HD - it will always receive MIDI.
- Initiate the transfer of the selected SysEx file from within your MIDI software.
- You should see and hear the new Preset loaded into the selected Preset location.
- **Save the Preset** - Your new, restored settings will not be retained in the device's Preset location unless you save the Preset.

To restore all Presets

If your selected SysEx file contains all 128 Presets (i.e. - you used the MIDI Dump "All" setting above to create the file), you can send this data to POD HD to instantly **replace** all its existing Presets:

Note: It would be a good idea to follow the MIDI Dump - Backing Up Presets settings before proceeding if you want to backup your device's existing Presets before permanently overwriting them!

- There is no special "receiving mode" to select on POD HD - it will always receive MIDI.
- Initiate the transfer of the selected SysEx file from within your MIDI software.
- Your software should indicate the progress of the transfer. It may take several seconds to complete.
- Once complete, you should see and hear the new Presets loaded into all 128 Preset locations of your device.
- It is not necessary to save the restored Presets - they are now permanently stored on your device.