POD® HD300



Advanced Guide

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

Electrophonic Limited Edition

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Setup Details

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

This Guide covers POD HD300 with Flash Memory version 1.10 installed. Your device may have an earlier firmware version, therefore, you should check for and install the 1.10 (or the latest available) Flash Memory version. Please see "Appendix A: Line 6 Monkey™" on page A•1 for instructions.

Setup Options

The Setup screen is where you can configure several system settings for your POD HD300. Depending on the way you like to work, most of the Setup options can be left as-is after you've set them initially. They'll be recalled each time you power-up and are "global" (they 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



The **OUTPUT MODE** switch on the back of POD HD300 is where you can configure the type of signal fed to your outputs (Balanced, Unbalanced, L6 LINK™ & USB Record Send outs) for **Live** mode (see "Output Mode Options" on page 2•5). Choose the setting that best matches the type of connection into which you are plugging POD HD300.

- **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 (such as when connecting into the amplifier's FX Loop "Return" jack).
- **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 from the Amp knob does not alter any 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 HD300 as a USB audio device with your computer, this option controls the volume of your processed guitar tone output for monitoring (which is the signal fed to the device's **BALANCED** & **UNBALANCED OUTS** and **PHONES** jacks). It does **not** affect the level of the recording signal that is fed to your computer via the Record Send. This allows you to balance your guitar's monitor level against the playback audio from your computer, such as when recording in DAW software. This is a "persistent" parameter which retains the value you set it to, regardless of the Preset loaded. See "USB Audio" on page 12•1 for more information.

Footswitch Mode





Just to make things even more flexible, we've offered two types of behaviors for how the **MODE** switch accesses the "Preset," "Pedal" and "Looper" footswitch modes. (Please also see your *POD HD300 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 only the Preset or Pedal Footswitch Modes. To access Looper Mode, press and hold the **MODE** footswitch for approximately 2 seconds. To exit Looper Mode, simply click the MODE footswitch again. This provides access to the Looper Mode only when you want it, and toggle between Preset & Pedal Footswitch Modes more rapidly, if that is the way you prefer it.

AC Rate





The HD Amp Models within POD HD300 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. We've provided the option to 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 may be more apparent when synchronizing this setting with the AC rate of any tube amplifier that POD HD300 may be plugged into.

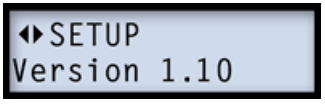
Tap Tempo Light





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

Firmware Version

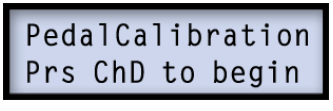


This **SETUP** screen displays your device's firmware-flash memory version. This is an informational screen only - press the Nav. Disc down button to get to the next Setup item.

Pedal Calibration

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

Before you put the POD HD300 pedal to use, it is recommended that you calibrate it to optimize its functionality. Begin with POD HD300 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

There may be times when you'd like to reset your POD HD300 to its original factory settings. To do a Factory Restore, first back up any Presets you'd like to keep ("POD HD300 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 HD300 powered off. Hold down the **A** footswitch while powering the unit on, until you see the LCD display the following:



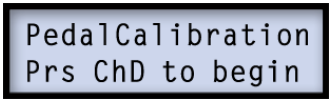
2. Press the **PRESETS** knob, then press it again to proceed once you see the following prompt:



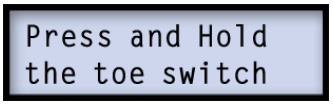
3. Watch the LCD screen and you'll see it display the progress %. Do not touch any controls on the device during this process.



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.

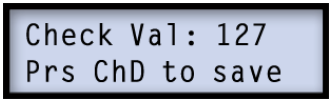


7. As instructed, move the pedal to the minimum "heel" position and press the **D** switch.

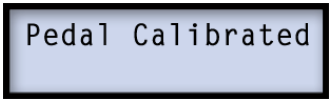


8. Move the pedal to the maximum forward position (but do **not** click the toe switch) and press **D**.

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

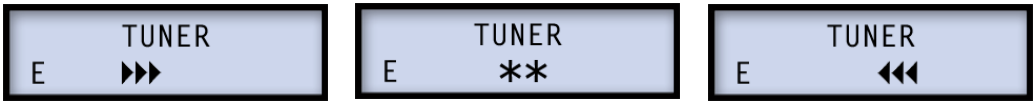
It is recommended that you first review the *POD HD300 Pilot's Handbook* included with your device to become familiar with the hardware controls, inputs & outputs. In this chapter, we'll go into more detail on the major features & functionality offered on POD® HD300.

Tuner Mode

The Tuner is available whenever your POD HD300 **MODE** switch 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 11•1 for more info.**

Tuning is straightforward. Pluck an individual, open 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.

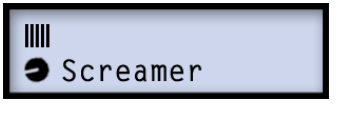
Each Smart FX knob includes 3 "Swoosh" categories, as indicated by the labeling around the knob. Each Swoosh offers one assigned effect, which you'll see displayed on the LCD screen as you rotate the FX knob. You can customize the FX Models that are assigned to each FX Knob's Swoosh category and edit the individual parameters for each FX Model, as covered in the following section.

For details on all FX models available within each FX Swoosh category, as well as descriptions of all customizable FX parameters, please see the following FX1 Models, FX2 Models & FX3 Models **chapters!**

Customizing FX

There are a few ways to customize the FX models, as described below.

- **Use the "Smart" feature -** This method is the easiest... 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. For example, if you slowly rotate the **FX1** knob clockwise from the **OFF** position, you'll see and hear the Screamer effect activated, with higher amounts of overdrive dialed in as you continue to turn the **FX1** knob within the **GAIN** Swoosh range.



- **Change the FX Model -** As covered in the above example, each Swoosh category initially loads a default effect model. But you can choose from among several models within each Swoosh. Just turn the **PRESETS** knob while the above momentary FX screen is displayed to select your desired effect. Once you've changed to a different effect, your selection will be stored in the FX Swoosh location per saved Preset. You'll see the **FX1** knob, **GAIN** 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** - You can dive deeper and access numerous parameters for any effect model by pushing the **PRESETS** knob and entering Edit Mode. Please see page 4•1 for details on Edit Mode.



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

Noise Gate

POD HD300 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 - please see "GATE Menu" on page 4•4 for details. The Gate settings are saved individually with each Preset.



Volume

We've included a handy Volume effect in POD HD300, which you can control with the device's on-board pedal, as well as position "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 can be accessed in the Edit Mode options - please see "VOL Menu" on page 4•5 for details.



Tap Tempo

Tap Tempo is the term we use to refer to the "system" tempo value that is accessed via the **TAP** button on your POD HD300 device. Simply stomp rhythmically on the **TAP** button in 1/4 note beats to set your Tap Tempo.



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, when set to "Control," configures these effects' modulation speed and delay repeat time to follow the current Tap Tempo. Please see the Common Parameters descriptions for FX2 on page 7•2 and for FX3 on page 8•2 for more details.

Pedal Control

The on-board pedal of your POD HD300 device can be assigned to the Volume, Wah or FX1 Pitch Glide effect. For most Presets, you'll find that, not surprisingly, when the pedal is set to the **WAH** mode it controls the Preset's current Wah model, and when set to the **VOL** mode the pedal it controls the Volume effect. Just press the pedal all the way forward firmly to click the "toe switch" to toggle the pedal's mode function, and you'll see the device's **WAH** or **VOL** LED illuminate to indicate the current mode.



The Pedal indicator LEDs - showing VOL assignment

Either of these **WAH** or **VOL** modes can alternatively be assigned to control the Pitch Glide effect. This pedal assignment setting is found among the effect's Edit Mode settings - see "Pitch Glide" on page 6•15. 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.

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™ tube amplifiers, as well as to remotely control DT50 amp functions. The **L6 LINK** connection on the back of POD HD300 utilizes a single, standard XLR cable to connect directly with a DT50 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

As briefly described in the *POD HD300 Pilot's Guide*, the **OUTPUT MODE** switch on the back panel of your device allows you to change the type of output 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 suited for direct input to an external guitar amp. All active FX models are applied as well. 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 - Live Options" on page 1•1).

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 DT50™ amp (also see "Amp Model Mode" 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:** This option offers more performance flexibility, routing the **LIVE** Mode signal to the left **BALANCED** and **UNBALANCED** outputs and a great sounding mic'd amp tone to the right 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!

POD HD300 Edit Software

Be sure to visit line6.com/software to download **Line 6 POD HD300 Edit** - the free patch editor/librarian software for Mac® and Windows® computers. Using POD HD300 Edit and a USB connection you can easily create, audition, customize and save an unlimited number of Tone Presets for your device. This software also makes it a snap to back up and restore the full set of Presets on your device.



The Line 6 POD HD300 Edit application

Working with Presets

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

Accessing Presets

POD HD300 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 POD HD300 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. Presets are loaded instantly.

The lower row on the screen displays the name of the current Preset - use the Presets knob to scroll through Preset Channels linearly. A Preset is loaded automatically as you select it by turning this knob.

Bank & Channel Footswitches

POD HD300 also offers Preset selection completely "hands-free" by way of the Preset Mode. Place the POD HD300 footswitches into Preset Mode 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.

To navigate through Banks, 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

Using these Bank switches will "queue" the selected Bank, and no new Preset is loaded until you press the desired **A**, **B**, **C** or **D** Channel switch. Here is a quick tutorial:

- Let's say Preset **06A** is the currently loaded Preset. The amber LED Preset indicator shows **06A**
- Press **A**+**B** switches simultaneously to "Bank Up" once
- The LED now displays **07A** flashing, to indicate that Bank 7 is queued. (Note that **06A** is still the active, loaded Preset that you hear.)
- Now press the **C** switch and you will see the LED change to **07C**, solidly lit, and Preset **07C** is audibly loaded.

Saving Presets

If you've edited any of your Tone settings, and/or if you want to rename or move the current Preset to a new Preset location, you can use the Save function. Press the **SAVE** button and you'll see it start flashing red. Here are the steps for saving the currently loaded Preset:



- The top row of the LCD screen shows the current Preset 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.
- If you want 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 Edit software. It can be used to create, customize & manage an unlimited library of POD HD300 Presets right on your Mac® or Windows® computer! See "POD HD300 Edit Software" on page 2•7**.**

Edit Mode

Within this chapter, we'll cover the Edit Mode within POD® HD300, 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, if you turn the REVERB knob to adjust it, and then immediately push the PRESETS knob, this calls up the Reverb Edit Mode menu.

Fine/Coarse Tuning

When turning the **PRESETS** knob to adjust parameters that utilize numerical 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, to speed up the process if desired!

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 HD300 hardware. Please see "Setup Details" on page 1•1 where these settings are described.



The Edit Mode - SETUP menu

AMP Menu

The **AMP** menu offers several parameters that affect the Amp 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•3 for details on all these parameters.



The Edit Mode - AMP menu

FX1 Menu

The **FX1** menu offers access to all editable parameters for each model within the FX1 category. Use the **Model - Select** option to choose the desired model, and you'll then be able to access its individual parameters. Please see "FX1 Models" on page 6•1 for details on all FX1 parameters.



The Edit Mode - FX1 menu

FX2 Menu

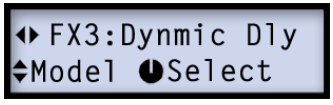
The **FX2** menu offers access to all editable parameters for each model within the FX2 category. Use the **Model - Select** option to choose the desired model, and you'll then be able to access its individual parameters. Please see "FX2 Models" on page 7•1 for details on all FX2 parameters.



The Edit Mode - FX2 menu

FX3 Menu

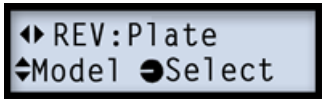
The **FX3** menu offers access to all editable parameters for each model within the FX3 category. Use the **Model - Select** option to choose the desired model, and you'll then be able to access its individual parameters. Please see "FX3 Models" on page 8•1 for details on all FX3 parameters.



The Edit Mode - FX3 menu

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" on page 9•1 for details on all the individual parameters available.



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 guitar input signal. All settings made here are stored individually for each Preset.

Mode



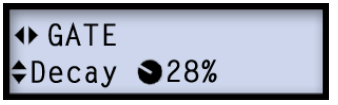
- **Off** - Disables both the Noise Reduction and Noise Gate.
- **Gate** - Enables only the Noise Gate.
- **NR** - Enables only the Noise Reduction.
- **Gate+NR** - Enables both the Noise Reduction and Noise Gate.

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.* The Wah model is enabled and disabled automatically via the status of your POD HD300 pedal (as indicated by the **WAH** and **VOL** LEDs next to the pedal). Please also see "Wah Models" on page 10•1 for more details.



***Note: Either the WAH and VOL pedal functions of POD HD300 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•15.**

VOL Menu

The **VOL** menu offers several options for how the POD HD300 pedal functions when set to control the Volume effect. These parameters, as well as the pedal assignment (see note above), are all stored individually for each Preset. The Volume effect is enabled and disabled automatically via the status of your POD HD300 pedal (as indicated by the **WAH** and **VOL** LEDs next to the pedal).

Routing

Just as with signal paths of amps & FX in the analog world, 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!





MIDI DUMP

This setting configures what specific MIDI SysEx data is fed out to the POD HD300 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 "MIDI SysEx Functionality" 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 the 16 exemplary Guitar Amp Models, all of which have been newly developed by our team of sound engineers for POD® HD300, and presented to you in full "HD" glory! Also covered here are details on Preamps, pairing a different Speaker Cab or Mic Model with any Amp and additional Amp - Edit Mode options.

Parameter Details

As you've likely already figured out, the 2nd row of knobs on your POD HD300 offers easy access to the Amp Model selection and Amp Tone parameters:



POD HD300 Amp Model Select knob and the 5 Amp Tone knobs

Upon adjusting the Amp Select knob, you'll see the LCD display show the selected Amp Model for a few seconds, followed by a momentary display of the settings of the Amp Tone knobs (as well as the Reverb knob at the far right).





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 HD300 include knobs other than the typical "Treble," "Bass," "Mid," etc. In many such cases, we've mapped these types of controls to the POD HD300 Amp Tone knobs to retain the mojo of the original amplifier. Please see "Amp Model Descriptions" on page 5•7 **for these details.**

About Default Amp Settings

We've designed each Amp Model to include its own "default" settings to provide a good starting point. This means that whenever you change to a different Amp Model via the Amp Selector knob, the Amp will automatically load a predetermined Cab & Mic model, as well as Amp Tone settings designed to complement the Amp. But you can also individually select any Cab and/or Mic Model to customize your Amp sound and save these settings with any Preset (more on these options in the following sections)!

Default Cab & Mic Models

The following table lists the default Cab & Mic Models assigned for each Amp.

Amp, Cab & Mic Models			
Amp Selection	**Amp Model**	**Default Cab Model**	**Default Mic Model**
CLEAN Red	Blackface Double	2x12 Blackface Double	57 On Xs
CLEAN Green	Hiway 100 Custom	4x12 Hiway	67 Cond
PAWNSHOP Red	Super O	1x (6x9) Super O	421 Dyn
PAWNSHOP Green	Gibtone 185	1x12 Field Coil	121 Rbn
BLUES Red	Tweed B-Man	4x10 Tweed B-Man	67 Cond
BLUES Green	Blackface 'Lux	1x12 Blackface 'Lux	57 On Xs
BOUTIQUE Red	Divide 9/15	1x12 Brit 12-H	4038 Rbn
BOUTIQUE Green	PhD Motorway	2x12 PhD Ported	409 Dyn
CLASS A Red	Class A-15	1x12 Blue Bell	421 Dyn
CLASS A Green	Class A-30 TB	2x12 Silver Bell	57 On Xs
CRUNCH Red	Brit Plexi J-45	4x12 Greenback 25	421 Dyn
CRUNCH Green	Brit P-75	4x12 Blackback 30	409 Dyn
HI GAIN Red	Brit J-800	4x12 Brit T-75	57 Off Xs
HI GAIN Green	Bomber Uber	4x12 Uber	87 Cond
METAL Red	California Treadplate	4x12 Tread V-30	87 Cond
METAL Green	Angel F-Ball 100	4x12 XXL V-30	409 Dyn

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 Mode

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 and power amp stages. However, this option allows you to select "Preamp" to obtain just the preamp stage of the amp. This can be very useful if you want to run your POD HD300 output into an external guitar or power amp. This setting is saved individually, per Preset.





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 the front or into the FX Loop Return of a guitar amp, or when using the **L6 LINK™** connection with a Line 6 DT50™ 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 switch settings and the particular output jacks you are using. Please see "Output Mode Options" on page 2•5 **for more info.**

Cab Model Selection

When selecting a new Amp Model, the Amp automatically loads a default, matched speaker cabinet model (see "Cab Model Descriptions" on page 5•10). But you can use the **CabMdl** option to choose any of the 16 available Cabs for any Amp Model:



Switching to a different cab can offer a surprising amount of variation in the tone and texture of the current Amp Model, so feel free to experiment! 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 (see table on page 5•2). 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. The 8 Mic Model options for each Amp are as follows.

Mic Models	
Mic Name	**Based On...***
57 On Xs	Shure® SM57 On Axis
57 Off Xs	Shure® SM57 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® U 67 Condenser
87 Cond	Neumann® U 87 Condenser

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E.R. (Early Reflections)



This option adds the amount of reflective "room tone" that is mixed with your Amp tone. 0% adds no early reflections and 100% adds the maximum amount.

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•6). This can be handy to adjust your device's output level when using it just for the FX models.

Manual Mode

As described earlier, selecting a new Amp Model loads the new Amp, along with default settings for each of the 5 Amp Tone knobs & Reverb knob. If you prefer to **not** have these knob values change when selecting a new Amp Model, you can use the "Manual Mode," available from the **FX ONLY** button:

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.
- Selecting any Preset will automatically exit Manually Mode and load the new Preset, including its last saved Amp Model, Tone & Reverb knob settings.

FX Only Mode

It is also possible to use the "FX Only" mode if you prefer to keep the Amp, Cab & Mic models' processing bypassed. This can be useful if you want to use only the unit's FX, for example, if running POD HD300 directly 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" 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 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•5.*
- 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 "persistent" setting, offered in the SETUP menu. Please see "AutoFX" on page 1•2 for the full info. This setting will affect the FX behaviors when selecting a new Amp Model via the Amp select knob.

Amp Model Descriptions

To follow are descriptions of the 16 HD Amp Models included within POD HD300.

Blackface Double (CLEAN Red)

Based on* the Normal input of a '65 "Blackface" Fender® Twin Reverb®, with the Bright switch off. This amp is considered by many to be the quintessential, high headroom clean tone machine, with its glassy high-end and plenty of snap for chick'n pick'n moments.

Hiway 100 Custom (CLEAN Green)

Based on* the Brilliant channel of a Hiwatt® Custom 100 (DR103). We developed this one to emulate those late '60s & early '70s clean tones, with an extended tone range & slightly tightened low end. Plenty of that big clean sound here, but crank the Drive up to a high setting to add a bit of grit and windmill a few D chords if you want that Townsend vibe.

Super O (PAWNSHOP Red)

Based on* one of the most coveted "pawnshop prize" amps, a '60s Supro® S6616, complete with an unusual 6 x 9 speaker. This little Supro® was known for having one of the hippest overdrive factors around, making it great for greasy blues, slide guitar, or just some good old Rock 'n Roll. The actual Supro® only has a Drive and a Tone knob, so we mapped Tone to the **MID** knob and invented Bass, Treble, and Presence controls.

Gibtone 185 (PAWNSHOP Green)

Based on* the Microphone input of a Gibson® EH-185. This little 20-watt, tweed-covered tone monster was top-of-the-line in 1939, and highly sought today for its unique, harmonic-laden, sweet tones and association with jazz pioneer Charlie Christian. Jazzy, yes, but crank up that drive for some swampy, small-box grunt.

Tweed B-Man (BLUES Red)

Based on* one of the most beloved amps of all time, the '59 Fender® Tweed Bassman®, via the Normal channel input. Ironically, this was originally designed as a bass amp, but guitarists flipped when they plugged in and turned one of these 4x10 combos up. Great for classic tones, with plenty of girth and sweet, singing highs.

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Blackface 'Lux (BLUES Green)

There's nothing like the sound of the classic* Fender® "Blackface" Deluxe Reverb®, the Holy Grail for many blues, country and roots rockers, and that is exactly what you get! We used the Normal channel input.

Divide 9/15 (BOUTIQUE Red)

Here's our take on the EL84 circuit of one amplifier quickly becoming a modern classic - the Divided By 13 9/15. Note that we've configured the Amp Tone knobs to mimic those of the actual amp. The **DRIVE** knob controls the "clean" channel, and the **BASS** knob is being used as the drive knob for the "dirty" channel. Just think of the **BASS** knob as a "Drive 2" control.

Phd Motorway (BOUTIQUE Green)

Based on* the Dr. Z® Route 66. This deceptively simple little amp employs KT66 tubes, an EF86 front end and tube rectifier, which all add up to some seriously thick tones and soulful clarity. Just like the Dr.'s creation, you'll hear that the **BASS**, **TREBLE** and **VOLUME** knobs all interact a bit, so spend a little time hearing what is possible with your knob settings!

Class A-15 (CLASS A Red)

Based on* a wonderful '61 "fawn" Vox® AC-15. The EF86 preamp and Class A design deliver a surprisingly mean 15 watts and set it apart from its AC-30 sibling. Note that we've made the **MID** knob function like the classic Vox® "Cut" knob - turning the knob up reduces the treble.

Class A-30 TB (CLASS A Green)

Ready, steady....GO! This amp model is based on* the Brilliant channel of a Vox® AC-30 "Treble Boost" amplifier. We wanted to capture that early pop-rock tone that many British invasion bands are so well known for. Great for chimey cleans as well as a smooth overdrive with upper Drive settings. Note that we've made the **MID** knob function like the classic Vox® "Cut" knob - turning the knob up reduces the treble.

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Brit Plexi J-45 (CRUNCH Red)

Based on* a 1965 Marshall® JTM-45 MkII head, complete with KT66 power tubes and a gold Plexiglas front panel. The tasty overdrive of this amp is the definition of rock guitar crunch! Descended from the design of the Fender® Tweed Bassman®, the JTM-45 was the first Marshall® amplifier to go into production - and the rest is rock history.

Brit P-75 (CRUNCH Green)

Based on* the Bright channel of a Park 75, a highly collectible model produced by Jim Marshall under his "Park" brand name starting in '69. Similar to the JTM-45 design, but its 6550 tubes deliver more power & headroom which provide some amazing dynamics and musicality.

Brit J-800 (HI GAIN Red)

Based on* the High input a Marshall® JCM-800, one of Marshall's most universally-acclaimed modern amps. There were many variants of the JCM-800 produced. We obtained an amazing model 2204, all-tube, 50-watt head, which is one of the best we've ever heard! Great for classic to hard rock, with plenty of head-banging crunch.

Bomber Uber (HI GAIN Green)

Based on* a 2002 Bogner Uberschall. The Uberschall dishes up some extra thick & meaty tone for high-gain aficionados. This one takes "chunk" to a new level.

California Treadplate (METAL Red)

Based on* channel 3 of the Mesa/Boogie® Dual Rectifier®, one of the most influential high-gain monsters of the modern era. In case you're wondering, we modeled this amp set on channel 3, set to "modern," with solid-state rectification and the "bold" power setting active. We also used the FX Loop for some extra gain-staging.

Angel F-Ball (METAL Green)

Based on* the Engl® Fireball 100, one of the newer boutique. fire-breathing tube machines known for its thunderous lower-midrange punch and metal sensibilities.

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Cab Model Descriptions

To follow are descriptions of each of the available Cab Models. (For the list of Cabs that are loaded automatically with each Amp, see "Default Cab & Mic Models" on page 5•2.)

2x12 Blackface Dbl

Based on* an open-back Fender® "Blackface" Twin Reverb® cabinet, containing 2 x 12 inch Jensen® speakers.

4x12 Hiway

Based on* a closed-back Hiwatt® cab, including 4 x 12 inch Fane® 12287 50w speakers.

1x(6x9) Super O

Based on* an open-back Supro® S6616 cabinet, containing one "6x9" size speaker.

1x12 Field Coil

Based on* an open-back Gibson® EH-185 combo cabinet, including 1 x 12 Field Coil Speaker.

4x10 Tweed B-Man

Based on* an open-back Fender® Tweed Bassman® combo cab, including 4 x 10 inch Jensen® alnico speakers.

1x12 Blackface 'Lux

Based on* the open-back Fender® "Blackface" Deluxe Reverb® combo cab, including one 12 inch Oxford 12K5-6 speaker.

1X12 Brit 12-H

Based on* an open-back Divided by 13, 9/15 combo cab, containing one 12 inch Celestion® G12H Heritage (70th anniversary) speaker.

2x12 PhD Ported

Based on* an closed-back Dr. Z®, Z Best cabinet including 2 x 12 inch Celestion® speakers - one G12H Heritage and one Vintage 30.

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1x12 Blue Bell

Based on* an open-back Vox® AC-15 combo cabinet, including one 12 inch Celestion® Alnico Blue speaker.

2x12 Silver Bell

Based on* an open-back Vox® AC-30 combo cabinet, including 2 x 12 inch Celestion® Alnico Silver Bell speakers.

4x12 Greenback 25

Based on* a closed-back Marshall® cabinet, including 4 x 12 inch Celestion® G12M "Greenback" speakers.

4x12 Blackback 30

Based on* a closed-back Marshall® cabinet, including 4 x 12 inch Celestion® Rola G12H30W "Blackback" speakers.

4x12 Brit T-75

Based on* a closed-back Marshall® cabinet, including 4 x 12 inch Celestion® G12T75 speakers.

4x12 Uber

Based on* a closed-back Bogner Uberschall cabinet, including 4 x 12 inch Celestion® speakers - 2 x G12T75 and 2 x Vintage 30 speakers.

4x12 Tread V-30

Based on* a closed-back Mesa/Boogie® cabinet, including 4 x 12 inch Celestion® Vintage 30 speakers.

4x12 XXL V-30

Based on* a closed-back Engl® Pro cabinet, including 4 x 12 inch Celestion® Vintage 30 speakers.

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FX1 Models

This chapter provides parameter details on the **FX1** set of Models, which includes a plethora of "Stomp" effects (Distortions, Fuzzes, Compressors, Filters and more) from the Line 6 M13 Stompbox modeler. The following parameters are all accessible within Edit Mode for the FX1 category of models. Please see "Edit Mode" on page 4•1 for details on entering and navigating the Edit Mode features.

Parameter Details

Below is a Reference Table listing all parameters for the **FX1** models. See the following sections for descriptions of each model and its available parameters.

FX1 Models - Parameter Reference Table

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
Vetta Comp	-	-	-	Sensitivity	Level
Fuzz Pi	Drive	Bass	Mid	Treble	Output
Octave Fuzz	Drive	Bass	Mid	Treble	Output
Jet Fuzz	Drive	Fdbk	Tone	Speed	Output
Sub Octave Fuzz	Drive	Bass	Sub	Treble	Output

Model	Parameters				
Facial Fuzz	Drive	Bass	Mid	Treble	Output
Jumbo Fuzz	Drive	Bass	Mid	Treble	Output
VARIOUS Swoosh					
Spring	-	Decay	Time	Tone	Mix
Parametric EQ	Lows	Highs	Freq	Q (Width)	Gain
4-Band Shift EQ	Low	Low Mid	Hi Mid	High	Shift
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
PITCH Swoosh					
Smart Harmony	-	Key	Scale	Shift	Mix
Pitch Glide	Position	Pedal	Heel	Toe	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

Common FX1 Parameters

When you enter Edit Mode for any FX1 model, you'll see several parameters available. All FX1 models offer the following two common parameters:

Model Select



Allows you to choose from among the list of FX1 models.

Routing



Sets the FX1 model's position within the signal flow - Pre or Post.

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

Please read on for details on all FX1 models & their parameters.

GAIN Swoosh Models

Common Gain FX Parameters

The following parameters are found in several of the Gain Swoosh 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.

The following model descriptions include parameters that differ from the above items.

Screamer



Based on* the Ibanez® TS-808 Tube Screamer®. This medium-gain pedal was introduced in the early '80s. From Stevie Ray Vaughan to Michael Landau, the simple Tube Screamer is the overdrive heard 'round the world.

- **Tone:** Adjusts the Midrange EQ level, true to the original Tube Screamer's Tone knob.

Tube Drive



Based on*the Chandler Tube Driver®, originally designed by keyboardist Brent Butler to add grind and girth to his Farfisa. Utilizing a 12AX7 preamp tube, the Tube Driver delivers the sweet singing sustain craved by guitarists worldwide.

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Classic Distortion



Based on* the late '70s ProCo Rat, which was the beginning of a new generation of distortion boxes, with a sound that was angrier and more aggressive than a conventional fuzz tone.

- **Filter:** Functions like the original Rat's Filter control, which gives you a brighter tone at lower settings, and a darker tone at higher settings.

Heavy Distortion



Based on* the Boss® MT-2 Metal Zone, introduced at the height of the big-hair metal craze of the late '80s. Heavy and scooped, the tones of this model beg to be chunked upon.

Color Drive



Based on* the Colorsound® Overdriver, which originated from London's Macari's Music Exchange in 1965. With a high demand for Tone Benders at that time, brothers Larry and Joe Macari started building their own unique pedals under the name Sola/Colorsound.

- **Mid:** Adjusts Midrange EQ level - at 50% has no effect on the Mids; below 50% is a cut, above 50% a boost.

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Overdrive



Based on* the DOD® Overdrive/Preamp 250, which was designed to slam the input of a tube guitar amp as well as add distortion. The original had only gain and level controls, but we've added Bass, Mid and Treble EQ.

Line 6 Drive



A Line 6 original, this model makes special use of the "Mid" control to emulate different distortion flavors (see below).

- **Mid:** At minimum, you'll get the sound of a '70s-style fuzz box clone. As you adjust it towards 50%, you'll get a more modern, high gain sound like the Rat or the Boss® Super Distortion. Turning it up to maximum, you'll get the gritty bite typical of a Sola Sound Tone Bender.

Line 6 Distortion



Another Line 6 original, this model is out of control. Sure, it's massive. Yes, it's over the top. But it's a great distortion model.

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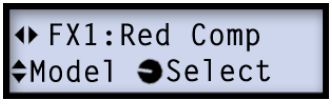
Boost Comp



Based on* the MXR® Micro Amp. This effect was used to "push" the front-end of non-master volume tube amps in order to achieve a cranked sound at less than stadium levels.

- **Drive:** Adjusts the amount of gain.
- **Comp:** Higher settings increase the compression amount, similar to that of an MXR® Dyna Comp.

Red Comp



Based on* the MXR® Dyna Comp. Parameters offered are just like the original:

- **Sustain:** Higher settings add more compression, thus more sustain and squishy goodness.
- **Level:** Adjusts the overall volume level - higher settings offer an output boost.

Blue Comp



Based on* the Boss® CS1 Compression Sustainer with the Treble switch off.

- **Sustain:** Higher settings add more compression, thus more sustain.
- **Level:** Adjusts the overall volume level - higher settings offer an output boost.

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Vetta Comp



A Line 6 custom creation compressor from the Line 6 Vetta.

- **Sensitivity:** Functions as a threshold control - higher settings reduce the threshold (resulting in greater compression).
- **Level:** Adjusts the overall volume level - higher settings offer an output boost.

Fuzz Pi



Based on* the Electro-Harmonix® Big Muff PI®. America's answer to the British fuzz pedals, the Big Muff PI® was known more for its sweet sustain than for its buzz.

Octave Fuzz



Based on the coveted Tycobrahe Octavia "fuzz plus octave" effect. The Octavia used an audio output transformer and 2 germanium diodes to rectify the guitar signal, creating the high octave type sound, such as Jimi Hendrix used on "Purple Haze."

Jet Fuzz

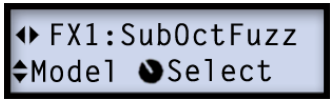


Based on* the Roland® Jet Phaser/AP-7. As Roland states in their catalog from the '70s: "...the Jet Phaser is a phase shifter producing dynamic jet sounds for rock guitar."

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- **Feedback:** Controls the amount of feedback, higher settings producing more of the "jet plane" sonic sweep.
- **Tone:** Adjusts the EQ.
- **Speed:** Controls the rate of the phasing effect.

Sub Octave Fuzz



Inspired by the PAiA Roctave Divider, which combined a double octave shift with a fuzz effect, resulting in deep fat square wave distortion. Parameters offered are:

- **Sub:** Controls the amount of Sub octave content.

Facial Fuzz



Based on* the Arbiter® Fuzz Face, the infamous circular stompbox that hit the London music scene in 1966. It's best known for its association with guitar legend Jimi Hendrix.

Jumbo Fuzz



Based on* the Vox® Tone Bender. The classic Tone Bender sound can be heard all over the early Led Zeppelin albums, and is especially apparent on *Communication Breakdown*.

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VARIOUS Swoosh Models

Spring (Reverb)



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

- **Decay:** Sets the length of time the reverb effect sustains (sometimes also referred to as "Dwell" on old spring reverb units).
- **Time:** Configures the "pre-delay" time, before the wet reverb effect is heard, up to 200 milliseconds.
- **Tone:** Adjusts the tone of the "wet" reverb signal only.

Parametric EQ



This EQ features Hi shelf, Low shelf and a fully parametric band with Gain control.

- **Lows:** Adjusts the low frequencies (a high pass filter).
- **Highs:** Adjusts the high frequencies (a low pass filter).
- **Freq**, **Q** and **Gain**: These 3 parameters make offer a single parametric "band" EQ filter. Set the frequency to center the band and use the Gain to boost or cut this frequency. The Q is used to widen or narrow the adjacent frequencies that are included.

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4 Band Shift EQ



A Four band graphic EQ tool, but with an added "Shift" option to adjust the Bands' frequencies.

- **Lo Freq**, **Low Mid**, **Hi Mid** and **High**: Each of these 4 Band parameters are adjustable with a Cut or Boost of 12dB.
- **Shift:** Moves the center frequency of all Bands up or down. Above 50% it's probably great for guitar - below 50%, probably great for bass.

Tron Down



Inspired by the Mu-Tron® III envelope follower, part auto-wah, part triggered filter. The original Mu-Tron® had an up/down switch. This model emulates the Mutron® III with its switch in the "down" position.

- **Frequency:** Determines the high and low settings of the filter sweep.
- **Q:** Sets the width of the filter.
- **Range:** Selects High or Low frequency focus of the filter effect.
- **Type:** Selects a filter type - Low Pass, Band Pass, or High Pass.
- **Mix:** Sets the balance of the "Dry" and "Wet" signals. At 0% you will hear strictly dry guitar; at 100% you will hear the wet signal only.

Tron Up



Just like the **Tron Down** model, this emulates the Mu-Tron® III envelope follower, but with the up/down switch set to "up." Parameters are the same as listed above.

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Q Filter



This is essentially a wah "parked" in one position to create that unique, notched kind of sound (such as if you want to get your Schenker on). With the Q Filter, this effect is programmable and repeatable. The available parameters are:

- **Frequency:** Controls filter frequency (like the position of a wah pedal).
- **Q:** Controls the width of the filter.
- **Gain:** Sets the mount of gain boost the effect gives to your guitar signal.
- **Filter:** Selects the type of filter (Low Pass, Band Pass, or High Pass).
- **Mix:** Sets the balance of the "Dry" and "Wet" signals. At 0% you will hear strictly dry guitar; at 100% you will hear the wet signal only.

Ring Modulator



Ring modulators are for those special times when you want different, distinctive, weird, strange and otherwise non-traditional guitar sounds. With Mix set under 100%, some of your dry guitar sound will be heard. At 100%, there are no rules.

- **Speed:** Adjusts the modulation rate.
- **Depth:** Adjusts the modulation depth.
- **Shape:** Adjusts your wave shape from Sine to Square.
- **AM/FM:** Select AM (amplitude modulation) or FM (frequency modulation). Set to minimum for AM, maximum for FM, or anywhere in-between to blend the two.
- **Mix:** Adjust the balance of "Dry" and "Wet" signals. Experiment with different Mix levels for different effects.

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Dimension



Based on* the Roland® Dimension D, one of the first true stereo chorus units that featured two separate delay lines working off the same oscillator. These independent chorus effects were then panned between the stereo outputs, resulting in a wide stereo image. Various combinations of the on/off switches provide a rich, smooth chorus.

- **Switch 1, 2, 3 & 4**: Each of these four Switch parameters offers its own On or Off setting.
- **Mix:** Adjusts the balance of "Dry" and "Wet" signals. Keep it set near max for the best chorus sound.

Frequency Shifter



Another classic effect from the world of modular synths. Similar to a ring modulator, but a ring modulator gives you both up and down shifted frequencies. Here you can select just the up ***or*** down shifted frequencies, or set it to stereo. The available parameters are:

- **Frequency:** Chooses the frequency for which you want the modulation centered.
- **Mode:** Sets the type of audible shift - Up, Down or Stereo.
- **Mix:** Adjusts the balance of "Dry" and "Wet" signals. Feel free to experiment here for different sounds.

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Rotary Drum



Based on* a Fender® Vibratone, which features a rotating drum surrounding a 10" speaker. The styrofoam drum has two slots, and the cabinet has three (left, right and top). The drum rotates with a vertical motion, sending sound spinning in all directions. The available parameters are:

- **Speed:** Select between two speeds of drum rotation, Fast or Slow.
- **Depth:** Adjusts the modulation depth. Higher settings yield a greater wobble effect.
- **Tone:** Overall Tone of the Rotary effect.
- **Drive:** Higher levels add an overdriven effect to ad some "dirt" to the signal.
- **Mix:** Sets the balance of "Wet" and "Dry" signals. For best results, set at or near maximum.

PITCH Swoosh Models

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.

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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 is the key to choose to get to the mode you'd like. For example, for C - Lydian, 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 on-board POD HD300 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.

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- **Heel:** Sets the amount of pitch shift for the "toe" 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 HD300 Pedal's WAH and VOL LEDs both lit to indicate when the pedal is switched to control Pitch Glide.**

Synth String



Based on* the Roland® GR700 Guitar Synth, which has some of the coolest analog synth sounds designed for guitar. The Synth String model is based on one of the signature sounds of the GR700.

- **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



For the Growler, we modeled yet another great-sounding GR700 tone and fused it with the characteristics of the Mu-tron III®, resulting in a model that gives you combined user-controllable pitch and pulse width modulation.

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- **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



This model features waveforms captured from a collection of vintage analog synths, including a Moog® Modular and an Oberhiem® Synthesizer Expander Module.

- **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



We received several user requests for a clean low octave effect, so we've included a bass octaver similar to the model we feature in our LowDown bass amps.

- **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.

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V-Tron



Here's the mutant offspring of a Mu-Tron III® envelope filter* and a Voice Box effect. With the V Tron, your guitar "speaks" with an almost human voice in response to your playing.

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:** Sets the starting vowel sound (A, E, I, O or U).
- **End:** Sets the ending vowel sound (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.

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FX2 Models

The **FX2** category of models includes a wide assortment of Modulation, Filter & Tremolo FX from the Line 6 M13 Stompbox Modeler. In this chapter we'll describe the various parameters of the **FX2** Models in detail. The following parameters are all accessible within Edit Mode for the FX2 category of models. Please see "Edit Mode" on page 4•1 for details on entering and navigating the Edit Mode features.

Parameter Details

Below is a Reference Table listing all parameters for the FX2 models. See the following sections for descriptions of each model and its available parameters.

FX2 Models - Parameter Reference Table

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 Parameters

When you enter Edit Mode for any FX2 model, you'll see several parameters available. FX2 models offer the following common parameters:

Model Select



Allows you to choose from among the list of FX2 models.

Routing

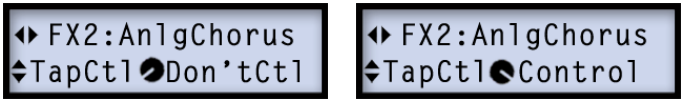




Sets the FX2 model's position within the signal flow - **Pre** or **Post**.

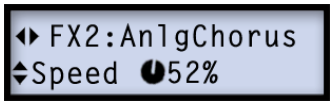
- **Pre:** Sets the effect before the amp.
- **Post:** Sets the effect after the amp (which is the tonal equivalent of placing the delay/echo effect within an amp's FX Loop).

Tap Control



Set this option to **Control** to have the Modulation speed of your FX2 models follow whatever tempo you "tap" into your POD HD300, 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 "persistent" parameter and not stored with your Preset. Also see "Tap Tempo" on page 2•4.

Speed

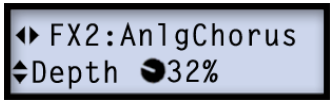


Adjusts the modulation/oscillation/tremolo speed for the FX2 models.* The following behaviors apply:

- 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.**

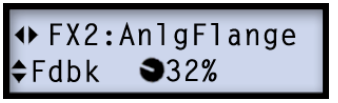
Depth



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

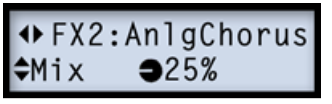
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Feedback



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!

MOD Swoosh Models

Analog Chorus



Based on* the classic stomp box chorus, the Boss® CE-1. The CE-1 came onto the music scene in 1977 and made waves with its big, warm chorus tones.

- **Chorus/Vibrato:** Selects Chorus or Vibrato.
- **Tone:** Adjusts overall Tone of the Chorus effect.

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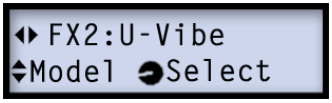
Analog Flanger



This is our model of the classic MXR® Flanger. It's known for a very warm-sounding flange, featuring a bucket brigade analog circuit design and a uniquely shaped waveform.

- **Manual:** Adjusts the delay time for the flanging effect.

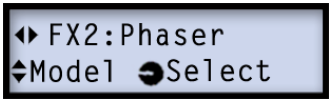
U-Vibe



Essentially a four-stage phase shifter, the legendary Uni-Vibe® is best known for its watery texture and sultry tones. Made famous by the late, great Jimi Hendrix.

- **Volume Sensitivity:** Adjusts the sensitivity - Play harder and the U-Vibe effect speeds up, play softer and it slows down.

Phaser



Based on* the MXR® Phase 90, a four-stage phaser that has a relatively subtle sound compared to other phasers, but it has a lush, organic quality to it.

- **Stages:** Choose the number of phase stages, which determines the degree of out-of-phase-ness.

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Dual Phaser



Based on* the Mu-Tron® Bi-Phase, a multi-stage phaser known for its big jet sound. Our Dual Phaser gives you the lush, offset phasing that made the Bi-Phase a classic.

- **LFO Shape:** Minimum is a Sine wave and maximum is a Square wave.

Barberpole Phaser



A classic effect from the world of modular synths. Instead of being driven by a classic LFO, this phaser sounds like it is rising in the UP mode, and sounds like it is falling in the DOWN mode. Stereo mode gives you both up and down.

- **Mode:** Selects the modulation mode - Up, Down or Stereo.

Panned Phaser



Modeled from the Ibanez® Flying Pan, a 4-stage phase shifter with panner built in. The original featured a 3-position switch to assign phasing to the left, right, or center.

- **Output:** Assigns the Phaser output to the Left, Center or Right channels.
- **Pan Speed:** Higher values result in faster panning.

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Script Phase



A new model Based on* a hand wired '74 MXR® Phase 90. We've kept this one simple, offering just a Speed control like the original.

Pitch Vibrato



Based on* the Boss® VB-2 vibrato, which featured a bucket brigade analog circuit that produced a lively vibrato. Its big claim to fame was the "Rise Time" control. Thanks to this clever circuit, each time you kicked it on, it sped up to where you last had it set.

- Rise: Adjusts the rise time - Lower levels produce a longer rise time.
- Volume Sensitivity: Adjusts how much the vibrato responds to your playing - Louder input speeds up the vibrato, and a lower input slows it down.

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PITCH Swoosh Models

Common Pitch FX Parameters

The following parameters are found in several of the FX2 Pitch Swoosh models:

- **Frequency:** Selects the center frequency for the filter(s) in use.
- **Q:** Sets the frequency width of the filters.
- **Speed/Tempo:** Adjusts the modulation rate, oscillation rate, or the time it takes to cycle through the effect's filters. As described in "Speed" on page 7•3, this parameter's behavior changes according to the setting currently in use for the FX2 **TapCtrl** parameter.
  - If **TapCtl** is set to "**Don'tCtl**," this parameter is displayed as Speed and is manually adjustable in Hz. It does not follow the Tap Tempo. Push the **PRESETS** knob and turn to fine tune the value.
  - If **TapCtl** is set to "**Control**," this parameter is displayed as Speed and automatically follows the Tap Tempo BPM.

The following model descriptions include parameters that differ from the above items.

Seeker



Inspired by* the Z-Vex Seek Wah. This effect feeds your guitar signal through 8 "parked wah" filters set at varying positions, resulting in a synth-like pulsation.

- **Speed/Tempo:** Adjusts the time it takes to cycle through the effect's filters.
- **Steps:** Sets the number of filter steps in the sequence, from 2 to 9.

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Throbber



Inspired by* the Electrix® Filter Factory. Like the LFO section of the Filter Factory, the Throbber alters the brightness of your tone with an emphasis on a specific frequency that you can select. Throbber is perfect for those Electronica sounds.

- **Speed/Tempo:** Adjusts the oscillation rate.
- **Wave:** Selects between four different wave shapes.

Spin Cycle



Inspired by Craig Anderton's Wah/Anti-Wah. This one is a stereo dream! Two wahs panned left and right, sweeping in opposite fashion. Additionally, the wahs are sweeping from min to max automatically, and they react to playing volume.

- **Speed/Tempo:** Adjusts the rate of the spin.
- **Volume Sensitivity:** Sets the way volume will affect the speed of the effect.

Obi Wah



Based on* the Oberheim® Voltage Controlled Filter, a classic Sample and Hold filter, which creates changes in tone by randomly emphasizing certain frequencies.

- **Speed/Tempo:** Sets the rate of the random filter changes.
- **Type:** Selects the type of filter used (Low Pass, Band Pass or High Pass).

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Voice Box



Inspired by Vocoders, this model gives your guitar a sound that's typical of a classic "talk box," without the need to stick a slimy tube in your mouth. It shifts between a starting and ending vowel sound as you play, automatically.

- **Speed/Tempo:** Set how long it takes to "speak" from Start to End vowel.
- **Start:** Sets the starting vowel sound (A, E, I, O or U).
- **End:** Sets the ending vowel sound (A, E, I, O or U).
- **Auto:** Select among 4 different start-to-stop vocal transition settings for shifting back and forth between the Start vowel and End vowel. This shifting follows the setting on the Speed control.

TREMOLO Swoosh Models

Opto Tremolo



Based on* the tremolo circuitry of the 1965 Fender® Deluxe Reverb® amplifier, which features a pulsing light source directed at a photo resistor.

- **Shape:** Choose from classic smooth tremolo to dramatic sci-fi throb.
- **Volume Sensitivity:** Adjusts how much the tremolo will respond to your playing - Louder input signals speed up the tremolo and lower input slows it down.

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Bias Tremolo



This Model emulates* a classic Vox® tremolo circuit design. Bias tremolo produces a deep, 3-dimensional tremolo with a wide stereo spread.

- **Shape:** The minimum setting is a sign wave and max is a square wave.
- **Volume Sensitivity:** Adjusts how much the tremolo will respond to your playing - Louder input signals speed up the tremolo and lower input slows it down.

Pattern Tremolo



A 4-step sequenced tremolo. Inspired by the fantastic GoatKeeper pedal by Lightfoot Labs.

- **Pattern 1 through Pattern 4:** Each of these allow the individual choice of pattern type. Select 1 through 16 tremolo pulses per step; or you can MUTE the step, SKIP the step, or pass FULL audio. Plenty of sonic options here!

Panner



The Panner model makes your sound constantly pan back and forth between the left and right stereo channels. If you decide to run it in mono, you'll basically hear tremolo.

- **Shape:** Choose the wave shape - Minimum for Triangle, 50% for Sine, maximum for Square.
- **Volume Sensitivity:** Sets how much the Panner responds to your playing - Input level speeds up or slows down the panning rate.

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FX3 Models

This chapter contains details on the POD® HD300 **FX3** models, which include a collection of our best Delay & Echo models from the famous Line 6 M13 Stompbox Modeler and Echo Pro units. The following parameters are all accessible within Edit Mode for the **FX3** category of models. Please see "Edit Mode" on page 4•1 for details on entering and navigating the Edit Mode features.

Parameter Details

Below is a Reference Table listing all parameters for the FX3 models. See the following sections for descriptions of each model and its available parameters.

FX3 Models - Parameter Reference Table

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

Model	Parameters				
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

Common Parameters

When you enter Edit Mode for any FX3 model, you'll see several parameters available. Unless otherwise noted in the individual Model descriptions, all FX3 models offer the following common parameters.

Model Select



Allows you to choose from among the list of FX3 Delay & Echo models.

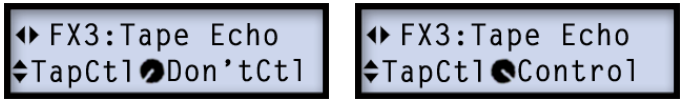
Routing



Sets the FX3 model's position within the signal flow - Pre or Post.

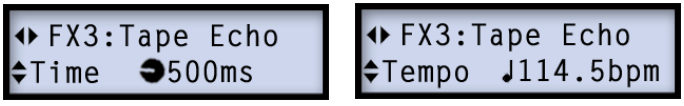
- "Pre" sets the effect before the amp.
- "Post" sets the effect after the amp (which is the tonal equivalent of placing the delay/echo effect in an amp's FX Loop).

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 ignore the Tap Tempo and manually set a Delay Time. See the next Time/Tempo parameter for the details on the resulting behaviors of the Tap Control setting. The **TapCtl** setting is a "persistent" 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 single 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.

To follow are descriptions of each of the FX2 models included on POD HD300. We've also included details about additional parameters & unique functionality for each.

DELAY Swoosh Models

Digital Delay



This model is a Line 6 original. With 32-bit floating point processing and a true stereo audio path, it's one of the best digital delays you'll find in a floor FX unit. Use it when you want a clean delay effect.

- **Bass:** Adjusts the bass EQ for the "wet" signal.
- **Treble:** Adjusts the treble EQ for the "wet" signal.

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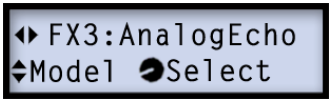
Digital Delay With Modulation



Use this model to add a chorus effect to your digital delays. The modulation is applied to the delay repeats only for a chorus-like effect, but leaving your direct sound unaffected.

- **Speed:** Higher levels result in faster modulation.
- **Depth:** Higher levels result in a greater intensity of pitch modulation.

Analog Echo



Based on* the Boss® DM-2, an analog echo unit treasured for the warm, distorted tones it produced. This model is great for creating more experimental delay sounds.

- **Bass:** Adjusts the bass EQ for the "wet" signal.
- **Treble:** Adjusts the treble EQ for the "wet" signal.

Analog Echo With Modulation



This model is Based on* the Electro-Harmonix® Deluxe Memory Man. This pedal uses the "bucket brigade" chip regarded for its unique analog tone, and adds an adjustable chorus circuit applied to the echoes only, leaving the direct sound unaffected.

- **Speed:** Higher levels result in faster modulation.
- **Depth:** Higher levels result in a greater intensity of pitch modulation.

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Echo Platter



The Echo Platter model was originally inspired by the Binson Echorec. The dry signal path had such a cool tone that we decided to include it in our original model.

- **Wow/Flutter:** Adjusts the emulated tape's wow and flutter amount.
- **Drive:** Adjusts the amount of distortion created by the tube electronics and tape saturation.

Echo Platter Studio



The Echo Platter "Studio" version is essentially the same as the Echo Platter model described above. However, on this one we've kept the dry signal path unadulterated, for when you prefer a normal signal from your dry guitar.

Low Res Delay



Low bit resolution can create a unique sort of grunge and noise that is sometimes just the sound you're looking for, and that's what the Low Res Delay model provides.

- **Tone:** Adjusts the tone of the "wet" delay signal only.
- **Resolution:** Sets the audio fidelity of delay signal, adjustable from a grungey 6 bits to a hi-fi 24 bits.

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Stereo Delay



This is another Line 6 high resolution digital delay, with separate delay times available for L and R channels. Some players set one side as a fast echo with many repeats, and the other slow with just a few repeats. In place of the common "Time" and "Feedback" parameters, you'll see these options:

- **Left Delay Time:** The delay time or the left channel only - displayed in milliseconds or BPM, according to your **TAP CONTROL** setting (see page 8•3).
- **Left Feedback:** The number of repeats for the left channel only.
- **Right Delay Time:** The delay time or the right channel only - displayed in milliseconds or BPM value, according your **TAP CONTROL** setting.
- **Right Feedback:** The number of repeats for the right channel only.

Ping Pong Delay



The ever-popular Ping Pong Delay has two separate channels of delay, panned left and right, with the output of each channel flowing into the other for dramatic, cascading stereo delay results.

- **Delay Time:** The delay time for the left channel only.
- **Offset:** This sets the right channel delay time as a percentage of the left channel delay time. Try using fractional values for interesting rhythmic effects!
- **Spread:** The minimum position is mono, while max results in wide stereo.

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Dynamic Delay



This effect was made popular by* the TC Electronic® 2290 Dynamic Digital Delay. It features a "smart" volume control for your delay effect's echoes, which sets the loudness of the delays based on how hard you play. When you stop playing in between phrases, the delay level increases for a dynamic effect.

- **Threshold:** The breakpoint where the automatic volume control stops working and lets the echoes through at full volume.
- **Ducking:** Adjusts the level of the repeats; higher settings "duck" the delay volume more greatly (reduce the delay volume based on the threshold of the input signal).

TAPE ECHO Swoosh Models

Tape Echo



Based on* the solid state Maestro® EP-3, with transistors instead of tubes for the sound electronics. The EP-3 used the same basic mechanical design as the original Echoplex, including the looped 1/4" tape. Unlike the Tube Echo Model, which gives you control of wow, flutter and distortion, our EP-3 emulation is designed to give you a less distorted tape emulation with adjustable tone controls. The original units did not have a flat EQ response in the dry signal path, so we've also applied this character to the dry signal path in this model (see the following "Studio" version if you prefer an unadulterated dry signal).

- **Bass:** Adjusts the bass EQ.
- **Treble:** Adjusts the treble EQ.

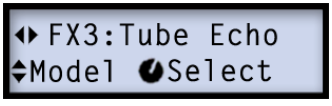
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Tape Echo Studio



This is essentially the same as the Tape Echo model described above. But for this model, we've kept the dry signal with a flat frequency response rather than emulate the original units' dry signal sonic character.

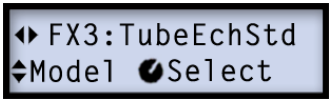
Tube Echo



Based on* the classic '63 Maestro® EP-1, the first of a series of "Echoplex" designs featuring a cartridge of looped 1/4" tape that passed over separate record and playback heads. The original unit colored its dry signal path with a bit of tube sweetness, so we've also applied this character to the dry signal path in this model (see the following "Studio" version if you prefer an unadulterated dry signal).

- **Wow/Flutter:** Controls the tape emulation wow and flutter effect.
- **Drive:** Adjusts the emulated tube distortion and tape saturation.

Tube Echo Studio



This is essentially the same as the Tube Echo model described above. But for this model, we've kept the dry signal with a flat frequency response rather than emulate the original unit's dry signal sonic character.

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Multi-Head Echo



Based on* the Roland® RE-101 Space Echo, which had multiple stationary heads. You change delay times by switching amongst these heads, and you can play back on multiple heads at the same time to get multi-tap delay effects. In addition to the common parameters listed above, you'll also see these options:

- **Head 1-2:** Turns heads 1 & 2 on and off, together or individually.
- **Head 3-4:** Turns heads 3 & 4 on and off, together or individually.

When using the Multi Head Delay model, you'll find there are many possible combinations of delay effects. Try experimenting with the combinations of Heads' On/Off parameters.

SWEEP ECHO Swoosh Models

Auto Volume Echo



This model gives you two effects in one. The first is an auto-volume fade-in, like the attack time on a synthesizer's envelope generator. Higher Swell settings will give you a longer swell time, so that the sound slowly fades in. The second is an echo, complete with tape-style wow & flutter modulation.

- **Depth:** Higher levels result in a greater intensity of "wow & flutter."
- **Swell:** Sets the ramp time for the auto-volume swell.

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Sweep Echo



For this model we started with the tone of our EP-1 delay emulation, then added a sweeping filter effect to the delay repeats. By design, the dry signal does not have a flat EQ response, allowing the character of the original EP-1 device to be retained (see the following "Studio" version if you prefer an unadulterated dry signal).

- **Speed:** Rate of the sweep effect.
- **Depth:** Intensity of the sweep effect.

Sweep Echo Studio



This is essentially the same as the Sweep Echo model described above. But for this model, we've kept the dry signal with a flat frequency response rather than emulate the original unit's dry signal sonic character.

Reverse Delay



As the name implies, whatever you play on guitar is played back in reverse, delayed by the amount you adjust using the Delay Time parameter. Set the Mix to 100% if you want to hear only the reversed signal. In addition to the common parameters listed above, you'll also see these modulation options:

- **Speed:** Higher levels result in faster modulation.
- **Depth:** Higher levels result in a greater intensity of pitch modulation.

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Reverb Models

This chapter describes the 8 Reverbs we've ported from the Line 6 M13 Stompbox Modeler. All Reverbs are stereo, and typically sound best in the "Post" position, at the end of your FX chain.

Parameter Details

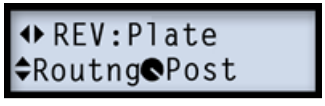
All Reverb models offer the same set of parameters. When you enter Edit Mode for any Reverb model, you'll see the following options.

Model Select



Allows you to choose from among the list of Reverb models.

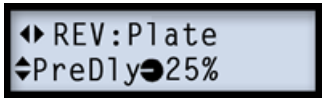
Routing



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

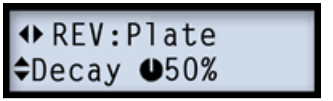
- "Pre" sets the effect before the amp.
- "Post" sets the effect after the amp (which is the tonal equivalent of placing the delay/echo effect in an amp's FX Loop).

Pre-Delay



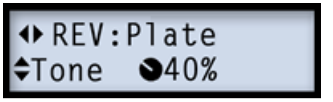
Configures the time before the reverb effect is heard.

Decay



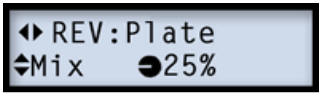
Sets the length of time the reverb effect sustains (sometimes referred to as "Dwell" on older reverb units).

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).

Reverb Models

To follow are descriptions of each of the Reverbs you'll find using the Model Select option.

Plate

Plate reverbs consisted of a thin metal sheet suspended inside a box. Dampening the metal plate was a method for adjusting the reverberant effect.



Room

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



Chamber

An elongated ambient space such as a hallway, stairwell or elevator shaft creates this reverb type. Lots of decay on tap here.



Hall

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



Cave

A Line 6 original. Cave is a surreal, cavernous echo chamber. Definitely deep.



Octo

Creates a lush, ambient space. Its dense, harmonic decay is controlled by Knob 1 (Decay Time). Octo is very effective when using volume swells.



Tile

This model emulates the acoustic reflections of a tiled room, such as a bathroom or shower, with clearer/brighter, discreet early reflections.



Echo

Another Line 6 original. This is a lush echo with reverb, and distinct repeats as it decays.



Wah Models

These pages provide details on the 6 Wah models, which were derived from the Line 6 M13 Stompbox Modeler and Vetta amplifier. Use your POD HD300 on-board pedal to put these models to use just like a classic Wah.

Using the Pedal

To utilize your POD HD300 on-board pedal to control the Wah, simply press the pedal all the way forward and toggle the "toe switch" so that the Wah LED indicator is lit.

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•15**.**

Model Select

When you enter Edit Mode for any Wah model, you'll see the option select your desired Wah model Select here. Just turn the PRESETS knob to select your desired model. The Wah model selection is stored with the saved Preset.



Wah Models

To follow are descriptions of each of the available Wah models.

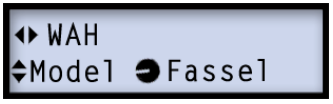
Vetta

A Line 6 original - our sound designers' take on an old classic, as included with the legendary Line 6 Vetta amplifiers.



Fassel

Simulates the sonic properties of the coveted Fassel inductor, which is one of the reasons the Crybaby® Super, the Wah on which this model based,* is a classic.



Chrome

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



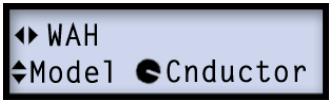
Weeper

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



Conductor

Based on* the Maestro® Boomerang. According to original advertising material, this was not a 'wah-wah' pedal, but a 'wow-wow' pedal.



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Colorful

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



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Using the Looper

The Looper in POD® HD300 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 will 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 place POD HD300 in Looper mode. The middle, gold-colored labels on the row of switches to the right describe the action for each in Looper mode. (Be sure to also 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 not re-processed, and 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!

3 **REC/OVERDUB -** To record a loop, step on this switch and POD HD300 will immediately start recording whatever you play for up to 24 seconds. Step on it a 2nd time and your recorded loop will begin to play back immediately, 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 -** Just as its label implies, 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 HD300 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.

Looper Tutorial

If you're new to loopers, here's a quick lesson on the use of the POD HD300 Looper. We'll step thru the recording of a loop, add an overdub or two, and demonstrate how Pre/Post has an effect on the mix. When you record and play back a loop, your current Preset will still be active.

1. Start by selecting one of your favorite Presets, or dial in a nice rhythm guitar tone.

2. Step on the **MODE** switch and set it to Looper Mode (the switch's red LED is lit).

3. Toggle the **PRE/POST** switch to "POST" (lit) to Record Amp+FX. (This will allow you to use a different Preset for your guitar input when playing over the recorded loop, if desired.)

4. Step on the **REC/OVERDUB** switch and strum a clean rhythm. Make sure you hit the downbeat accurately, so that when you play back the loop it will start exactly on the beat. This is especially important if you want the loop to be rhythmically correct when it cycles around.

5. When you reach a good "out" point, step on the **PLAY/STOP** switch. This stops the recording process and immediately starts playing your recorded loop. Let it loop around a few times to review your recording.

- If the loop is not to your liking, press **PLAY/STOP** again to stop playback, then repeat step 4. Your initial loop recording will be discarded. (Note that there is no way to archive loops in memory. Only the current loop is preserved.)

6. If you're happy with your loop, decide what you'd like to play as an overdub. Hit **PLAY/STOP** and jam along with your loop a few times while the loop is playing. If you like, turn the **PRESETS** knob and choose a different tone for your overdub.

7. When ready to layer an overdub, while your current loop is playing, step on **REC/OVERDUB** and play your new part. Finish it up before the loop cycles around again, then press **PLAY/STOP** to stop recording and exit the overdub process.

8. Press **PLAY/STOP** to playback listen to your loop. You should hear your original guitar part plus your overdub. You can repeat step 7 to create as many overdubs as you like!

One more handy tip... If you choose the "PRE" option in step 3, this will record your loop with no Amp & FX processing. When you play back your recorded loop you can call up different Presets and/or tweak Amp & FX settings to hear them applied to the loop's playback. This is a great way to free up your hands from your guitar and review some different sounds!

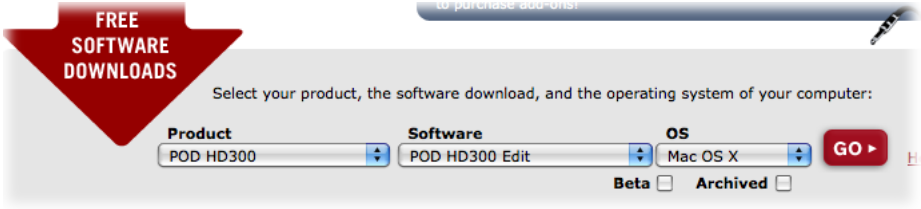
This should demonstrate a few of the possibilities. Feel free to experiment on your own!

USB Audio

In this chapter, we'll cover the USB audio capabilities of POD® HD300. With the installation of the Line 6 USB audio driver, you can use POD HD300 as a high quality, 24-bit audio interface for your Mac® or Windows® computer! This allows you to jam along with your computer's music collection, or record your POD HD-infused guitar tones directly with any popular DAW software.

The Line 6 USB Audio Driver

Before you connect a USB cable between POD HD300 and your computer, it is recommended that you download and install the **Line 6 POD HD300 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). The POD HD300 Edit installer is always available for free download from http://line6.com/software.



The Line 6 Software Downloads site - selecting the POD HD300 Edit software

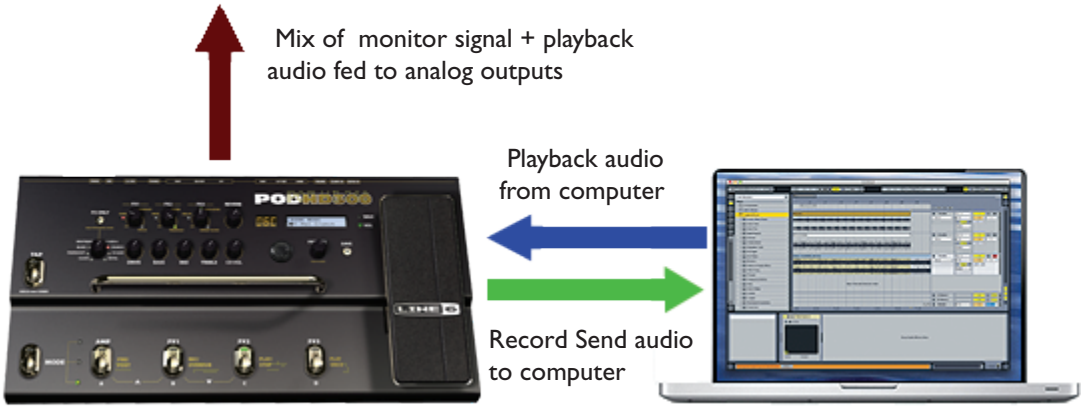
Once the installation is complete, just connect your device directly to a USB port on your computer (it is not recommended to connect to a USB hub) and power on your POD HD300.

For more assistance, please see the *POD HD300 Edit Installer Guide* and the *POD HD300 Edit Pilot's Guide*, available from http://line6.com/support/manuals.

Audio Routing

When using the POD HD300 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 HD300 analog outputs.

Note that all USB audio is muted whenever a L6 LINK™ connection is active between POD HD300 and a DT50™ 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 HD300 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. The signal that is fed to this Record Send is the same signal as heard from the device's Balanced, Unbalanced and Phones outputs: your guitar processed with all active Amp, Cab & FX in full stereo. (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.)

Once you've selected POD HD300 as your audio interface within your audio software, you'll see the POD HD300 Record Send appear as an available audio track input in your software project. Simply select this Send as the input for the track and you'll be able to record your guitar signal. The level of the signal fed to the Send (and thus the level received within your recording track) is affected by all controls that affect your POD HD300 output levels: the Master Volume, Amp Drive & Volume, Volume Pedal, Gain controls on FX, etc. For the best recording quality, watch the input meters provided in your software and adjust your level to be at least halfway up, but never "clipping."

USB Monitor Level

When recording or jamming with POD HD300 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 HD300 as the audio interface for recording into a DAW application, then your DAW 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, you'll want to 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

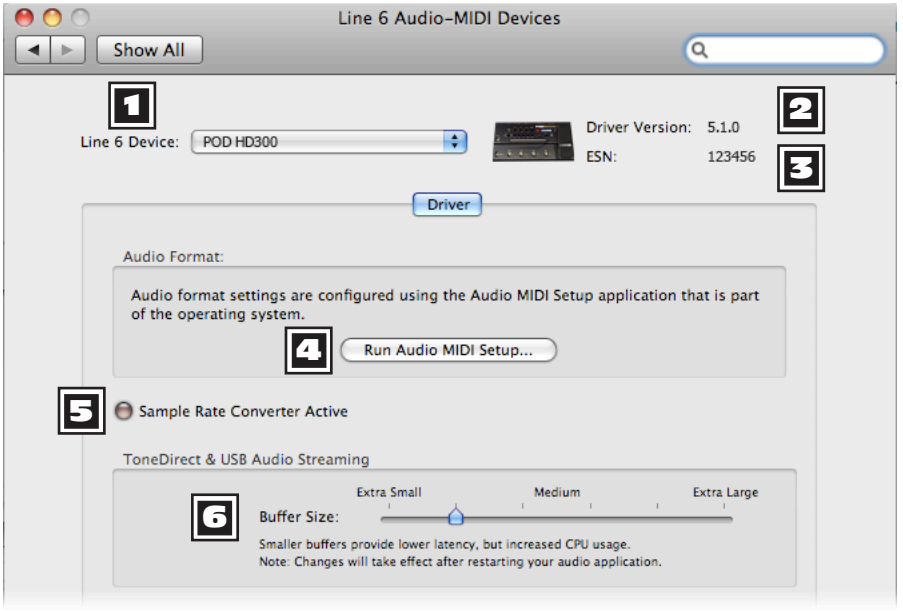
The Line 6 Audio-MIDI Devices utility is the place where you can reference and configure various audio driver settings. The options in the Line 6 Audio-MIDI Devices dialog are slightly different if you are on a Mac® versus a Windows® system. See the following descriptions that match your setup.

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®)



1 **Device Selector:** Allows selection of any connected Line 6 USB audio device. If you have more than one supported 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.

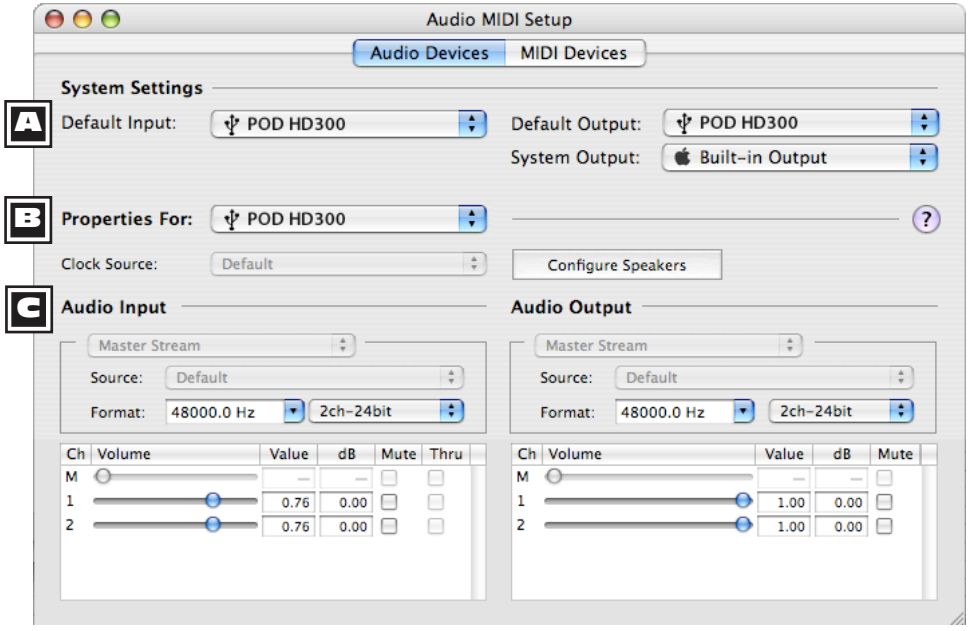
4 **Run Audio-MIDI Setup:** Mac® Core Audio interface driver settings are configured in the Mac OS® X Audio-MIDI Setup utility. This button launches this dialog for you (see "Mac OS® X Audio-MIDI Setup Utility" on page 12•5).

5 **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 HD300 supports 44.1kHz, 88.2kHz and 96kHz rates by utilizing an internal sample rate converter. These are by far the most widely used sample rates by DAW applications and multimedia software. Please check your specific software's documentation for details on configuring its audio sample rate.

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.

Mac OS® X Audio-MIDI Setup Utility

POD HD300 utilizes the Mac® Core Audio driver type, making it a compatible audio interface for practically any audio/multimedia software that runs on Mac®. As with most Core Audio devices, some settings are found in the Audio Devices tab of the Mac® Audio-MIDI Setup dialog.



*The Audio MIDI Setup utility - Mac OS® X 10.4 & 10.5**

***Note: The Audio MIDI Setup utility window within Mac OS® X 10.6 has a slightly different layout, but offers the same options and functionality as described here.**

A System Settings:

- The **Default Input** and **Default Output** options allow you to choose the audio interface you want your Mac® audio applications to use by default. If you want this to be your Line 6 device, select it here.
- The **System Output** option allows you to choose which audio interface the Mac® System sounds are played through. (You may *NOT* want to choose this to be your POD HD300, since it can be rather annoying to hear those dings, beeps or frogs croaking at blaring volumes in your headphones or monitors!)

B Device Properties: Choose your POD HD300 device here to allow the Audio Input and Audio Output options display its settings.

C Audio Input & Output Options: If you've selected your POD HD300 in the Device Properties, these settings will all refer to your POD HD300 device:

- You'll see the Input and Output selectors both disabled, showing **Master Stream** for each. Since POD HD300 includes one stereo "fixed" Input (Record Send 1-2) and one fixed stereo Output (Out 1-2), there is no option to select another.
- The **Source** options are also disabled for POD HD300.
- The **Format** selectors show you the Sample Rate* and Bit Depth that POD HD300 is operating at for recording. The Bit Depth for POD HD300 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. It is best to configure the sample rate within the recording software for your project, and you will see the device's sample rate switch automatically to match it.**

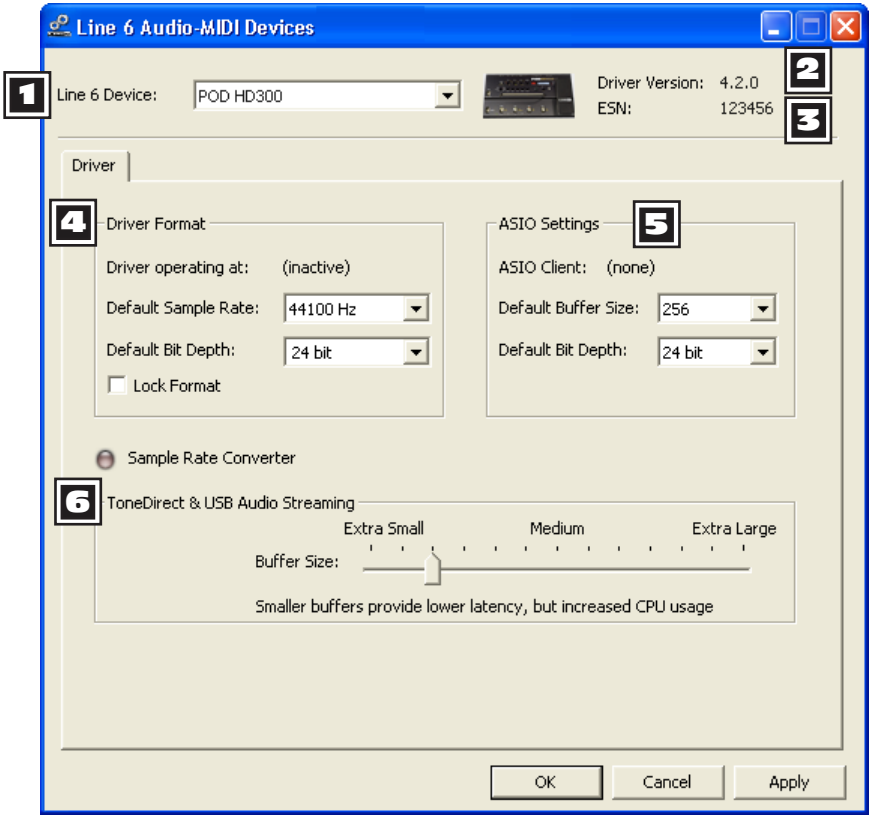
- The **Input Volume Sliders** offer level control for the Record Send signal fed to your recording software. You may find it easiest to simply leave these set to 0.0 dB (unity gain) since your device's **DRIVE**, **CH VOL** and **VOL** pedal all affect the level fed to the Record Sends. But these sliders can be used to fine tune your DAW's recording level.
- The **Output Volume Sliders** offer stereo level control for your software's audio playback fed to POD HD300. Again, you may find it easiest to keep these set at 0.0 dB (unity gain) and instead use the POD HD300 **MASTER VOLUME** knob to control the overall audio level. But these sliders can be used to independently adjust the USB playback audio versus your guitar input signal.

Windows® - Line 6 Audio-MIDI Devices

The following settings are the same for Windows® XP, Windows Vista® or Windows® 7, unless otherwise noted.

You can launch the Line 6 Audio-MIDI Devices from within the Windows® Control Panel. On Windows® systems, POD HD300 offers both a DirectSound and ASIO® recording driver for maximum compatibility with audio & multimedia software applications. It is always 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.

Line 6 Audio-MIDI Settings



The Line 6 Audio MIDI Devices panel - Windows® XP

1 **Device Selector -** Allows selection of any connected Line 6 USB audio device. If you have more than one supported device connected, each will be selectable in this list.

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

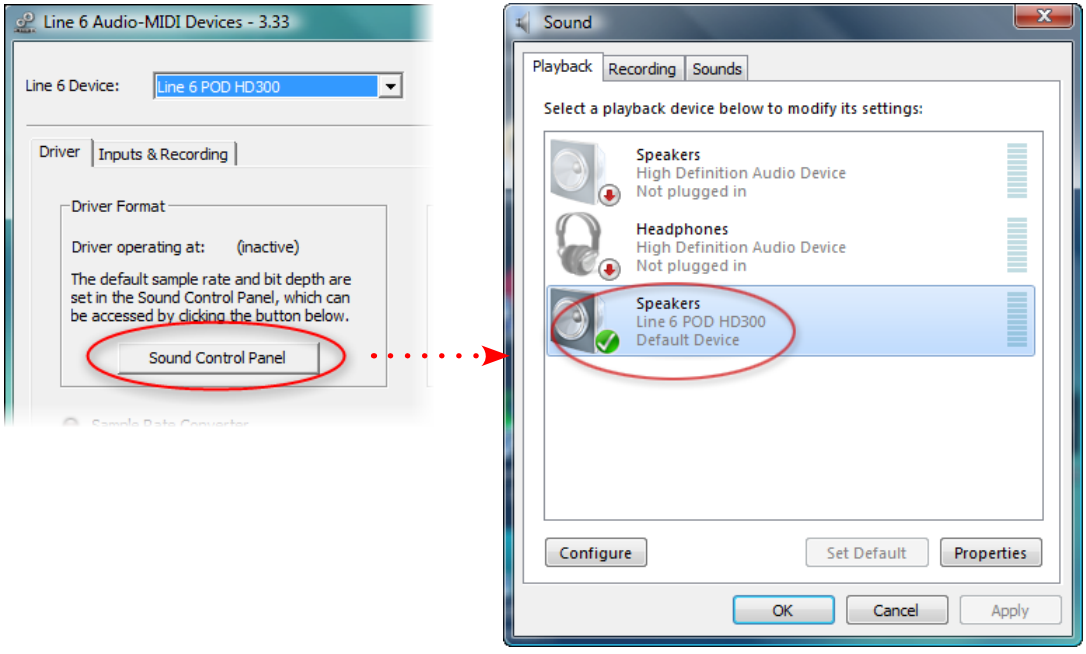
3 **ESN -** Displays the current device's unique Electronic Serial Number.

4 **Driver Operation (Windows® XP) -** These options are only applicable for when an application utilizes the POD HD300 device via the Windows® DirectSound® driver. They will be 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. If not in use, "inactive" is displayed here.
- **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 HD300 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).

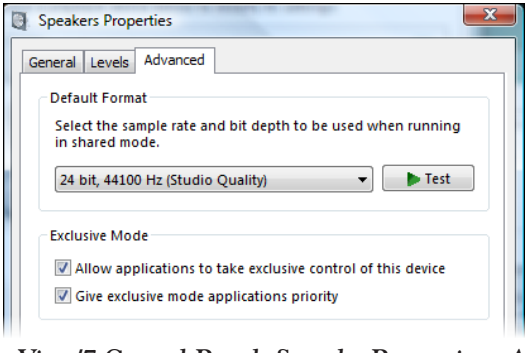
4 **Driver Operation (Windows Vista® & Windows® 7)**

On Windows® Vista & Windows® 7 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 HD300 as the "Default" audio device if you want all your Windows® multimedia programs to utilize it as their sound card device.



POD HD300 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 HD300 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 Window Vista/7 Control Panel>Sounds>Properties - Advanced tab

5 ASIO® Driver Settings

- **ASIO® Client:** If you are running audio software that is using POD HD300 as its ASIO® audio device, the name of the software will appear here. If not in use by an ASIO® software, "none" is displayed here.
- **Buffer Size:** The ASIO® buffer size in use. As your DAW software documentation will likely tell you, the ASIO® Buffer Size will affect the "responsiveness" and "latency" of the DAW software. The lower the setting, the faster the response, but with the trade-off of higher processor usage and the risk of audio dropouts. Raise the value if you are getting inconsistent playback or recording in the audio software. Basically, 256 is generally a good average setting to start with for modern PC's.
- **Bit Depth:** The ASIO® bit depth in use. It is recommended to use the 24-bit option here.

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.

Appendix A: Line 6 Monkey™

Line 6 Monkey™ is the free, intelligent updater software that can be used to keep your POD® HD300, as well as related Line 6 products, up to date. Line 6 Monkey is installed automatically on your Mac® or Windows® computer along with the POD HD300 USB device drivers. If you have not yet installed the USB device drivers, you'll need to do so now to utilize POD HD300 with your computer - please see "USB Audio" on page 12 • 1. It is highly recommended to run Line 6 Monkey periodically to check for and install the latest updates for your products. To follow are instructions for updating POD HD300.

Launch Line 6 Monkey

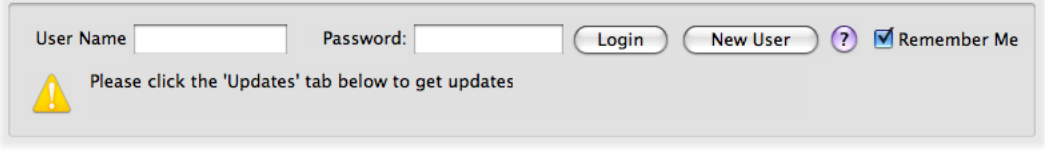
Connect POD HD300 to your computer's USB port, power on your on your device, and then launch Line 6 Monkey.

- On Mac®, go to /Applications/Line 6 and double-click on 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.

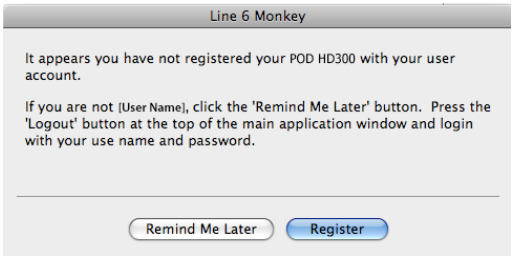
Login Account

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



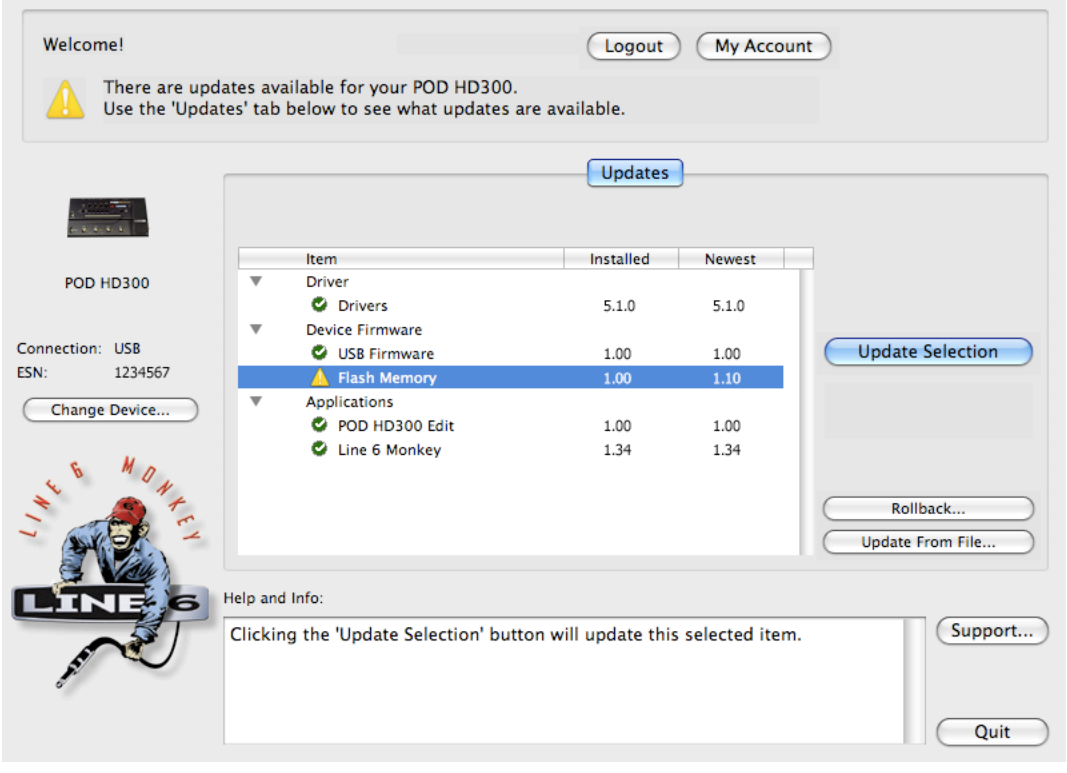
Register Your Hardware

If you have not already done so, you'll be prompted to Register your connected Line 6 hardware. Registration may be required to obtain some updates and/or to activate some Line 6 products for use with your computer. It's a painless process really, so click that **Register** button and fill in the blanks on the Web page.



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 HD300

As an example, the above screenshot shows Monkey has detected that a newer Firmware - Flash Memory version is available. In this scenario you can 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 MIDI functionality. POD HD300 includes the ability to send and receive MIDI System Exclusive and MIDI control data via the USB connection.

MIDI SysEx Functionality

POD HD300 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 HD300 Edit patch editor/librarian software to backup and restore your Presets. Please see "POD HD300 Edit Software" on page 2•7 for details!

Before you can utilize POD HD300 with your computer, you'll need to download and install the Line 6 USB device drivers - please see "USB Audio" on page 12•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. You'll see the POD HD300 device appear as both an available MIDI Input and MIDI Output port within the application. Simply choose to receive from or send to this POD HD300 MIDI port.* Please consult the application's Help documentation for more options.

***Note: POD HD300 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 (or on all channels) for successful MIDI communication.**

MIDI Dump - Backing Up Presets

To perform a MIDI Dump, connect your POD HD300 to your computer's USB port and prepare your MIDI software to receive MIDI data from the device. Enter the Edit Mode on POD HD300, 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.

Once you've selected the preferred Dump option, simply press the TAP button on your device and the MIDI SysEx data will immediately be fed to your computer. You should see your software receive the data. Once the dump has completed, you can name and save the SysEx file on your computer, where it can be selected again any time in the future and sent to POD HD300 to restore the Preset(s) on your device.

Restoring Presets

Once you have one or more POD HD300 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 HD300.

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 HD300 into which you want to import the Preset. (This action will **overwrite** the Preset that currently exists in this location.)
- There is no special "receiving mode" setting on POD HD300 - 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 HD300 to **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 overwriting them!

- There is no special "receiving mode" to select on POD HD300 - 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.
- It is not necessary to save the restored Presets - they are now permanently stored on your device.

USB MIDI - MIDI Control Messages

When adjusting most POD HD300 controls, MIDI CC messages are sent to the POD HD300 USB MIDI Out port, Channel 1. It is possible to utilize the USB MIDI port to route this MIDI data to MIDI or DAW applications if desired. Further, many POD HD300 parameters can also be controlled remotely by receiving MIDI control messages on its USB MIDI In port, Channel 1. Details for all this MIDI functionality can be found with the additional POD HD documentation available at http://line6.com/support/manuals/.

