LINE 6 ®

POD Farm

VERSION 2 - ADVANCED USER GUIDE

Getting Started With Your Hardware

GX

UX1

UX2

KB37

UX8

DI

Guitar Port

POD X3 Family

PODxT Family

POD Farm™ 2 Basics

iLok

POD Farm 2 Plug-In

Elements Plug-Ins

Standalone Operation

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About Line 6 Hardware & Software

OK, you've got your guitar, a computer and a head full of songs and cool licks, so how do you get this all going? You're just a few steps away from turning your computer into a serious tone, jamming and recording machine. First, here is some valuable information on getting started, and to ensure you have all the latest and greatest updates.

System Requirements - POD Farm 2 Plug-In & Standalone Operation

- 1 GB RAM minimum
- 1 GB free hard disk space minimum (10 GB or more recommended for audio recording)
- Hard drive speed 5400 rpm minimum (7200 rpm or faster recommended)
- 1024 x 768 minimum screen display resolution
- CD/DVD drive (if installing from POD Farm 2 CD)
- One free USB 1.1 or 2.0 compatible port on computer (USB hubs are not supported for Line 6 devices)
- Internet connection for online features
- Compatible Line 6 USB hardware or iLok (device must be connected to computer & authorized to use the POD Farm™ 2 Plug-In or POD Farm™ 2 in standalone operation):
  - **POD Farm 2 & POD Farm Elements Plug-Ins** - Line 6 POD Studio™, TonePort™, GuitarPort™, POD® X3, POD®xt, or iLok. iLok versions require iLok USB Smart Key (not included) and an Internet connection for activation
  - **POD Farm 2 Standalone Operation** - POD Studio, TonePort & GuitarPort

Mac®

- G5 dual 1.8 GHz or better
- Mac OS® X 10.4.6 through 10.4.11, 10.5 or 10.6
- AU, RTAS®, or VST® compatible host software required for Plug-Ins

Windows®

- Pentium® IV 1.4 GHz or better
- Windows® XP (SP3), Windows® XP x64 (SP2), Windows Vista® 32-Bit (SP2) and 64-Bit (SP2), Windows® 7 32-Bit and 64-Bit
- RTAS® or VST® compatible host software required for Plug-Ins

Windows® 64 Bit support

If you have a 64 bit Windows® PC, then no worries! The POD Farm 2 application, Plug-Ins and the included Line 6 USB hardware drivers do indeed support Windows® 64-Bit systems. Note that POD Farm 2 (as well as the POD Farm 2 & Elements Plug-Ins) still runs as a 32 bit application, but has been made compatible to run on these Windows® 64 bit operating systems. If you need to check the specific system requirements or need some assistance with installing POD Farm 2 on your computer, please refer to the additional documents located on the POD Farm Online Help page of the Line 6 web site.

Updating & Registering with Line 6 Monkey™

> **Attention iLok users:** You won't need to run Line 6 Monkey. Obtaining and authorizing the POD Farm 2 license (or POD Farm 2 upgrade license) for an iLok USB key has its own simple, online process that you can perform on any Internet-connected computer. Please skip ahead to the "POD Farm 2 Plug-In for iLok" section for details.

Line 6 Monkey is the intelligent updater utility automatically installed with your POD Farm 2 application. It is highly recommended that you run Line 6 Monkey at the end of your POD Farm installation, and to do so often to be sure you have all the latest updates for all your Line 6 software and hardware products. Registering your Line 6 hardware is also very important because it ensures that you're dialed in for warranty service and makes it possible for us to contact you if new software versions or other cool enhancements are offered - cutting edge technology and such! So don't put this off any longer. Connect your Line 6 hardware to your computer and follow these steps to launch Line 6 Monkey.

- On Mac®, go to /Applications/Line 6 and double-click on line 6 Monkey.
- On Windows®, go to Start menu\Programs\Line 6\Tools\Line 6 Monkey.

Login Account

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

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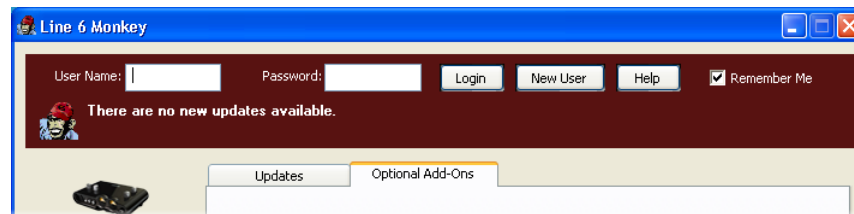
Register Your Hardware

If you have not already done so, you'll be prompted to Register your connected Line 6 hardware. 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 Now button and fill in the blanks on the Web page.
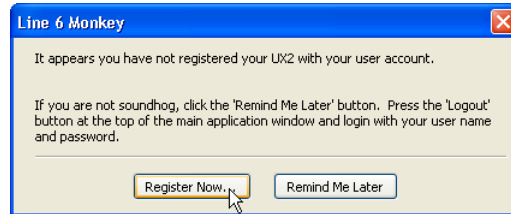
Grab Those Updates

Go to the **Updates** tab in Line 6 Monkey. If you see any items where a newer, updated version is available, then you should click on that item and let the little monkey fellow walk you through the installation steps. This is the easiest way to stay current on the latest POD Farm 2 software updates, as well as drivers and firmware updates. You can also check the **Optional Add-Ons*** tab to see what other goodies might be available for your specific Line 6 device too!
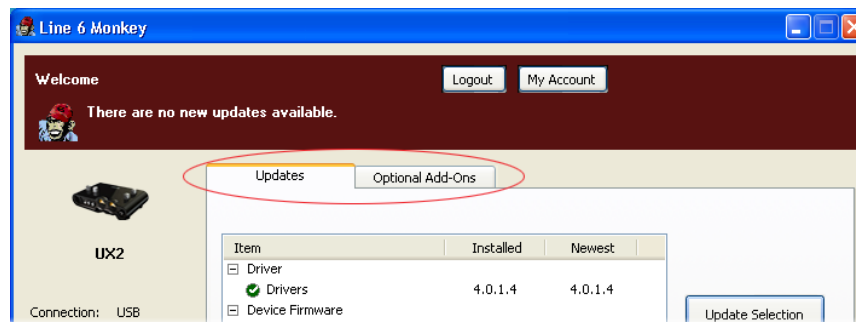
> ***Note: All POD Studio UX1, UX2 & KB37 devices additionally include the FX Junkie Model Pack for free! You'll need to "activate" this, as well as any purchased "Add-On" Model Packs by running Line 6 Monkey - see the following section.**

Product Activation & Authorization

Some features of POD Farm 2 and your Line 6 hardware require "Activation" using Line 6 Monkey and a live Internet connection. Also, Line 6 USB devices require an "Authorization" step the first time you connect them to a computer. Please be sure to complete all the following steps before using POD Farm 2!

As mentioned above, Line 6 POD Studio, UX1, UX2, UX8 and KB37 devices include one or more Add-Ons already "installed" on the hardware device itself. When you connect your POD Studio device and launch Line 6 Monkey for the first time, if you are prompted to press the "Activate Features" button, then go ahead and do so to activate the included Add-On(s).
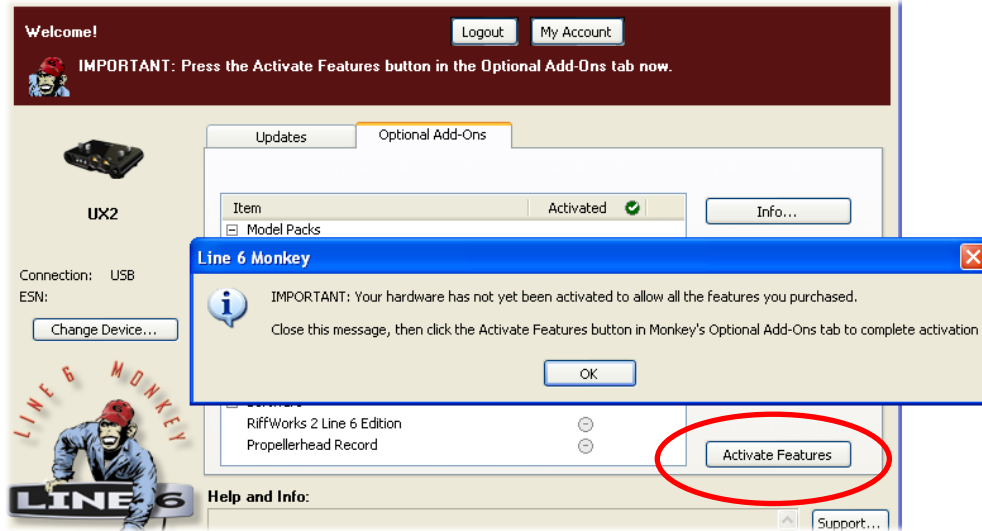
If you've purchased additional Add-Ons for your Line 6 device, you will have received a License Key for each Add-On purchase transaction directly from Line 6. Launch Line 6 Monkey, go to the Optional Add-Ons tab, and then follow these steps:

- You can find your Add-On purchase license key by logging into the <u>Line 6 - My Account</u> online page, and looking in the License Keys page (you can keep the Line 6 Monkey application window open while you go to the web site).

- Copy the numerical License key code that appears on this page.

- Go back to the Line 6 Monkey screen and click on the **Activate Purchase** button. A window will pop up, prompting you to enter the activation key you just received.
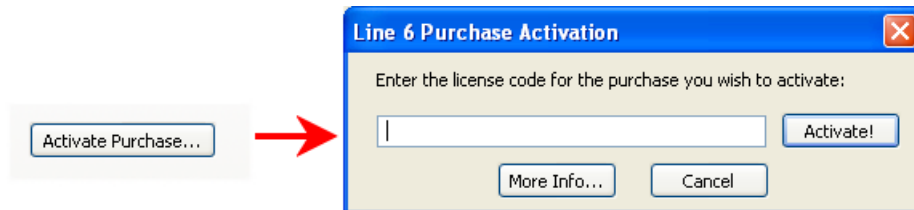
- Activation turns the purchased Add-On features "on" in your POD Farm-compatible hardware, so they can operate in the POD Farm 2 standalone application and/or POD Farm 2 Plug-ins.

When using your Line 6 USB hardware on a new or different computer for the first time, you may also see the following message at the top of the Add-Ons tab - just click the **Authorize** button to finish configuring your computer to use your new hardware and Add-Ons.
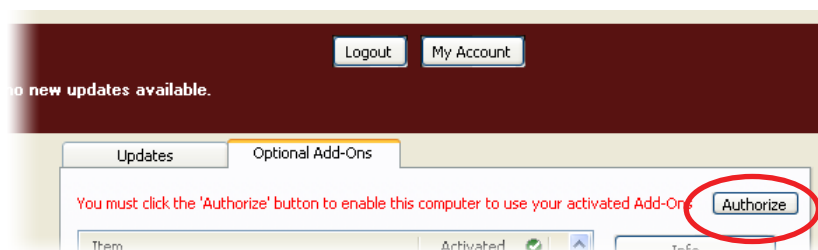
Remember the following about your Line 6 hardware that now holds your POD Farm 2 license:

- For POD Farm 2 & Elements Plug-In operation, your Line 6 hardware must always be connected via USB (even if you're using a 3rd-party audio interface). You don't necessarily need to be using your Line 6 hardware as your active USB audio device - it just needs to be USB-connected (and powered on for units that have a power switch).

- For POD Farm 2 in standalone operation, it is required that you use your POD Studio, TonePort or GuitarPort as your USB audio interface to be able to hear the ToneDirect Monitoring signal fed from the application.

- It is possible to transfer your licenses to another Line 6 device - please see "Transferring POD Farm 2 & Add-On Licenses" on page 1•6.

Transferring Activation to Another Computer

So, you've just upgraded your computer to the latest and greatest (this week anyway…) model, and want to move POD Farm 2 software and your Add-Ons to your new system? In this section, we'll explain how to make the transfer process as easy as A-B-C, whether the new computer can connect to the Internet or not.

The destination computer has an Internet connection

This is the easiest scenario: Download and install the POD Farm 2 application (always available at line6.com/software). This will also install the necessary drivers for your hardware and the Line 6 Monkey application.

POD Farm 2 Plug-in doesn't work!!! Where are my Model Packs??? Relax – Your Add-Ons (Model Packs, Plug-in, etc.) are tied to your Line 6 hardware's, built-in Electronic Serial Number (ESN), but also need to be authorized with each new computer on which you'll be using POD Farm 2. In other words, they work but just haven't been enabled on the new computer yet.

Launch Line 6 Monkey - The Monkey utility will connect to the server and scan your hardware for any activated Add-Ons, and if it finds any, will display the following message in red text:
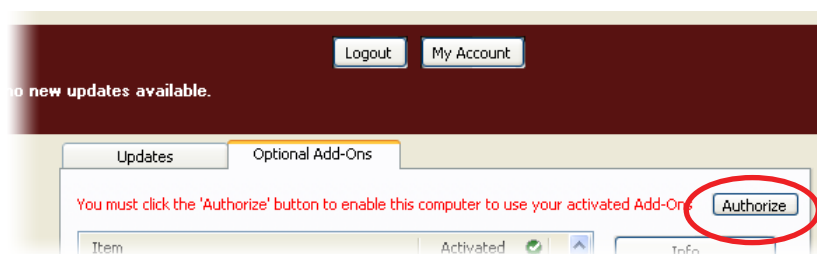
Just click **Authorize**, and Monkey will enable the use of your activated Add-On(s) on the new computer system.

The destination computer lacks an Internet connection

So you just got the call from Mr. Big Time Producer for a session at so-and-so's studio, and you want to bring all this great Line 6 tone along for tracking – but their computer does not connect to the Internet. You can still move your POD Farm 2 activation to their recording environment by following these steps:

> **Prerequisite -** This may seem obvious but we'll mention it anyway: Your hardware and all POD Farm 2 software and Add-ons must already be activated and authorized on your own computer (meaning, an Internet connection is required and has been used for the <u>initial</u> activation of your POD Farm 2 assets).

On your computer:

- Locate and copy all **.aet** files to removable media (burn to a CD, copy to a Flash drive, etc.). In Windows® environments, these files can be found in **C:\Documents_and_Settings\(username)\ Application Data\Line 6\GuitarPort** folder; on Mac®, look in **/Users/(username)/Library/ Application Support/Line 6/GuitarPort**.

- Copy the POD Farm 2 installer to removable media (since the destination computer cannot connect to the Internet to download it).

On the destination computer:

- Install the POD Farm 2 software.

- Copy the **.aet** files from your removable media into the correct folder (described above). **You may have to create this folder manually** if it isn't present on your destination computer.

You're done! You should now be able to use the POD Farm 2 application and Plug-Ins with all Add-Ons enabled.

Transferring POD Farm 2 & Add-On Licenses

If you have purchased POD Farm 2 license, and/or optional "Add-On" product licenses for your Line 6 POD Studio, TonePort, GuitarPort, POD X3 or PODxt device, then these licenses are now "keyed" to your Line 6 hardware. If you own more than one of these Line 6 devices, however, it is possible to transfer the license from one device to the other. You can do this by going to the <u>My Account</u> page on the Line 6 site, click on the **License Keys** link at the left, and then click on the link for **Transfer Help**.

MY LICENSE KEYS

[Installation Help] [Transfer Help]

Follow the steps there to remove the license key for the desired Add-On from one Line 6 device, and then launch Line 6 Monkey to install the License Key on your other Line 6 device.

A few important things to note about Add-On License Keys and the Transfer process:

- Only Add-Ons that you purchased and manually added to your Line 6 device can be transferred. Some Line 6 devices come with POD Farm 2 and/or Model Pack licenses already included when you purchase the device. This type of License Key is "fixed" to that device and cannot be transferred.

- When you make the purchase for one or more Add-Ons, you are provided one License Key for the purchase transaction. This License Key can be transferred between Line 6 devices, but can exist only on one device at a time.

- The POD Farm 2 License is not transferable between an iLok Smart Key and Line 6 device (see next section). The iLok USB Key is a 3rd party hardware product and utilizes a completely different technology to store its Plug-In licenses, therefore, POD Farm 2 must be purchased for either iLok *or* Line 6 hardware.

- If you decide to sell your Line 6 device, then keep in mind that any Add-On License Keys that have been added to that device will remain on it, and you won't be able to transfer them to another device without physically connecting both Line 6 devices to your computer. So be sure to remove your purchased Add-Ons from a Line 6 device BEFORE you sell it if you want to transfer them to a new device!

POD Farm 2 Plug-In for iLok

POD Farm 2 Plug-In is protected software and requires an authorized license to run on your computer. The POD Farm 2 Plug-In license comes with, or can be added to, all the Line 6 USB audio interfaces, as discussed in the Line 6 Monkey and Hardware sections of this *User Guide*. Line 6 also offers the POD Farm 2 Plug-In license to be purchased specifically for your iLok USB "smart key!" The POD Farm 2 Plug-In license activates the POD Farm 2 and POD Farm Elements Plug-Ins for Mac® or Windows® computers. Upgrade pricing is also available for owners of POD Farm 1 Plug-In. If you don't already have an iLok key, you can purchase one at most stores where audio software is sold, or directly from iLok.com. To follow are the steps for purchasing and configuring POD Farm 2 Plug-In and your iLok.

What is an iLok?

The iLok Key is a proprietary USB hardware dongle that holds licenses for software protected by PACE Anti-Piracy's Interlok® system.

The iLok USB Key

If you own an iLok and purchase the POD Farm 2 Plug-In for iLok, you can use the iLok USB key to store your POD Farm 2 Plug-In license, as well as any other Mac® and Windows® iLok-enabled software licenses, all on the one iLok USB key. The iLok is portable and allows you to run POD Farm 2 Plug-In on any computer, without the need for Line 6 hardware. It is also easy to manage all your iLok software licenses at iLok.com - where you can set up a secure account, view all licenses on your iLok key, take delivery of new licenses, and even move them between multiple iLok keys!

Create an iLok Account

If you've just purchased a new iLok, your first step is to go to the iLok.com site to set up an account. Note that it is important you use only ONE iLok.com account, even if you own multiple iLok keys! Create your account here. If you already have an iLok account, then you'll use it for the following steps.

Next, for a new iLok USB key, you'll need to download the **iLok Client Software** and the **iLok Driver** and install them. There are a few different options here, depending if you want to manage your iLok on the same computer as you plan on actually using POD Farm 2 Plug-in on or not. Please see the steps outlined on the iLok.com Help page for the complete instructions.

Purchasing POD Farm 2 Plug-In for iLok

If you don't already have one, create a Line 6 account now. It is free and is necessary for activating and retrieving your POD Farm Plug-In license. To create your account, go here.

To purchase the POD Farm 2 Plug-In license for iLok, you can go the Line 6 Online Store and select the iLok hardware option, or visit your favorite music gear retailer and pick up the boxed version. (Note that the iLok USB software key is sold separately, and not part of the Line 6 POD Farm 2 Plug-In purchase). There are a few options for the purchase of **POD Farm 2 Plug-In for iLok**:

- **POD Farm 2** - Includes the same great set of guitar & bass amps, mic preamps and effects that come standard with our POD Studio devices.

- **POD Farm 2 Platinum** - Includes all the standard models included with POD Studio devices, and additionally includes all the optional Model Pack Add-Ons we make!

- **POD Farm 2 Platinum Upgrade** - For owners of the POD Farm 2 iLok version that want to step up to the 2 Platinum version, you can purchase this upgrade.

- **POD Farm version 1 to POD Farm version 2 Upgrade** - For owners of the POD Farm 1 iLok license version that want to step up to the 2 version, you can purchase this upgrade at a discount as compared to the full price of the POD Farm 2 iLok license.

All POD Farm 2 Plug-In versions include RTAS®/VST®/AU support for Mac® and RTAS®/VST® support for Windows®. See the info on the Online Store pages for more details.

If you've purchased the POD Farm 2 iLok license from the Line 6 Online Store, please skip ahead to the iLok Deposit section on **, since your purchase does not require the "Activation" steps.**

Note: You can perform the following Online Purchase, Activation and iLok licensing processes on any computer that has Internet access. These steps do not necessarily need to be performed on the computer on which you plan to use POD Farm 2 Plug-In.

Product Activation (Retail boxed version only)

For your purchase of the boxed POD Farm 2 license for iLok, you'll find an **Activation Code** printed on a card within the box. With this card in hand, go to the Line 6 Online iLok Activation page, read through the steps in the **Product Activation** section, and enter your **Activation Code** and click **Submit**:

Product Activation

Activation code: [_____]

(Submit)

Next you'll be prompted for the **iLok User ID** for your iLok.com account.

Product Activation

Your activation code has been processed for the product listed below and is now ready to be deposited to iLok.

POD Farm 2

iLok User ID: MyiLokAccountName

Important: Make sure that you enter your iLok.com User ID correctly. Line 6 is not responsible for incorrect entries and may charge a fee to amend iLok.com User ID errors. If you are unsure of you User ID or do not have one, please visit this page for more information about iLok.com.

Continue   Cancel

Enter your **iLok User ID** - This is the "Username" you use to login to your account at iLok.com. Type it in and click **Continue**.

Deposit iLok License

Below is the information that will be deposited to iLok.

Product **POD Farm 2**

iLok User ID MyiLokAccountName

Please verify that the information is correct. It cannot be changed once the deposit has been requested!

Confirm & Submit   Cancel

Next you are prompted to verify that your **iLok User ID** is entered correctly - Please be sure it is to avoid the added task of contacting iLok to fix it! Click **Confirm & Submit** if all is correct. Once the process completes, a POD Farm 2 license is "Deposited" in your iLok.com account. Proceed to the iLok.com web site to download the license to your iLok USB key. **Please skip to the "iLok License" section.**

iLok Deposit (Line 6 Online Store purchase)

This section applies if you've purchased POD Farm 2 Plug-In for iLok directly from the Line 6 Online Store. Once your transaction is complete, log into your Line6.com account and go to the iLok Deposits page. Here you can check the **Status** of your iLok License.

iLok Deposits

View Product Activations   Add Product Activation Code

ID	Description	Status	iLok User
37 Order Detail	POD Farm 2	inserted	Deposit

Initially, following your Online Store transaction, you should see the Status listed as "**inserted,**" as shown above. Click the **Deposit** button to proceed.

Deposit iLok License

If you currently do not have an iLok account, create one at www.ilok.com before continuing.

iLok User ID: MyiLokAccountName

Important: Make sure that you enter your iLok.com User ID correctly. Line 6 is not responsible for incorrect entries and may charge a fee to amend iLok.com User ID errors. If you are unsure of you User ID or do not have one, please visit this page for more information about iLok.com.

Continue   Cancel

Next you are prompted to enter your **iLok User ID** - This is the user name you enter to login to your account at iLok.com. Type it in and click **Continue**.

Deposit iLok License

Below is the information that will be deposited to iLok.

Product   **POD Farm 2**

iLok User ID   MyiLokAccountName

Please verify that the information is correct. It cannot be changed once the deposit has been requested!

Confirm & Submit   Cancel

You are then asked to verify the **iLok User ID** is entered correctly - Please be sure it is to avoid the added task of contacting iLok to fix it! Click **Confirm & Submit** if all is correct. You should next see confirmation that your iLok Deposit was successful and your license has been sent to iLok.com. Head on over to the iLok.com web site and log into your account to download your license. If any error was encountered, you can return to the iLok Deposits page and repeat the process.

iLok License

Once logged in to your iLok.com account, you should find your "pending" POD Farm 2 license waiting for you in the **Download Licenses** section.

Pending licenses available for download:

Product	Company	Type	Deposited	Use By	
POD Farm 2	Line 6, Inc.	License	12/01/2009		🗑

Connect your iLok to your USB port and follow the instructions on the iLok site to **Synchronize** your iLok key.

Synchronize

Allow the Synchronize process to complete, and you'll then be able to select your POD Farm 2 license for download.

	Product	Company	Type	Deposited	Use By	
☑	POD Farm 2	Line 6, Inc.	License	12/01/2009		🗑

Follow the steps listed on the iLok.com page to **Download** the POD Farm 2 License to your iLok key... And you're done! Once your iLok USB key is all configured, you can log out and exit the iLok web site. Your next step is to download the POD Farm 2 installer and run it on any Mac® or Windows® computer where you want to run POD Farm 2 Plug-In! Remember, you need to have the iLok key connected to the computer for the POD Farm 2 and POD Farm Elements Plug-Ins to run in an "authorized" state within your host software.

In the event that your POD Farm 2 license does not appear on your iLok.com account, you can check the status of the deposit on the **iLok Deposits** page of your Line 6 account.

iLok Deposits

View Product Activations   Add Product Activation Code

ID	Description	Status	iLok User
29 Order Detail	POD Farm 2	deposited	MyiLokAccountName

Assets at ilok.com

Note that the **Status** may initially appear as "**queued**" for a short time until accepted by iLok.com for processing. Once it appears as "**deposited**," as shown above, then this means your new POD Farm 2 license asset has been sent to your iLok.com account.

Note: If you already have the POD Farm 1 Plug-In license on your iLok and purchase the POD Farm 2 iLok upgrade, your POD Farm 1 license still remains on your iLok key, and allows you to independently run the POD Farm 1 Plug-In. It is recommended that you do not uninstall your POD Farm 1 iLok license or POD Farm 1 Plug-In software, since existing projects created with your DAW host software may have instances of POD Farm 1 Plug-In saved within. Keeping both the POD Farm version 1 & 2 licenses on your iLok key, and POD Farm 1 & 2 Plug-In software installed on your computer, will assure all these existing projects still load correctly!

Download & Install POD Farm 2

TIP: For detailed instructions on installing POD Farm 2, please download the *POD Farm 2 Installer Guide* from the POD Farm Online Help site!

We always have the latest POD Farm installer available for free download on the Line 6 Downloads page. On the Downloads page, select "**iLok**" as the Product, "**POD Farm 2**" as the Software, and then select your computer's **Operating System** (Mac OS® X or Windows®), as shown here:

FREE SOFTWARE DOWNLOADS

(You're a special user, you'll see more than customers)

Select your product, the software download, and the operating system of your computer:

Product	Software	OS	
iLok	POD Farm 2	Mac OS X	GO ▶ Help?

Archived ☐

Then press the "**Go**" button and the correct installer will be displayed for your system so that you can download it to your computer. Once the download of the installer file completes, run the installer file following its step-by-step instructions.

Windows® users - When you see the **Choose Hardware Type** screen during the POD Farm 2 installation, be sure to check the box for **"POD Farm 2 for iLok."** If you are also going to be using any Line 6 USB audio device (POD Studio, TonePort, POD X3, PODxt or GuitarPort) then you'll want to check the **"POD Farm 2 for Line 6 Devices"** box as well:
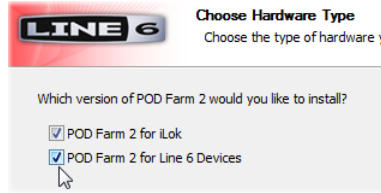
Mac® Users - The POD Farm 2 installer's default settings will install the necessary POD Farm 2 & Elements files for your iLok, and will additionally install the applications and audio drivers for any Line 6 USB audio devices automatically.

Windows® & Mac® Users - If desired, you can uncheck any individual POD Farm 2 and Elements Plug-In formats that you may not need. But you will need to install at least one POD Farm 2 and Elements Plug-In format supported by your host audio software so that you will be able to use these Plug-Ins:
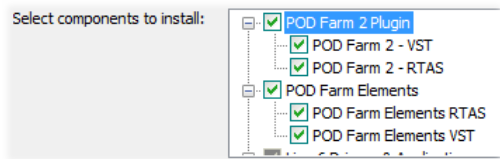
Windows® - Plug-In Format Options
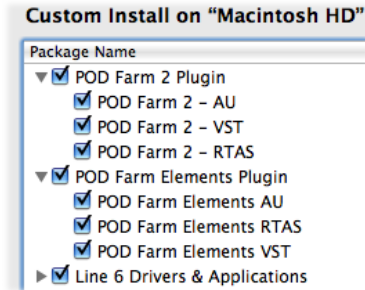
Mac® - Plug-In Format Options

With the above steps completed, you'll be able to access and utilize POD Farm 2 Plug-In in your host audio software! You are, of course, free to use any type of audio interface with your DAW configuration. Please see the "POD Farm™ 2 Plug-In" chapter for more info.

Note that to run POD Farm 2 in standalone operation, it is required to have an authorized Line 6 POD Studio, TonePort or GuitarPort USB audio interface.

USING YOUR LINE 6 HARDWARE

The POD Farm™ 2 software is designed to work with the Line 6 POD Studio™ family of USB audio interfaces, as well as with the Line 6 TonePort™ and GuitarPort™ devices. Additionally, a POD Farm™ 2 Plug-In license can purchased for Line 6 POD® X3 and POD®xt family devices, and for any iLok USB "smart key." This chapter includes details on using POD Farm 2 with all Line 6 USB hardware. Please be sure to see the additional documentation on the POD Farm Online Help site for more details on configuring POD Farm 2 with your favorite Mac® or Windows® DAW software.

All Line 6 USB audio interfaces utilize the high-performance Line 6 audio drivers, and, therefore, are easily configured to work all your audio software applications. This means that you can access all your POD® tones directly from most any audio recording application, all at the highest quality. But you are, of course, not just limited to using your Line 6 hardware to record into your computer – the outputs provided on the back of your device additionally allow you to feed your POD Farm 2 signal to external power amps, tape machines, DAT recorders, PA systems, or any other external audio hardware!

> **Note: It is also possible to use any other manufacturer's audio interface with your DAW software and POD Farm 2 Plug-In. You will still need to keep the Line 6 or iLok device to which POD Farm 2 Plug-In is authorized, connected to your computer to allow the POD Farm 2 or Elements Plug-Ins to launch in an authorized state. The POD Farm 2 standalone application always requires that you use your Line 6 USB POD Studio, TonePort or GuitarPort device for its ToneDirect™ audio output.**

If you are using a non-Line 6 device as your DAW audio interface, you can skip ahead to the "POD Farm™ 2 Plug-In" chapter. But if you'd like some info on using your Line 6 hardware in your DAW setup, or for POD Farm 2 in standalone operation, then read on!

MIDI Controller Hardware

The POD Farm 2 Plug-In and standalone application both support the use of external MIDI controller devices to remotely access most parameters. You can use any MIDI controller device that is capable of transmitting MIDI CC, Note-On, Pitch Bend and/or Bank & Program Change messages to access POD Farm 2 functions. If you have a Line 6 UX2, UX8 or KB37, then you can utilize the MIDI controller features of these devices with POD Farm 2, as described in the device sections that follow.

Better yet, the Line 6 FBV™ MkII Series controllers offer even more options for MIDI control and can be connected to your computer along with your Line 6 USB audio device or iLok for complete audio & MIDI control with POD Farm 2! Once you have your POD Farm 2 license successfully added to your iLok key, just keep the iLok in your USB port and you can skip ahead to the "POD Farm™ 2 Plug-In" chapter. Please see "POD Farm 2 Plug-In for iLok" on page 1•7 for info about configuring your iLok key & license.

Making the Connection

You need to connect your Line 6 hardware to your computer via a USB cable to utilize POD Farm 2, POD Farm 2 & Elements Plug-Ins and/or to use your Line 6 hardware as your computer's audio interface. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide your device with the full USB bandwidth. You should also always connect directly to a USB 1.1 or 2.0 USB port on your computer and not into a USB hub.

Note: Be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between your Line 6 device and computer, as well as before booting up or shutting down your computer if the device is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a "pop" which could be damaging to your speakers (or to your ears!).

There are some differences in the setup and functionality between the supported Line 6 devices, so be sure to look for the instructions in the following sections for your specific device. Primarily, POD Studio, TonePort and GuitarPort devices function quite similarly since all the Digital Signal Processing (DSP) is performed on your computer when using these units. POD X3 & PODxt devices do all their DSP magic inside the POD hardware itself. Use the handy links here to jump directly to the section covering your Line 6 device:

GX

Connect your electric
Guitar or Bass

Instrument Input - Plug in your electric guitar or bass here to feed the instrument's signal into the POD Farm 2 standalone application. This allows you to choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and your ToneDirect™ monitoring signal to the hardware outputs.

Connect your stereo
Headphones/Line Out Cable

Connect USB cable from here
to your computer

USB - Connect this stereo Line Out to your powered speakers or monitoring system. When connecting GX as the primary audio interface on your computer, this output carries the Master stereo mix from your DAW software, as well as anything plugged into the GX Instrument input. Alternatively, if you prefer to listen to the audio directly from GX using stereo headphones, plug them in here.

If you're using a 3rd-party audio interface on your computer, these outputs supply the ToneDirect™ magic to your interface when using the POD Farm 2 standalone application alongside the Plug-In. See for more details.

UX1

Connect your electric guitar or bass

Connect a microphone

Connect your stereo headphones
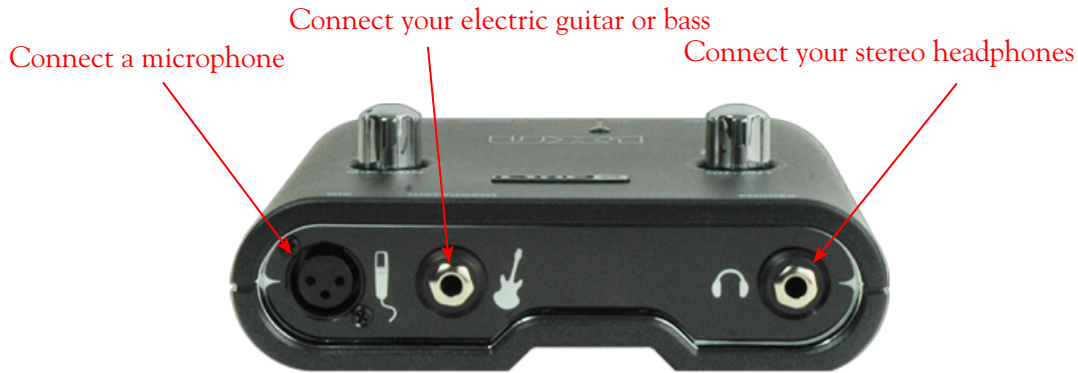
Mic Input - Connect a microphone here using an XLR cable. This feeds the microphone signal into the POD Farm 2 standalone application where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and your ToneDirect™ monitoring signal to the hardware outputs. Note that UX1 does not offer "phantom power" - if your microphone requires phantom power then you will need to use an external power source to provide it.

Instrument Input - Plug in your electric guitar or bass here to feed the instrument's signal into the POD Farm 2 standalone application. This allows you to choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and your ToneDirect™ monitoring signal to the hardware outputs.

Phones - To listen using stereo headphones, plug them into this 1/4-inch stereo jack. This headphone jack outputs the same signal fed to the Analog Outs - The audio from your audio software on the computer, as well as anything plugged into any UX1 input.

Connect any line level input source for monitoring to the Stereo Monitor In

Connect a USB cable from here to your computer's USB port

Connect any line level input source that you want to record into the Line Inputs

Connect the Analog Outs to your audio monitors

Line Inputs - To record the signal from a line level source, such as a keyboard, your stereo receiver, the line out from a mixing console, etc., connect to these Left and Right ins using 1/4 inch TS audio cables.

Monitor In - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here (this Monitor signal is not fed to the Record Sends). This input is perfect to connect your mp3 player or stereo receiver if you want to jam along with your favorite tunes! Note that this is a stereo jack, so you should use a stereo, 1/4 inch TRS audio cable (or cable adapter) for this connection.

USB - This is where you connect the supplied USB cable to UX1, with the other end going directly to your computer's USB port.

Analog Outs - These Left and Right unbalanced jacks output all the audio from UX1 - The audio from your audio software on the computer, and anything plugged into any input. These are what you want to connect to your powered speakers or monitoring system for a recording setup. Use 1/4-inch TS cables to connect directly to powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on the front of UX1 if you want to use headphones for monitoring.

UX2

Connect your electric Guitar or Bass

Connect up to two Microphones

Connect your stereo Headphones

Microphone Inputs - You can receive input from one or two mics at the same time using these ins. There is also a +48V Phantom Power switch that you should set to "on" if your mic requires phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect each mic using an XLR cable. When using POD Farm 2 in standalone operation, this inputs each microphone signal independently into POD Farm 2 where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the UX2 Analog Outs.

Instrument Input -To input your electric guitar or bass, plug it into <u>one</u> of these inputs. When using POD Farm 2 in standalone operation, either of these routes the instrument's signal into POD Farm 2 where you can choose your Tone, and then route the processed signal to the Record Sends (and to your audio software) and to the UX2 Analog Outs. The difference between these two input jacks is:

- **Norm** – This input is for a standard instrument level output. Plug your guitar/bass into here using a standard 1/4-inch TS instrument cable.
- **Pad** - This input is designed for high output level basses and guitars, especially those with active pickups. Plug your high output instrument into here using a standard 1/4-inch TS instrument cable.

Headphone - If you want to listen to the audio from UX2 using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Outs on the rear panel; the audio from your audio software, as well as anything plugged into any UX2 input.

Connect to the S/PDIF input of an external device to send your UX2 output digitally

Connect your USB cable from your computer's USB port

Connect a footswitch here to send MIDI control messages

Connect any line level input source for monitoring to the Stereo Monitor In

Connect any line level input source that you want to record into the Line Inputs

Connect the Analog Outs to your audio monitors

Line Inputs - If you want to record the signal from a line level source, such as a keyboard, your stereo receiver, the line out from a mixing console, etc., connect to these Left and Right ins using 1/4-inch TS audio cables.

USB - This is where you connect the supplied USB cable to UX2, with the other end going to your computer's USB 1.1 or 2.0 port.

Footswitch Inputs - You can connect up to two on/off footswitches here and use the MIDI Control Settings dialog (within the Line 6 Audio-MIDI Devices panel) to configure the type of MIDI message transmitted. You can use most any available "momentary" or "sustain pedal" type footswitch that includes a 1/4 inch connector. The MIDI control messages are routed out the UX2 USB MIDI Out Port. This MIDI port is selectable within POD Farm 2 or your DAW or MIDI software to trigger the desired parameters. (Please see "POD Farm 2 Plug-In MIDI Control" on page 4•34 for more info.)

S/PDIF Digital Out - To send the output of UX2 to an external device digitally, connect a 75-Ohm coaxial cable into this RCA jack and then into the S/PDIF digital input on the external device. This is the best choice for connecting to digital recording devices, such as a DAT recorder, MiniDisc, etc. This S/PDIF output sends the same audio as is sent to the Analog Outs (with the exception that any audio coming into the Monitor In jack is not routed to the S/PDIF output). The digital signal is always sent at 24-bit resolution.

Monitor In - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/4-inch TRS audio cable for this connection.

Analog Outs - These Left and Right unbalanced jacks output all the audio from UX2 - The audio from your DAW, and anything plugged into any input. These are what you want to connect to your monitoring system for a recording setup. Use 1/4-inch TS cables to connect directly to powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on the front of UX2 if you want to use headphones for monitoring.
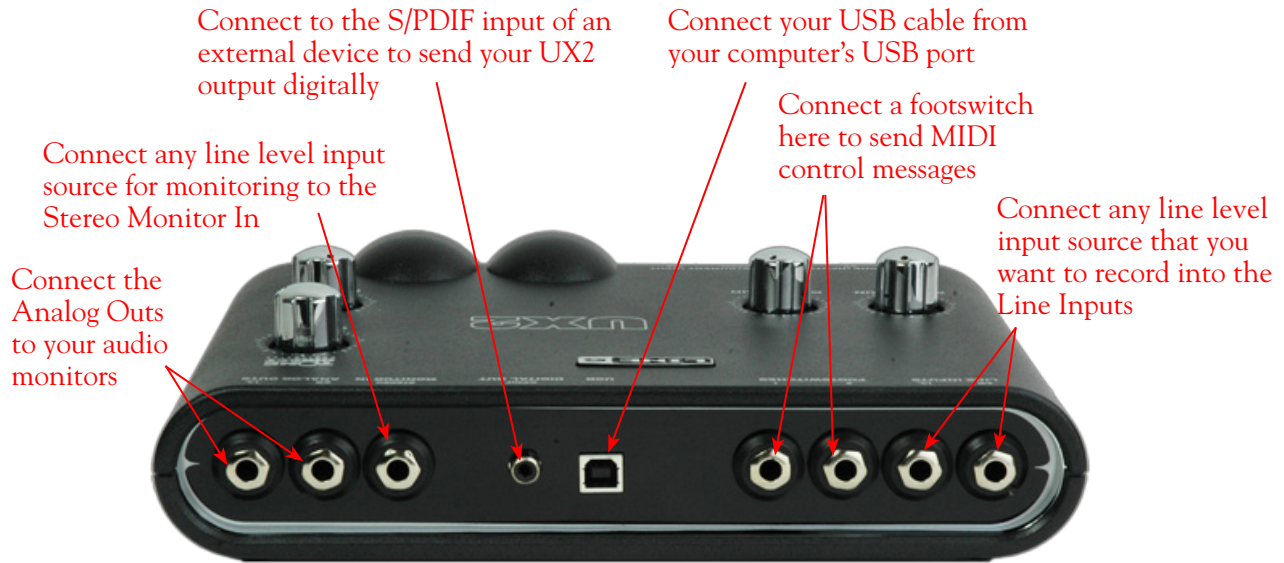
UX8

TonePort UX8 is a multichannel recording interface designed for professional use, offering plenty of headroom, a wide dynamic range and an exceedingly low noise floor. Designed with high quality electrical components and a rugged exterior, UX8 is built to provide many years of reliability.

UX8 can be used with the POD Farm 2 Plug-In or POD Farm 2 in standalone operation, providing you with the same POD quality Tone trusted by scores of platinum-selling musicians and recording engineers!

Rear Panel Features

Balanced Outputs

UX8 provides 8 balanced analog outputs (4 stereo pairs). For the cleanest audio signal, use 1/4-inch TRS cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can use each output pair to provide different monitor mixes for musicians during a tracking session. You can set the input mix levels for each output pair using the Line 6 Audio-MIDI Devices application.

S/PDIF Digital Audio

To send or receive S/PDIF, connect a 75-Ohm coaxial cable to the UX8 RCA jacks and the external S/PDIF device. This is the best choice for connecting to digital recording devices, such as a DAT recorder, digital mixing console, etc. This S/PDIF output sends the same audio as Main Outs 1-2. The digital signal is always received and sent at 24 bit. To sync to an external S/PDIF device, set the UX8 clock to sync to S/PDIF in the Line 6 Audio-MIDI Devices application.

Footswitch & Expression Pedal Inputs

Connect up to two on/off footswitches in the Footswitch 1 & 2 inputs, and an expression pedal in the Expression input to send MIDI control messages to POD Farm 2, or to most any DAW or MIDI software on your computer. For the footswitch, you can use most any available "momentary" or "sustain pedal" type footswitch that includes a 1/4 inch connector. For the expression pedal, the Line 6 EX-1 pedal is designed just for this purpose, or you can use a 3rd party expression pedal that includes a 1/4 inch connector.

To configure just what these footswitch or expression pedal controllers transmit, use the MIDI Control Settings dialog within the Line 6 Audio-MIDI Devices panel. The MIDI control messages are routed out the UX2 USB MIDI Out Port. This MIDI port is selectable within POD Farm 2 or your DAW or MIDI software to trigger the desired parameters. (Please see for more info.)

USB 2.0

This, of course, is where you connect a USB cable to UX8, with the other end going to one of your computer's USB 2.0 ports.

Line Level and XLR Inputs
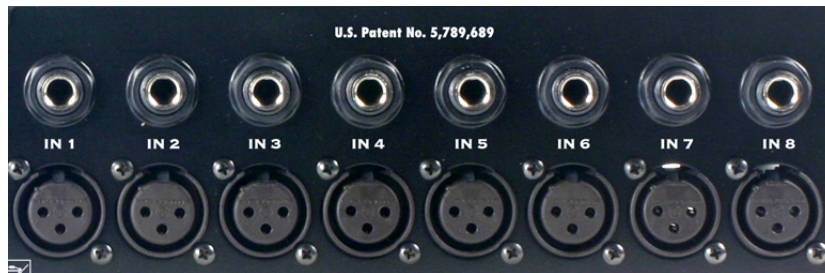
8 unbalanced line level inputs are available for recording line level analog sources, such as a keyboard synth, stereo receiver, the line outs from a mixing console, etc. Connect to line level inputs using 1/4-inch TS audio cables.

8 XLR preamp inputs are provided for balanced and mic input sources. +48v Phantom Power switches are located on the front panel for mics requiring phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect to these inputs using XLR cables.

Front Panel Features

Guitar/Bass Inputs

- High-Z instrument inputs for guitar and bass are conveniently located on the front panel, providing convenient access for fast instrument switching.

- -20 dB pad switches provide attenuation for hot levels, typically for instruments with onboard preamps or active pickups.

- UX8 instrument inputs work directly with POD Farm 2 when used in standalone operation to provide ToneDirect™ Monitoring, which provides a fully processed signal with ultra-low latency, critical for tracking with the desired sound.

Note that the Tones from the POD Farm 2 standalone application will show up in your DAW software as Record Sends 9-10 and 11-12. Use the "Mixer View" in the POD Farm 2 standalone application to configure the level and type of audio you want fed to these Record Sends (Tone 1, Tone 2, Mix of Tone 1 & 2, or Dry Input). You'll also see four additional Record Sends in your recording application for UX8 (Sends 1-2 thru 7-8). These Sends are fed directly by the UX8 analog inputs 1 – 8. You can simultaneously record the direct, unprocessed signal from any of these Sends for later processing using POD Farm 2 Plug-In! For more info, check out the full chapter - "POD Farm™ 2 Standalone Operation" on page 6•1.

Microphone Input Controls

Rear panel XLR input levels are controlled by a row of Trim knobs on the front panel. Use these inputs for microphones or balanced input signals with a gain range of 0 dB to 45 dB.

Each XLR input has a -20 dB pad switch, which can be used to provide more headroom for high output microphones. A 75 Hz cutoff switch is also provided, useful for eliminating low frequency rumble from microphone sources.

Two +48v phantom power switches are provided for powered mics, such as condenser mics. Phantom power is distributed via two XLR input banks, permitting the option to run dynamic mics in a non-powered bank.

Signal and Clip LEDs

Signal and Clip LEDs exist for each input. The signal LED lights up when signal activity is present, glowing brighter as the signal level increases. When the input level reaches the 0 dBfs, the clip LED lights up momentarily. You should always adjust your input levels to avoid clipping for the best recordings!

VU Meter and Clip Display

UX8 provides a stereo pair of large VU meters on the front panel. By default, these meters display Inputs 1-2 levels. Using the Inputs & Recording Tab of the Line 6 Audio-MIDI Devices application, you can assign the hardware meters to display input and output levels of any stereo pair or POD Farm 2 Record Send. The clip LEDs light up when the signal reaches 0 dBfs.

Main Output Level Controls

Main Outputs 1-2 are controlled by a main volume knob and main mute button. This volume knob is an analog level control and does not affect any level being sent to your computer. When Mute is engaged, a solid amber LED illuminates, blinking about once every 2 seconds.

Note that these controls operate on main outputs 1-2 only (headphone and S/PDIF levels are not affected). Outputs 3 – 8 are software controlled, via the Line 6 Audio-MIDI Devices application.

Headphone Output Controls

Headphone outputs 1-2 and 3-4 provide duplicate stereo outputs or Main Outs 1-2 and 3-4 respectively, providing discrete control over output levels sent over the headphone jacks. Note that headphone output levels are controlled independently of the Main volume control.

Power Button

When the power button is engaged, the UX8 main LEDs will illuminate. UX8 is not USB powered and receives no power from the computer.

LED status indicators

The Main Mute and Main Clip LEDs provide secondary functions in their ability to indicate the connection status of USB and S/PDIF, as follows:

• No USB connection - The main clip LEDs alternate steadily between left and right, about once every second. The USB cable may be unplugged or the UX8 Line 6 audio driver may not be installed on your computer.

> The Line 6 audio driver is installed with the POD Farm 2 application installer - or you can launch Line 6 Monkey and go to the Updates tab to check for and install the latest driver version.

• No S/PDIF clock sync - The Mute LED blinks 3 times rapidly about once every second when the clock mode set to S/PDIF, and no external clock is present.

KB37

Connect any line level input source for monitoring to the Stereo Monitor In

Connect any line level input source that you want to record into the Line Inputs

Connect up to two footswitches to send MIDI control messages

Instrument Input - Connect your electric Guitar or Bass

Connect your stereo Headphones

Connect up to two Microphones

Connect your USB cable from your computer's USB port

Connect an Expression Pedal to send MIDI Control messages

Connect the Analog Outs to your audio monitors

Connect to the S/PDIF input of an external device to send your KB37 output digitally

Microphone Inputs - You can receive input from one or two mics at the same time using these inputs. There is also a +48V Phantom Power switch (to the right) that you should toggle to "on" if your mic requires phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect each mic using an XLR cable. When using POD Farm 2 in standalone operation, this inputs each microphone signal independently into POD Farm 2, where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Outs.

Instrument Input - To connect your electric guitar or bass, plug it into this input. When using POD Farm 2 in standalone operation, this inputs the signal into POD Farm 2, where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Outs. This input also features a Pad switch; engage this switch when using a guitar/bass with high-output or active pickups, to avoid over-driving the input.

Headphones - If you want to listen to the audio from KB37 using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Outs on the rear panel; the audio from your audio software on the computer, as well as anything plugged into any KB37 input.

Line Inputs - If you want to record the analog signal from a line level source, such as your stereo receiver, the line out from a mixing console, etc., connect to these Left and Right ins using 1/4-inch TS audio cables.

USB - This of course is where you connect a USB cable to KB37, with the other end going to your computer's USB 1.1 or 2.0 port.

S/PDIF Digital Out - To send the output of KB37 to an external device digitally, connect a 75-Ohm coaxial cable into this RCA jack and then into the S/PDIF digital input on the external device. This is the best choice for connecting to digital recording devices, such as a DAT recorder, MiniDisc, etc. This S/PDIF output sends the same audio as is sent to the KB37 Analog Outs (with the exception that any audio coming into the Monitor In jack is not routed to the S/PDIF output). The digital signal is always sent at 24-bit resolution.

Monitor In - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded via the KB37 Record Sends, then plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/4-inch TRS audio cable for this connection.

Analog Outs - These Left and Right balanced jacks output all the audio from KB37 - The audio from your DAW, and anything plugged into any KB37 audio input. So, these are what you want to connect to your monitoring system when using KB37 as your computer's sound card. Use either 1/4-inch TS or TRS cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the headphone jack if you want to use headphones for monitoring.

Footswitch and Expression Pedal Inputs - Connect up to two on/off footswitches in the Footswitch 1 & 2 inputs, and an expression pedal in the Expression input to send MIDI control messages to POD Farm 2, or to most any DAW or MIDI software on your computer. For the footswitch, you can use most any available "momentary" or "sustain pedal" type footswitch that includes a 1/4 inch connector. For the Expression pedal, the Line 6 EX-1 pedal is designed just for this purpose, or you can use a 3rd party expression pedal that includes a 1/4 inch connector.

To configure just what these footswitches or expression pedal controllers transmit, use the MIDI Control Settings dialog within the Line 6 Audio-MIDI Devices panel. The MIDI control messages are routed out the UX2 USB MIDI Out Port. This MIDI port is selectable within POD Farm 2 or your DAW or MIDI software to trigger the desired parameters. (Please see "POD Farm 2 Plug-In MIDI Control" on page 4•34.)
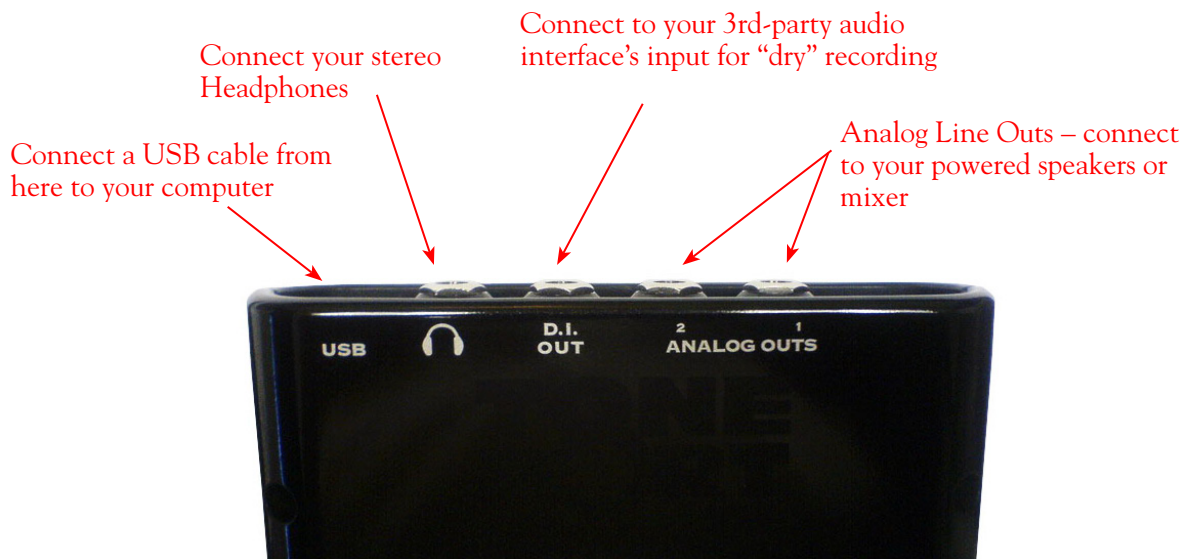
TonePort DI

Connect your electric Guitar or Bass

Instrument Input - To connect your electric guitar or bass, plug it into this input. When using POD Farm 2 in standalone operation, this connection routes the instrument's signal into POD Farm 2 where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Outs. This input also features a Pad switch - engage this switch when using a guitar/bass with high-output or active pickups, to avoid over-driving the input.

Connect to your 3rd-party audio interface's input for "dry" recording

Connect your stereo Headphones

Analog Line Outs – connect to your powered speakers or mixer

Connect a USB cable from here to your computer

USB - This, of course, is where you connect a USB cable to TonePort DI, with the other end going to your computer's USB 1.1 or 2.0 port.

Phones - If you want to listen to the audio from TonePort DI using stereo headphones, then plug them into this 1/4-inch stereo jack. This headphone jack outputs the same signal fed to the Analog Outs on the rear panel; the audio from your audio software on the computer, as well as anything plugged into the Instrument Input.

D.I. Out ("Direct Inject" Output) - This analog connection lets you record an unprocessed signal to your DAW audio track, to which you can apply POD Farm 2 Plug-In. If you use a 3rd-party audio interface (such as a Digidesign Mbox®, for example), you can connect the D.I. Out to one of its inputs, and record the "dry" signal into your audio software, while still having the ability to monitor your POD Farm 2 "processed" signal through the TonePort D.I. Analog Outs.

Analog Outputs - These Left and Right unbalanced jacks are your main outputs and carry all the audio from TonePort D.I. - The audio from your audio software on the computer, and anything plugged into the D.I. Instrument input. These are what you want to connect to your powered speakers or monitoring system if you are using TonePort D.I. as your primary audio interface for your recording software. If you are using a 3rd-party audio interface, these outputs supply the ToneDirect™ magic to your interface or mixer, when using the POD Farm 2 standalone application alongside your DAW with POD Farm 2 Plug-In inserted. See the "ToneDirect™ Monitoring" section for more details.

GuitarPort

Instrument Input - To connect your electric guitar or bass, plug it into this input. When using POD Farm 2 in standalone operation, this connection routes the instrument's signal into POD Farm 2, where you can choose your Tone, and then route the processed signal to the Record Sends (to your audio software) and to the Analog Line Outs.

Analog Line Outs – connect to your powered speakers or mixer

Connect your stereo headphones

Monitor In – connect a line level, stereo output (from your stereo, MP3 player, etc)

Connect USB cable from here to your computer

Analog Line Outs - These Left and Right RCA jacks output all audio signals - The audio from your DAW, and anything plugged into any of the Instrument or Monitor inputs. So, these are what you want to connect to your monitoring system when using GuitarPort as your computer's sound card. Use shielded RCA to RCA tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on GuitarPort if you want to use headphones for monitoring.

Headphones - If you want to listen using stereo headphones, plug them into this 1/8 inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs - The audio from your audio software on the computer, as well as anything plugged into the Instrument or Line inputs.

Monitor In - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/8-inch tipped stereo audio cable for this connection. You'll hear any audio coming into this jack via the Analog Line Outs and Phones, but it won't be fed to the GuitarPort Record Sends.

USB - This is where you connect the supplied USB cable to GuitarPort, with the other end going to your computer's USB 1.1 or 2.0 port.

POD X3 Family Devices

If you own a POD X3, POD X3 Live or POD X3 Pro, then you can also reap the benefits of POD Farm 2 Plug-In! You can also utilize any POD X3 device as a high performance sound card for your Windows® or Mac® computer, allowing you to record all those groovy POD X3 Tones, or even dry input signals, directly into your audio recording software. POD X3 devices offer four stereo Record Sends, which carry the following signals:

- Record Send 1-2: Main Out (Studio/Direct Mix)
- Record Send 3-4: Tone 1 Only
- Record Send 5-6: Tone 2 Only
- Record Send 7-8: Tone 1 Inputs Dry (on Send 7) and Tone 2 Inputs Dry (on Send 8)

> **POD Farm 2 does not function in standalone operation with POD X3 family devices. Since all processing is done on your POD X3 hardware itself, you can call up your POD X3 tones and adjust settings on the device itself to feed whatever signal you want out the Record Sends for use with your DAW software! A license for POD Farm 2 Plug-In is available as an Add-On for POD X3 devices - please see the Line 6 Online Store for purchase options!**

To control the Monitor level of POD X3 independently of the Record Send levels, use the Monitor Level slider in the Inputs & Recording tab in the Line 6 Audio-MIDI Devices dialog on you computer (found in the System Preferences on Mac®, and in the Control Panel on Windows®).
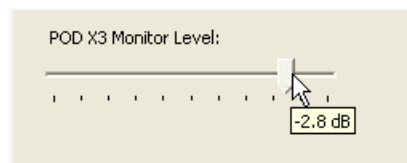
> **Note** - be sure to always power off or mute your speakers or monitoring setup before connecting/ disconnecting the USB cable and powering on/off POD X3, as well as before booting up or shutting down your computer if POD X3 is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a "pop."

The following sections cover the basic connections for using POD X3 family devices for recording. Use these links to jump to the section covering your specific POD X3 device:

"POD X3"   "POD X3 Live"   "POD X3 Pro"

Be sure to also check out your *POD X3 Pilot's Handbook* and the additional documentation found on the POD Farm Online Help page of the Line 6 site.

POD X3

Input 1 (Instrument) – Connect your guitar or bass here using a standard 1/4-inch TS instrument cable. POD X3 itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the "Direct/Studio Mix" out, the Analog Left & Right outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying two Tones on your Input 1 - just dial up one of the tone presets in the "Blends" folder of POD X3 and you'll have two complete Tones applied to your Input 1 signal! Or, go to the POD X3 Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

Input 2 (Mic) & Trim knob – Connect a microphone here using a standard XLR cable. You can use the little "Trim" knob to adjust the mic signal coming into POD X3, much like you would on a mixer console. Just like with Input 1, POD X3 itself applies preamp and effects models to your mic input, which is then fed out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying a Dual-Tone, such as independently slathering a guitar Tone on Input 1, and a mic preamp and effects on Input 2 simultaneously! Just go to the "Pairs" folder of your POD X3 to call up some of these pre-baked guitar/mic Dual-Tones! Or, go to the POD X3 Inputs screen to choose what you want Tone 1 and Tone 2 applied to.
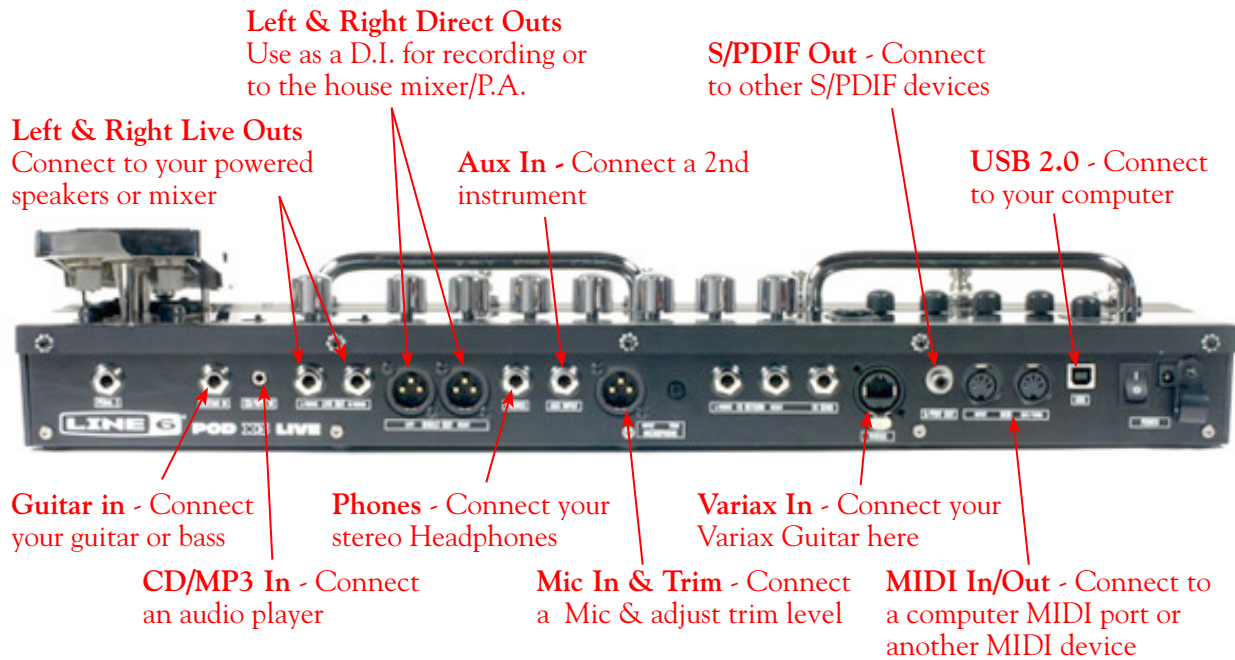
Phones - If you want to listen using stereo headphones, then plug them into this 1/4 inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into Inputs 1 &2.

Left & Right Outputs - These Left and Right ¼-inch jacks output all audio signals; the audio from your DAW, and anything plugged into any Inputs 1 & 2. So, these are what you want to connect to your monitoring system when using POD X3 as your computer's sound card. Use shielded ¼-inch cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack if you want to use headphones for monitoring.

USB - This is where you connect a USB cable from POD X3 to your computer's 2.0 port. Of course your POD X3 is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with POD Farm 2 Plug-In, and/or to use POD X3 as your computer's sound card device.

S/PDIF Digital Output - To send output from POD X3 to another device digitally, connect from this S/PDIF Dig Out to the S/PDIF in on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder or MiniDisc. The S/PDIF output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the "Outputs" button. The digital signal is always sent at 24-bit resolution.

POD X3 Live

Left & Right Direct Outs
Use as a D.I. for recording or to the house mixer/P.A.

S/PDIF Out - Connect to other S/PDIF devices

Left & Right Live Outs
Connect to your powered speakers or mixer

Aux In - Connect a 2nd instrument

USB 2.0 - Connect to your computer

Guitar in - Connect your guitar or bass

Phones - Connect your stereo Headphones

Variax In - Connect your Variax Guitar here

CD/MP3 In - Connect an audio player

Mic In & Trim - Connect a Mic & adjust trim level

MIDI In/Out - Connect to a computer MIDI port or another MIDI device

Guitar In – Connect your guitar or bass here using a standard 1/4 inch TS instrument cable. POD X3 itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the "Direct/Studio Mix", out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of applying two Tones on your Input 1 - just dial up one of the tone presets in the "Blends" folder of POD X3 and you'll have two complete Tones applied to your Input 1 signal! Or, go to the POD X3 Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

CD/MP3 Input – Connect a CD player, MP3 player, drum machine or other audio device into this stereo 1/8-inch jack and you'll hear it at the POD X3 Live Phones, Direct Out, and Live Out so you can jam along. Note that the audio coming into this input is not routed to the Record Sends, so it won't be recorded.

Phones - If you want to listen to the audio using stereo headphones, then plug them into this 1/4 inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into the Guitar, Mic, Aux, Variax or CD/MP3 inputs.

Microphone Input & Trim knob – Connect a microphone here using a standard XLR cable. You can use the little "Trim" knob to adjust the mic signal coming into POD X3, much like you would on a mixer console. Just like with Input 1, POD X3 itself applies preamp and effects models to your mic input, which is then fed out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is, of course, also capable of applying a Dual-Tone, such as independently slathering a guitar Tone on Input 1, and a mic preamp and effects on Input 2 simultaneously! Just go to the "Pairs" folder of your POD X3 to call up some of these pre-baked guitar/mic Dual-Tones! Or, go to the POD X3 Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

Variax In - Got yourself a Line 6 Variax guitar? Plug it in here for a direct digital audio connection between the guitar and POD X3 Live. The POD X3 Live Inputs screen is where you assign whether this input feeds Tone 1, Tone 2 or both.

Left & Right Live Outs - The unbalanced 1/4-inch connectors here get your POD X3 Live Tones to a guitar amplifier, recorder, mixer or PA system. Go to the POD X3 Live Output screen to configure these outputs for Studio or Live use. In Studio Mode, they're ready to plug into a recorder with unbalanced –10 dBV inputs. In Live Mode, they don't have speaker simulation, and are ready for connection to an on-stage power amp. Whichever you choose, the front panel Master Volume knob determines how much signal you'll get at these jacks. You can use either jack as a mono output.

Left & Right Direct Outs - These balanced XLR connectors always provide studio-quality sound with speaker/microphone/room simulation ideal for direct recording and as a direct send to the house mixer or PA when playing live. Go to the POD X3 Live System page to disable the Master Volume control for these outputs, so you can independently make on-stage adjustments to the 1/4-inch "Live" outputs feeding an amp without affecting the levels sent to the house sound mixer or PA.

Aux Input – This mono, unbalanced 1/4-inch input can be used for a second guitar or just about any other instrument. Go to the POD X3 Live Inputs screen to assign whether this input feeds Tone 1, Tone 2 or both.

S/PDIF Digital Output - To send output from POD X3 to another device digitally, connect from this S/PDIF Dig Out to the S/PDIF in on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder. The S/PDIF output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the "Outputs" button. The digital signal is always sent at 24-bit resolution. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*.

USB - This is where you connect a USB cable from POD X3 Live to your computer's 2.0 port. Of course your POD X3 is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with POD Farm 2 Plug-In, and/or to use POD X3 Live as your computer's sound card device.

MIDI In & Out - Connect to your computer's MIDI ports or the MIDI ports of another MIDI device using standard 5-pin cables to send & receive MIDI communication. POD X3 Live can respond to incoming MIDI control messages received on this MIDI input, allowing most of its features to be controlled remotely by software or another MIDI device. Additionally, most parameter adjustments on POD X3 Live will transmit MIDI control messages to this MIDI Out. This means you can actually control the many parameters in POD Farm 2 Plug-In or your DAW software by connecting this MIDI out to a MIDI input port on your computer, and then setting your DAW software to receive this MIDI communication. Go to the POD X3 System screen to set the MIDI Channel that is used for MIDI transmission. Please see the POD Farm 2 Plug-In MIDI Control section for more information. Also see your *POD X3 Pilot's Handbook* for more about its X3 System screen MIDI & Pedal options.

TIP: To find out specifically what MIDI control messages are transmitted from each POD X3 Live parameter adjustment, please see the *Line 6 MIDI CC Reference* document, available from the POD Farm Online Help **page of the Line 6 site.**

POD X3 Pro

Guitar and Mic Input Channel Strips

POD X3 Pro offers two independent sets of inputs on the front left of the unit. Think of these as two identical sets of inputs, for which you can use the options on the POD X3 Pro Inputs page to determine whether these inputs feed Tone 1, Tone 2 or both. There are lots of possibilities here, since not only can you assign these inputs independently, but you can also do things such as apply two different tones at once on a single input, choose how to pan them, record them into your audio software, etc! For details about Single versus Dual Tone and other signal routing options, please refer to your *POD X3 Pilot's Handbook*.
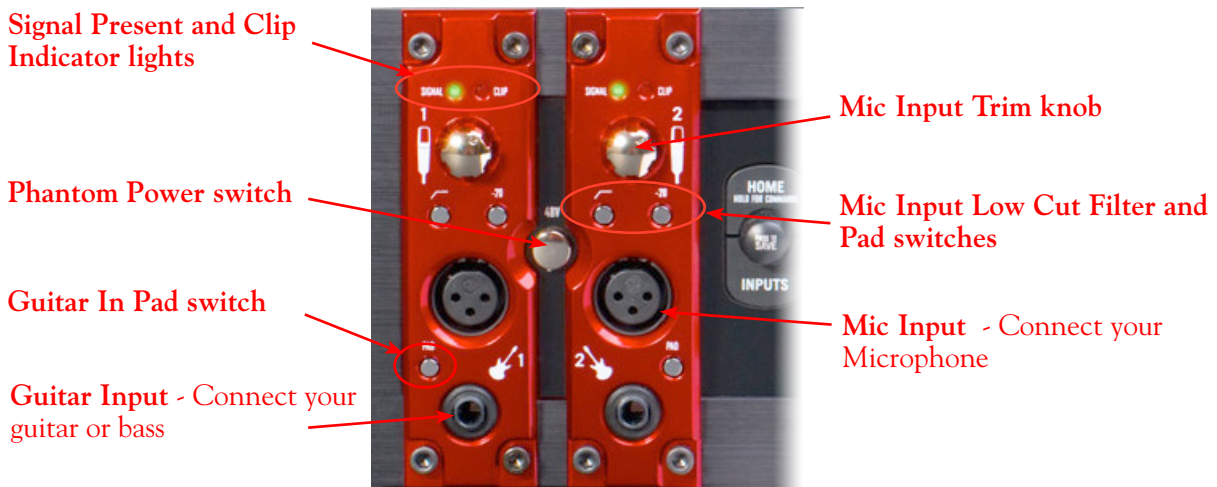
The POD X3 Pro Input Channel Strips

Guitar Input – Connect up to two guitars or basses here in the 1/4-inch 1 and 2 inputs using standard TS instrument cables. POD X3 Pro itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the "Direct/Studio Mix," out the Analog Left & Right Live Outputs, as well as fed to the AES/EBU & S/PDIF digital outputs, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is of course also capable of

applying two Tones on your Input 1 - just dial up one of the tone presets in the "Blends" folder of POD X3 and you'll have two complete Tones applied to your channel strip 1 input signal! Or, go to the POD X3 **Inputs** screen to choose exactly what you want Tone 1 and Tone 2 applied to.

Guitar Input Pad Switch – This little button can be engaged to tame hotter signals at the Guitar In jack, such as if your guitar or bass has high output active pickups or an on-board preamp.

Input Signal Present and Clip Indicator Lights – The green "Signal Present" indicator lights when either a guitar or mic input signal is detected. The red "Clip" indicator lights up if input clipping is detected at the Channel Strip Mic or Guitar Inputs. To avoid clipping (and you really should *always* avoid clipping), engage the Mic Pad or Guitar Pad switch or turn down the Mic Trim knob. You might also try adjusting the output level of the device that feeds these inputs.

Microphone Input – Connect up to two microphones into the channel strip 1 and 2 XLR inputs using standard XLR mic cables. POD X3 itself applies preamp and effects models to your mic input, which is then fed out the Analog Left & Right Live Outputs, Direct/Studio XLR Outputs, the AES/EBU & S/PDIF digital outputs, and out the Record Sends digitally to your computer across the USB 2.0 connection. POD X3 is, of course, also capable of applying a Dual Tone, such as independently applying different set of guitar amps, bass amps, mic preamps and effects to whatever you are inputting into channel strips 1 & 2! Just go to the POD X3 **Inputs** screen to choose what you want Tone 1 and Tone 2 applied to.

Mic Input Trim knob – You can use the little "Trim" knob at the top of the channel strip to adjust the respective mic input signal level, just like you would on a traditional mixing console's channel strip. Note that you can also engage the Mic In Pad switch if the input is too high. The Signal Present and Clip lights will help with setting your input level.

Mic Input Low Cut Filter and Pad Switches – Engage the Low Cut Filter for the Mic Input to cut off all frequencies 75Hz and below - useful for eliminating rumble from mic sources. If you are plugging in a Mic with a hot signal level, engage this pad to attenuate the channel strip's Mic Input by -20dB.

Phantom Power Switch – Pushing in this button activates 48V Phantom Power for both Channel Strip Mic Inputs. The LED will light when Phantom Power is activated.
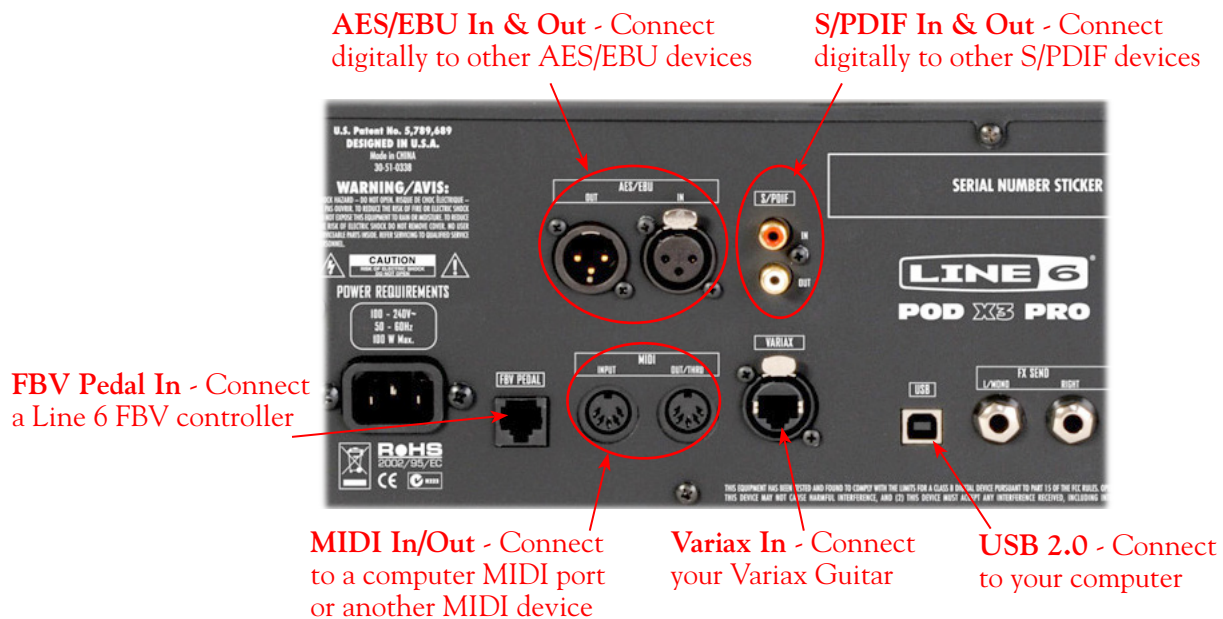

Phones Output

Phones Output - If you want to listen to the audio using stereo headphones, then plug them into this 1/4 inch stereo jack. This Phones jack outputs the same signal fed to the Analog Line Outs; the audio from your DAW, as well as anything plugged into the Guitar, Mic, Aux, Variax, digital or Line inputs. The volume is set by the Master Volume knob. Any time you use headphones, it important to be sure the Master Volume knob is not set at a ridiculous level first!

Rear Panel Connections

Look around back of your X3 Pro for more ins & outs.

AES/EBU In & Out - Connect digitally to other AES/EBU devices

S/PDIF In & Out - Connect digitally to other S/PDIF devices

FBV Pedal In - Connect a Line 6 FBV controller

MIDI In/Out - Connect to a computer MIDI port or another MIDI device

Variax In - Connect your Variax Guitar

USB 2.0 - Connect to your computer

AES/EBU Digital Input & Output - To record digitally from another digital device, connect its AES/EBU output to this Input. The AES/EBU In always receives 24-bit audio. To send output from POD X3 to another device digitally, connect from this AES/EBU Output to the AES/EBU In on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder, digital video player, digital mixing board, etc. The AES/EBU output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the "Outputs" button. The digital signal is always sent at 24-bit resolution. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*.

S/PDIF Digital Input & Output - To record digitally from another digital device, connect its S/PDIF output to this S/PDIF Input. The S/PDIF In always receives 24-bit audio. To send output from POD X3 to another device digitally, connect from this S/PDIF Output to the S/PDIF in on your other device. The S/PDIF Out jack sends out 24-bit digital versions of the Direct Out signals. The System setup screen lets you choose the sample rate and adjust the level. Connecting digitally is the best choice for routing to and from external digital recording devices, such as a DAT recorder, digital video player, digital mixing board, etc. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*.

FBV Pedal Input – Connect an optional Line 6 FBV or FBV MkII Series foot controller here to remotely control even more of the internal POD X3 settings and parameters. The System page lets you set it all up. (Note that POD X3 Pro doesn't support the older Line 6 Floor Board or FBV2.)

MIDI In & Out - Connect to your computer's MIDI ports or the MIDI ports of another MIDI device using standard 5-pin cables to send & receive MIDI communication. POD X3 Pro can respond to incoming MIDI Program Change and Control messages received on this MIDI input, allowing its presets and most features to be controlled remotely by software or another MIDI device. Additionally, most parameter adjustments on POD X3 Pro will transmit MIDI control messages to this MIDI Out.

This means you can actually control the many parameters in POD Farm 2 Plug-In or your DAW software by connecting this MIDI out to a MIDI input port on your computer, and then setting your DAW software to receive this MIDI communication. Go to the POD X3 System screen to set the MIDI Channel that is used for MIDI transmission. Please see the POD Farm 2 Plug-In MIDI Control section for more information. Also see your **POD X3 Pilot's Handbook** for more about its X3 System screen MIDI & Pedal options.

TIP: To find out specifically what MIDI control messages are transmitted from each POD X3 Pro parameter adjustment, please see the *Line 6 MIDI CC Reference* document, available from the <u>POD Farm Online Help</u> **page of the Line 6 site.**

Variax In - Got yourself a Line 6 Variax guitar or bass? Plug it in here for a direct digital audio connection between the guitar and POD X3 Pro. The POD X3 Inputs screen is where you assign whether this input feeds Tone 1, Tone 2 or both. See your **POD X3 Pilot's Handbook** for more info.

Be sure to keep the protective plastic cap on this connection when it's not connected to a Variax, so you won't damage it by mistakenly inserting a 1/4-inch guitar cable or other connection. When you are ready to connect a Variax, use only Line 6 supplied Variax-compatible cables – not standard Ethernet or other cables – to avoid damage to the jack. You can learn more about the Variax family of guitars, each one giving you the sound of an entire guitar collection in one instrument, at <u>www.line6.com/variax</u>**.**

USB - This is where you connect a USB cable from POD X3 Pro to your computer's 2.0 port. Of course your POD X3 Pro is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with POD Farm 2 Plug-In, and/or to use POD X3 Pro as your computer's sound card device.

Output Level Switch
Optimize the Studio/Direct Outs level for Mic vs. Line

Studio/Direct Outputs
Connect here to route your fully processed tones to external gear.

Ground Lift Switch
Toggle the ground on/off

Unprocessed Outputs
Use as a dry out to D.I. to your recording gear

Line Inputs - Connect the stereo audio feed from another device

Stereo FX Loop -
Send & Return Jacks

Left & Right Live Outputs
Connect to your powered speakers or mixer

Output Level Switch -
Optimize your Live Outs level for feeding an amp vs. line level devices

Studio/Direct Outputs – These balanced XLR outs carry your tone complete with speaker/microphone/room simulation, perfect in the studio for pro-quality sound or as a direct send to a house mixer or PA when playing live.

Output Level Switch – Use this to toggle the level of the Studio/Direct Outputs to best match the hardware inputs you are plugging into - Mic or Line level.

Ground Lift Switch – This switch lets you lift the grounds of the POD X3 Pro XLR Studio/Direct Outs. You can set this to "LIFT" if you get an audible hum caused by a ground loop when connecting to other grounded equipment. Otherwise, best to keep this set to "GND".

Unprocessed Outputs – These unbalanced 1/4-inch connectors give you an unprocessed guitar signal, tapped directly off of your POD X3 Pro guitar input. This is perfect for recording a "naked" guitar, allowing you to later re-amp or use plug-ins to process your recorded guitar track.

Line Inputs – These two unbalanced 1/4-inch inputs can be used for a second guitar, another instrument, line outs from other audio devices, etc. The **Inputs** page on POD X3 Pro is where you assign whether these inputs feed Tone 1, Tone 2 or both.

Left & Right Live Outs – The unbalanced 1/4-inch connectors here get your POD X3 Pro sound to a guitar amplifier, recorder, mixer or PA system. Go to POD X3 Pro **Output** screen to configure these outputs for Studio or Live use. In Studio Mode, they're ready to plug into a recorder with unbalanced –10 dBV inputs. In Live Mode, they don't have speaker simulation, and are ready for connection to an on-stage power amp. Whichever you choose, the front panel Master Volume knob determines how much signal you'll get at these jacks. You can use either jack as a mono output. The POD X3 **System** page has options allowing you to disable the Master Volume control for these outputs, so you can make on-stage adjustments to the 1/4-inch outputs feeding an amp without affecting the Direct/Studio Output levels sent to the house sound mixer or PA.

Output Level Switch – This switch allows you to set the level of the Left & right Live Outs to AMP or LINE level.

Effects Loop – The Effects Loop provides two jacks for stereo FX Send and two for stereo FX Return, operating at approximately 19.5 Volts peak-to-peak, making it optimal for line level devices. The loop can also be used with most stomp boxes by adjusting the send and return levels. Use the Left Return jack for mono return. The loop can run pre or post Amp Model, and if nothing is connected to it, POD X3 Pro is smart enough to disable the loop so you still get sound.

PODxt Family Devices

If you own a PODxt, PODxt Live or PODxt Pro, then you can also reap the DAW benefits with the purchase of the POD Farm 2 Plug-In Add-On license! To get POD Farm 2 Plug-In, just connect PODxt to your computer and run Line 6 Monkey, where you can purchase, download and install everything you need without even leaving your chair. Read more in the Line 6 Monkey section on page 1•2, or just head on over to the Line 6 Online Store.

> **POD Farm 2 does not function in standalone operation with PODxt family devices. Since all processing is done on your PODxt hardware itself, you can call up your PODxt tones and adjust settings on the device itself, and use the Line 6 audio driver settings to feed whatever signal you want out the Record Sends for use with your DAW software!**

You can also utilize PODxt as a high performance sound card for your Mac® or Windows® computer, allowing you to record all those groovy POD Tones, or even dry input signals, directly into your DAW. To control the Monitor level and type of signal fed to the PODxt Record Send 1-2 (Processed, Semi-Processed, Dry), launch the Line 6 Audio-MIDI Devices dialog on your computer. For details on all the audio driver settings and options, please check out "PODxt".

> **Note: Be sure to always power off or mute your speakers or monitoring setup before connecting/disconnecting the USB cable and powering on/off PODxt, as well as before booting up or shutting down your computer if PODxt is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a "pop".**

The following sections cover the basic connections for using PODxt family devices for recording. Use these links to jump to the section covering your specific PODxt device:

"PODxt"   "PODxt Live"   "PODxt Pro"

Be sure to also check out your *PODxt Pilot's Handbook*, and the additional documentation found on the POD Farm Online Help page of the Line 6 site.

PODxt

Phones - Connect your
stereo Headphones

Instrument Input -
Connect your guitar or bass

Instrument Input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog Line Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection.

Phones - To listen using stereo headphones, plug them into this 1/4 inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs - The audio from your audio software on the computer, as well as anything plugged into the Instrument input.
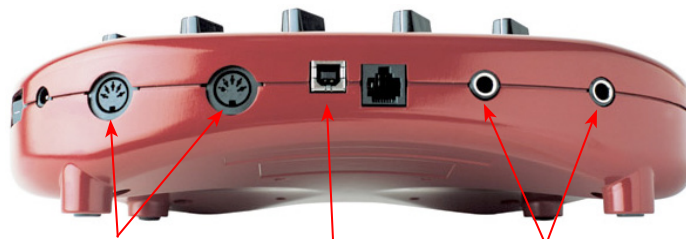
MIDI In/Out - Connect
to a computer MIDI port
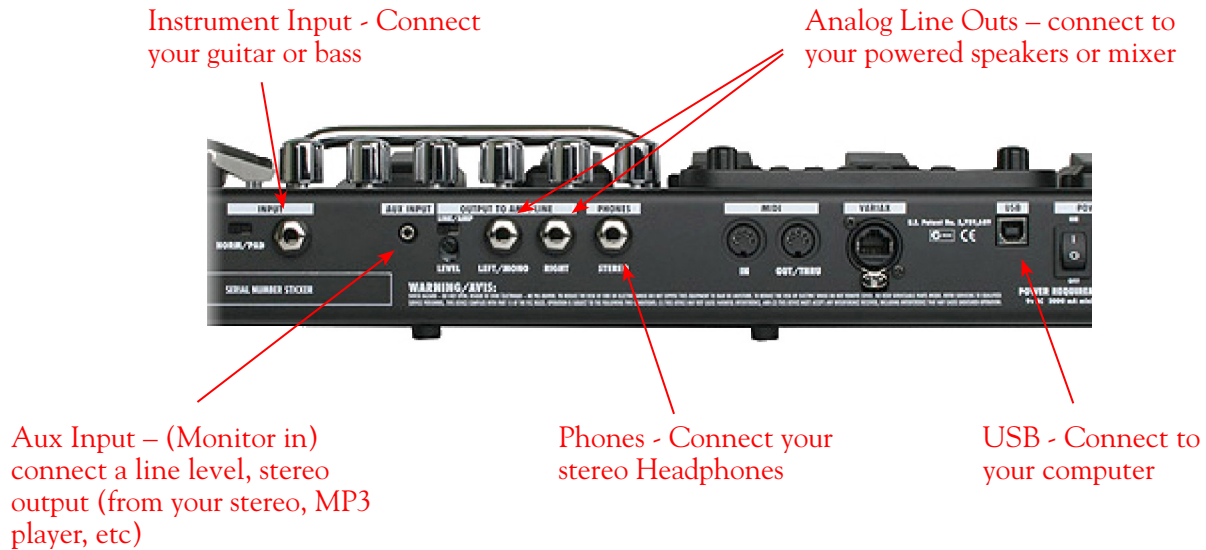or another MIDI device

USB - Connect to
your computer

Analog Line Outs -
Connect to your powered
speakers or mixer

Analog Line Outs - These Left and Right ¼-inch jacks output all audio signals; the audio from your audio software on the computer, and anything plugged into any the Instrument input. So, these are what you want to connect to your monitoring system when using PODxt as your computer's sound card. Use shielded ¼-inch tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack on PODxt if you want to use headphones for monitoring.

USB - This is where you connect a USB cable from PODxt to your computer's USB 1.1 or 2.0 port. Of course, your PODxt is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with the optional POD Farm 2 Plug-In, and/or to use PODxt as your computer's sound card device.

PODxt Live

Instrument Input - Connect
your guitar or bass

Analog Line Outs – connect to
your powered speakers or mixer

Aux Input – (Monitor in)
connect a line level, stereo
output (from your stereo, MP3
player, etc)

Phones - Connect your
stereo Headphones

USB - Connect to
your computer

Instrument Input – Connect your electric guitar or bass here using a standard 1/4 inch TS instrument cable. PODxt Live itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog Line Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection.

Analog Line Outs - These Left and Right ¼-inch jacks output all audio signals - The audio from your DAW, and anything plugged into the Instrument and Aux inputs. These Analog Outs are what you want to connect to your monitoring system when using PODxt Live as your computer's sound card. Use shielded ¼-inch tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack on PODxt Live if you want to use headphones for monitoring.

Aux In (Monitor In) - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/8-inch tipped stereo audio cable for this connection. You'll hear any audio coming into this jack via the Analog Line Outs and Phones, but it won't go to the PODxt Live Record Send 1-2.

Phones - To listen to your audio using stereo headphones, plug them into this 1/4 inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs - The audio from your audio software on the computer, as well as anything plugged into the Instrument and Aux inputs.

USB - This is where you connect a USB cable to PODxt Live, with the other end going to your computer's USB 1.1 or 2.0 port. Of course your PODxt Live is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with the optional POD Farm 2 Plug-In, and/or to use PODxt Live as your computer's sound card device.

PODxt Pro

Phones - Connect
your stereo
Headphones

Instrument Input -
Connect your guitar or bass

Instrument input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt Pro itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog and Digital Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection.

Phones - If you want to listen to your audio using stereo headphones, then plug them into this 1/4 inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs - The audio from your audio software on the computer, as well as anything plugged into the Instrument input.

Connect any Line-Level
source you want to
record to the Line Input

Unprocessed Instrument Out - When
using POD Farm 2 Plug-in, connect to
3rd-party audio recording interface

USB - Connect to
your computer

Analog Line Outs - Use either Unbalanced
(¼ -inch) jacks or Balanced (XLR) jacks to
connect to your powered speakers or mixer

Digital Input and Output - Use the AES/EBU
or S/PDIF type connections to connect to other
digital gear that uses one of these formats

Line Input - To record the signal from a line level source, such as a keyboard, your receiver, the line out from a mixing console, etc., connect it to this input using a 1/4 inch TS audio cable.

Unprocessed Guitar Out - This connection allows you to send an unprocessed, analog signal to your DAW setup, while monitoring the fully processed signal thru the main outputs. Very handy if you're using a 3rd-party recording interface (such as a Digidesign Mbox®) with your recording application and the optional "POD Farm™ 2 Plug-In". For more info, see the "ToneDirect™ Monitoring" section.

> **TIP: PODxt Pro can also send an unprocessed signal to your DAW via USB audio, as explained in** "PODxt
> - Audio Signal Routing & Re-Amping".

Unbalanced and Balanced Analog Line Outs - The Left and Right Unbalanced ¼ inch jacks and the Balanced XLR jacks output all audio signals; the audio from your DAW, and anything plugged into any the Instrument inputs (and effects loop, if you are using it). So, these are what you want to connect to your monitoring system when using PODxt Live as your computer's sound card. Use shielded ¼ inch tipped or XLR tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack on PODxt Pro if you want to use headphones for monitoring.

USB - This is where you connect a USB cable to PODxt Pro, with the other end going to your computer's USB 1.1 or 2.0 port. Of course your PODxt Pro is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with the optional POD Farm 2 Plug-In, and/or to use PODxt Pro as your computer's sound card device.

AES/EBU and S/PDIF Digital connections - To connect to another digital audio device with your PODxt Pro, use the pair of these digital jacks that matches the format of your other device (AES/EBU or S/PDIF). Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder, digital mixer, etc.. These digital outputs send the same audio as is sent to the PODxt Pro Analog Outs. The digital signal is always sent at 24-bit resolution. All settings for configuring the PODxt Pro digital in/out options are found on the PODxt Pro device itself by pressing the "I/O Dig Select" button on the front panel. For more information on using these digital connections, please see your *PODxt Pro Pilot's Handbook*.

PODxt - Audio Signal Routing & Re-Amping

Re-amping is the fancy, schmancy term for recording a dry, unaltered instrument signal to be processed later during mixing - This provides flexibility to make later tone tweaks, since you don't have to commit a particular sound to the track(s). This, of course, is the way that plug-ins work, so it's something that all plug-ins, including the optional POD Farm 2 Plug-In, provide. If you don't have plug-ins but do have PODxt, there's another kind of re-amping available.

PODxt, PODxt Pro and PODxt Live provide an additional set of driver options for recording where the signal fed to Record Send 1-2 can be set to "processed" or "unprocessed" independently from what you are hearing as your monitor signal from the PODxt device. Access the PODxt Audio Signal Routing options by clicking the Advanced button in the Line 6 Audio-MIDI Devices control panel.

Select the signal to be routed to the Record Sends here.

The text in the Record Sends panel describes the signal now being fed to the Record Send 1-2

This slider sets the level of the re-amped signal sent to PODxt for monitoring

In the PODxt Signal Routing selector you can choose one of four routing modes for the signals that run inside PODxt, and to Record Send 1-2:

- **Send Processed Guitar** - This is the normal mode of operation: PODxt-processed sound is sent to your computer via Record Send 1-2 so it can be recorded in your audio software. PODxt gets its input from the guitar plugged into its INPUT jack, and you can listen to PODxt-processed guitar sound as well as sound coming from your computer via the PODxt LEFT OUTPUT, RIGHT OUTPUT and PHONES jacks.

- **Send Clean Guitar** - This mode feeds unprocessed guitar to your to Record Send 1-2, while you listen to PODxt-processed guitar and DAW playback coming out of your PODxt. You can use this to record an unprocessed guitar signal in your DAW for later re-amping, while hearing your PODxt-processed guitar signal without latency being added by your DAW. You can then choose USB Signal Routing modes 3 and 4 when you're ready to playback that track and re-amp it through your PODxt. You may also want to record a copy of your PODxt-processed sound from the analog outputs of your PODxt when you are making your digital recording of the clean guitar, so you have the processed version for reference when re-amping. This track is also handy for punch-ins, since you can listen to it during punch-ins to hear the processed version of the part of the previously recorded track that you want to keep.

- **Send Clean Guitar Re-Amp Playback** - This mode sends unprocessed guitar to your DAW, feeds the signal from your computer into PODxt for processing, and lets you hear the PODxt-processed signal at the PODxt outputs. You can use this to run an unprocessed guitar track that you recorded using USB Signal Routing mode 2 into your PODxt for re-amping, allowing you to listen to or record the PODxt-processed result via the PODxt analog outputs. You can also use this mode during initial recording, so that unprocessed guitar can be recorded to a track, and the output of that track can be sent by the DAW to PODxt at the same time. This lets you punch-in on the track while you're recording, and hear PODxt processing of the already recorded part of the track as well as the new portion that you're recording during the punch-in. Your recording software will add some latency to the guitar signal that it is monitoring back through to PODxt. You can generally get the lowest latency by reducing your buffer size in the recording software - see your recording software's instructions for details.

- **Send Re-Amp Playback** - This mode is designed to receive unprocessed guitar from your recording program, and send processed guitar back to the recording program for recording. You can use this to run an unprocessed guitar track that you recorded using USB Signal Routing mode 2 into your PODxt for re-amping, so you can digitally record the PODxt-processed signal back to another track in the recording program.

Note: It is not a supported practice to "hot swap" your Line 6 device (unplug the USB cable and plug it into a different USB device) while it is in use by your computer and DAW software. In fact, this just isn't a good idea to do with any USB audio devices, since it can result in a loud pop, loss of sync and possibly crash or corrupt your current DAW project.

Routing Audio From Your Line 6 Hardware to an External Device

In addition to the ability to route digital audio directly within your computer, you may instead want to route your POD Farm 2 or POD signal into another sound card on the same or separate computer. Further, with all the great tones you can now create for your mics & instruments, there is no need to limit them to the inside of a computer! You may also want to send the signal to external hardware such as an analog or tape Multitrack unit, a DAT or video tape recorder, or even to an amplifier or P.A. system for live performance. To follow are instructions for these different types of setups.

Connecting analog outputs to an external device

You can route the POD Farm 2 standalone application Tones to just about any type of external device simply by connecting the Analog Outs from the back of your POD Studio, GuitarPort, TonePort or POD directly into the external device's line level, analog inputs. This allows you to amplify or record your POD Farm 2/POD signal using any external device that accepts analog line level inputs.

Connect your POD Studio, TonePort, GuitarPort or POD Analog Outs to the analog inputs of an external audio device

Routing analog outputs to another sound card

If you want to use POD Farm 2 and your Line 6 device in a computer recording setup where a sound card already exists, then you might find it useful to connect your Line 6 hardware's Analog Outs into the analog inputs of the existing sound card. More information can be found in the "Sound Cards & Sound Issues" section.

Connecting the Digital Output to an external digital device

UX2, UX8, KB37, POD X3, POD X3 Live, POD X3 Pro and PODxt Pro also include digital outputs, which allow you to connect to digital devices such as a DAT recorder, MiniDisc, another sound card, or most any device that offers a S/PDIF (or AES/EBU for POD X3 & PODxt Pro) format digital input. Please refer to your hardware's User Guide, or check out the additional documentation on the POD Farm Online Help page of the Line 6 web site.
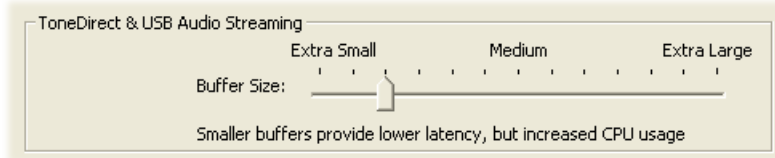
ToneDirect™ Monitoring

A unique feature of Line 6 USB audio hardware is **ToneDirect™ Monitoring**, (or, referred to as "USB Audio Streaming" on POD X3 & PODxt devices) which is a separate audio path that allows you to monitor the incoming signal with the lowest possible latency, for uncompromised feel and responsiveness when recording or jamming.

Additionally, when using POD Farm 2 in standalone operation along with your DAW software, this allows you to set the audio buffer size in your DAW software at a large value for efficient use of your computer, yet still enjoy extreme low latency monitoring while recording. The ToneDirect & USB Audio Streaming audio path offers its own adjustable buffer.

ToneDirect™ - USB Audio Streaming buffer size slider

The Line 6 ToneDirect™ Monitoring (for POD Studio, TonePort & GuitarPort devices) and USB Audio Streaming (for POD X3 and PODxt devices) audio path has its own buffer to allow you to keep your ASIO® Buffer Size at a high value, for more solid performance and more efficient performance of your DAW software. To access the this buffer slider, launch the Line 6 Audio-MIDI Devices dialog (from the Windows® Control Panel, or the Mac® System Preferences). The initial default is a few ticks to the right of "Extra Small" as shown. Raise this slider if you are getting any dropouts in your monitor signal.

ToneDirect & USB Audio Streaming
Extra Small   Medium   Extra Large
Buffer Size:
Smaller buffers provide lower latency, but increased CPU usage

ToneDirect™ Monitoring while Recording with POD Farm 2 Plug-in

ToneDirect™ is a feature of the POD Farm 2 application when run in standalone mode. So, in order for you to enjoy the feel and responsiveness provided by ToneDirect™, you'll need to run the "stand-alone" POD Farm 2 application alongside the DAW host software hosting your POD Farm 2 Plug-in. Keep in mind that these applications run independently of each other, so any Tone settings you make in the POD Farm 2 standalone mode will have to be matched in the Plug-in to provide the same results. You can achieve this by creating your settings in the POD Farm 2 standalone application, saving them as a Tone Preset to your computer, and then recalling that preset later within the POD Farm 2 Plug-in. Here are the steps to configure this type of setup:

- Connect the recording source (guitar, bass, mic, etc.) to your Line 6 hardware.

- Launch the POD Farm 2 standalone application and monitor the POD Farm 2 processed signal thru your hardware's Line Outputs. These outputs supply the ToneDirect™ Monitoring magic.

- In the POD Farm 2 Mixer View, set one of Record Sends' Source to be a **Dry Input** signal. Choose this Record Send as the input for the DAW track you're recording into.

- Disable your DAW software's Input Monitoring for the track you're recording into and record your take. You'll see that just a dry, unprocessed signal has been recorded in your DAW track.

- Now load POD Farm 2 Plug-In on the recorded DAW audio track and dial in your desired Tone for playback. Note that you can now tweak your POD Farm 2 amp & effects settings all you like up until you do your final bounce!

Sound Cards & Sound Issues

One of the many unique features of your Line 6 Hardware is its ability to function as a computer sound card. You can choose to make your hardware the preferred sound card for your computer, or alternatively keep your current "Built-In" sound card the default device for playing system sounds, etc., and connect your hardware to it so you can hear POD Farm 2 tone thru your computer's sound card.

### Choosing your Line 6 Hardware as the Default Audio Device

Within both Mac® and Windows® operating systems, it is possible to set one audio interface as the "default" audio device - meaning, it becomes the audio device multimedia applications automatically use for audio playback or recording (iTunes®, Windows® Media Player, your Internet Browser's player, games, etc.). Your Line 6 hardware will certainly provide outstanding audio quality for this purpose, but you'll probably want to turn off your Mac® or Windows® System sounds and avoid running other applications while using POD Farm 2 or your DAW software to avoid unexpected blasts of audio coming through your speakers (or into your DAW recordings!).

Note that you do **NOT** need to select your Line 6 device as the Mac® or Windows® default audio device for use with POD Farm 2 or DAW applications. POD Farm 2 standalone application will use your Line 6 device automatically, and most DAWs offer their own audio device selection within their Preferences or Options settings.

Setting Mac OS® X to use your Line 6 hardware as the Default Audio Device

These settings are made within the Audio MIDI Setup utility, found at /Applications/Utilities/Audio MIDI Setup. Make the following settings for your Mac OS® X version.
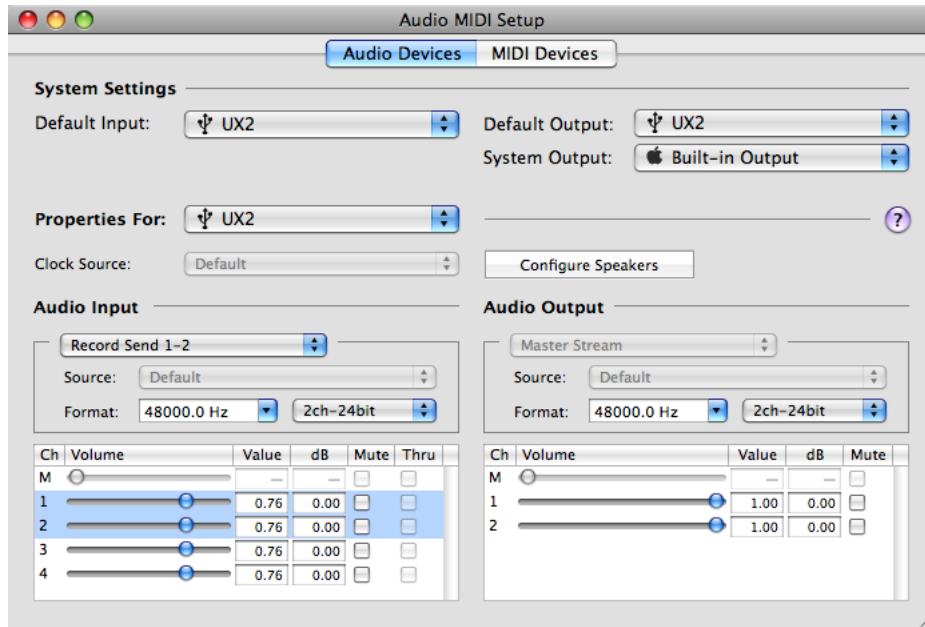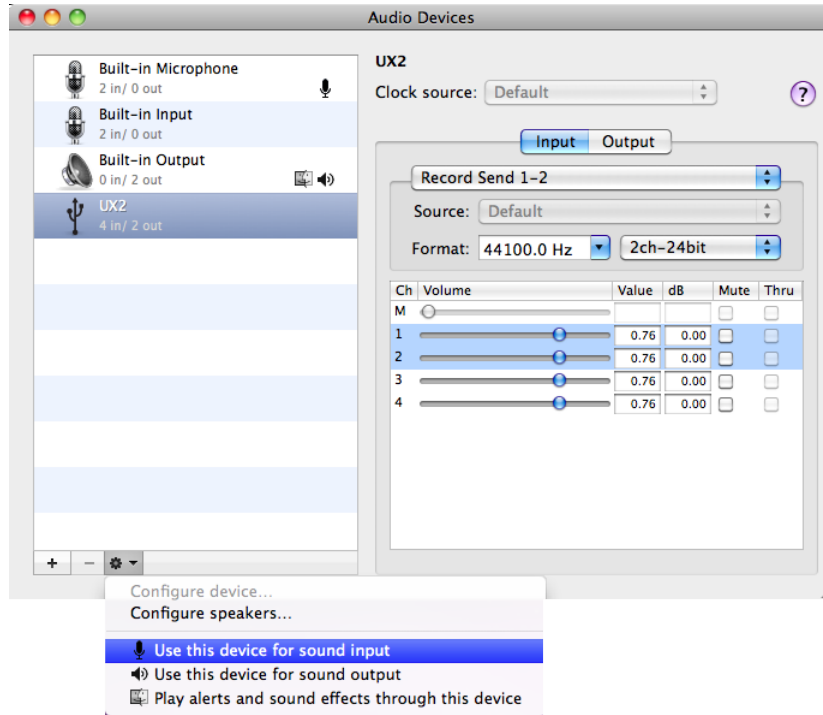

Mac OS® X 10.4 & 10.5 - Audio MIDI Setup utility settings for Default Device

- **Default Input** - Set this to be your Line 6 audio device if you want your applications to use it for audio recording.

> **Note: For Line 6 devices that offer multiple Source Inputs (UX1, UX2, UX8 & KB37), choose the Source Input to record from within the Line 6 Audio-MIDI Settings application, found in System Preferences. (See** "The Line 6 Audio-MIDI Devices Dialog" on page 3•1**.)**

- **Default Output** - Set this to be your Line 6 audio device if you want your applications to use it for audio playback.
- **Properties For** - Set this to be your Line 6 audio device to display sliders below to control its recording and playback levels. (Keep the Audio Output sliders set to 100% and use the Output & Phones knobs on your Line 6 hardware to adjust playback levels more easily.)

Mac OS® X 10.6 - Audio MIDI Setup utility settings for Default Device

Select your Line 6 audio device in the left panel and then click the Settings menu at the bottom of the window:

- **Default Input** - "Use this device for sound input" if you want your applications to use this device for audio recording.

> Note: For Line 6 devices that offer multiple Source Inputs (UX1, UX2, UX8 & KB37), choose the Source Input to record from within the Line 6 Audio-MIDI Settings application, found in System Preferences. (See "The Line 6 Audio-MIDI Devices Dialog" on page 3•1.)

- **Default Output** - Select "Use this device for sound output" if you want your applications to use this device for audio playback.

- **Default device indicators** - The default Input & Output device is indicated in the left panel by Mic and Speaker icons, as shown here for our UX2:

- **Level sliders** - Select the Input and Output screen within the right panel to access the recording & playback level sliders for the selected device. (Keep the Output sliders set to 100% and use the Output & Phones knobs on your Line 6 hardware to adjust playback levels more easily.)

## Setting Windows® to use your Line 6 hardware as the Default Audio Device

These settings are made within the "Sounds and Audio Devices" (on Windows® XP), or "Sound" (on Windows Vista® or Windows® 7) utility, found within the Windows® Control Panel. Make the following settings for your Windows® version.
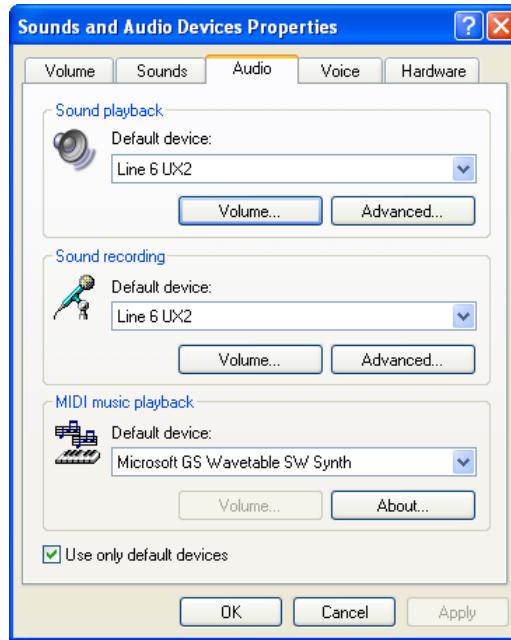
Windows® XP Sounds and Audio Devices settings for Default Device

- **Sound Playback Default Device** - Set this to be your Line 6 audio device if you want your applications to use it for audio playback. Click Volume button to adjust the playback level. (Keep the sliders set to 100% and use the Output & Phones knobs on your Line 6 hardware to adjust playback levels more easily.)

- **Sound Recording Default Device** - Set this to be your Line 6 audio device if you want your applications to use it for audio recording. Click Volume button to adjust the input level.

Note: For Line 6 devices that offer multiple Source Inputs (UX1, UX2, UX8 & KB37), choose the Source Input to record from within the Line 6 Audio-MIDI Settings application, found in System Preferences. (See "The Line 6 Audio-MIDI Devices Dialog" on page 3•1.)
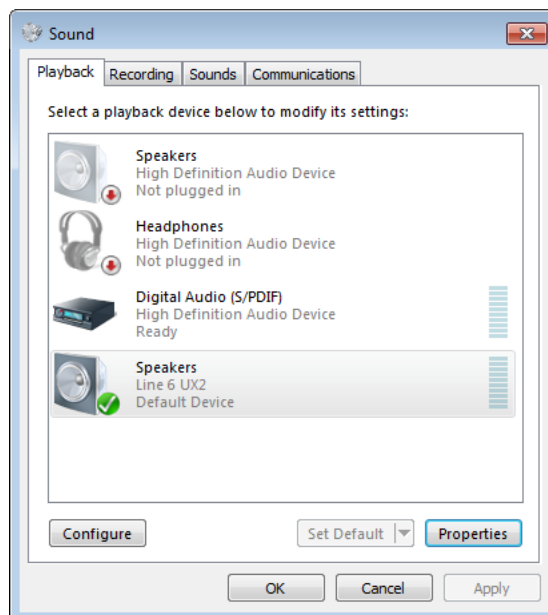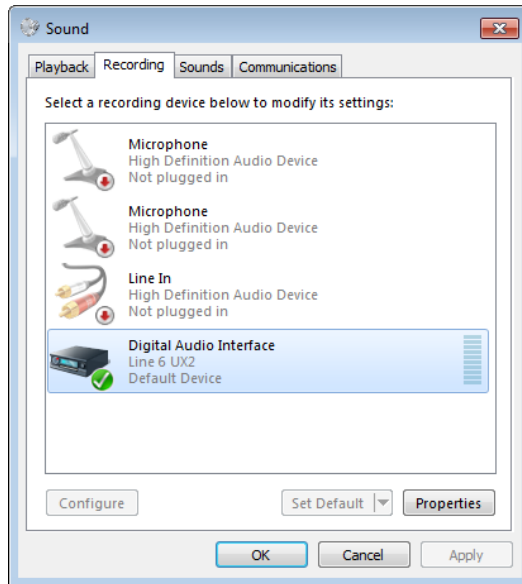

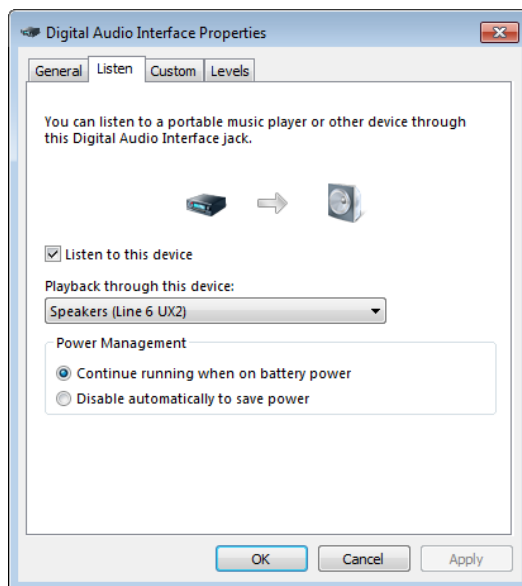*Windows Vista® & Windows® 7 Sound Playback Default Device settings*

- **Sound Playback Default Device** - Select your Line 6 audio device here in the Playback tab and choose "Set Default" if you want your applications to use it for audio playback. Click Properties button to adjust the playback level. (Keep the sliders set to 100% and use the Output & Phones knobs on your Line 6 hardware to adjust playback levels more easily.)

Windows Vista® & Windows® 7 Sound Playback Default Device settings

- **Sound Recording Default Device** - Select your Line 6 audio device here in the recording tab and choose "Set Default" if you want your applications to use it for audio recording. Click the Properties button to adjust the input level.

Note: For Line 6 devices that offer multiple Source Inputs (UX1, UX2, UX8 & KB37), choose the Source Input to record from within the Line 6 Audio-MIDI Settings application, found in System Preferences. (See "The Line 6 Audio-MIDI Devices Dialog" on page 3•1**.)**

Windows Vista® & Windows® 7 Sound Recording Properties - Listen settings

On Windows Vista® and Windows® 7 only, you'll also see this "Listen" tab once you click the Properties button from the Recording tab screen. The "Listen to Device" checkbox and "Playback through..." menu, when configured as shown above, route any audio that is fed into an input on your Default Recording Device to the selected Playback device. For example, this allows you to hear an instrument, mic, or line in source plugged into your UX2 through the UX2 outputs - which you would not otherwise be able to hear unless running the POD Farm 2 standalone application (or if running a DAW application that offers input monitoring features).

Note that once this "Listen to this device" box is checked, however, it will *always* route input audio to the device's output. This may not be what you want when using POD Farm 2 and/or DAW software, since you'll likely prefer to monitor only your POD Farm 2 processed or DAW track signal! Since this also utilizes the Windows® audio driver and internal routing, the input signal suffers a bit of delay before heard through your monitors (i.e. - not a "low latency" functionality, unlike the POD Farm 2 ToneDirect Monitoring and the ASIO audio driver provide). Therefore, it is **not recommended** to check this option with POD Farm 2 or DAW software running..

Connecting Line 6 Hardware to an Existing Audio Device

If you want to use POD Farm 2 in standalone operation and your Line 6 device in a computer recording setup where an audio interface already exists, then you might find it useful to connect your Line 6 device's Analog Outs into the analog inputs of the existing device. This allows you to use the existing audio interface to receive the signal from your Line 6 device's Source Inputs, optionally processed with POD Farm 2 or POD Tones, if this is your desired setup. When your Line 6 device is connected to another audio interface this way, then you will want to be sure your DAW software is set to use it as its audio input device for recording. In this configuration, since your Line 6 device is not in use by an audio application as an audio interface, its Analog Out signal is what is being recorded, and therefore, levels are controlled by the POD Farm 2 Volume knobs and the Line 6 hardware Volume knob.

GuitarPort users:

Connect a 1/8-inch stereo cord to the Headphone Out, or use the Stereo RCA Line outputs with an adapter.

Connect the other end to the Line Input of your sound card.

POD Studio & TonePort users:

Connect the mono 1/4-inch Analog Outputs (if you have a UX8 then you probably want to use Outs 1 &2). Or, connect a 1/4-inch stereo cord to the Headphone Out

Use an adapter if needed to connect to the Line Inputs of your sound card

POD X3 & PODxt users:

You are not running the POD Farm 2 standalone application, but no need for you to miss out! You can send your fully processed POD Tone directly into another sound card in much the same way.

Connect the mono 1/4-inch Analog Left & Right Outputs. Or, connect a 1/4-inch stereo cord to the Headphone Out

Use an adapter if needed to connect to the Line Inputs of your sound card

LINE 6 DRIVER PANEL & RECORDING

So, just how does all that huge amount of Tone get routed around between your Line 6 gear, computer and recording software you ask? All this is performed by the audio driver - a software component installed with POD Farm™ 2 that allows the audio to be routed to the right place. This section provides an overview of the different driver types and where you can tweak a few settings to work best with your particular computer setup. For more instructions about POD Farm 2 and Line 6 hardware with specific audio recording programs, please check out the additional documentation found on the POD Farm Online Help page.

> **Windows® 64 bit users:** The installation of POD Farm 2 also installs Windows® 64 bit compatible audio drivers for your Line 6 hardware. The Windows® features described here in this chapter are the same for 32 bit or 64 bit Windows® systems.

Audio Routing

POD Studio™, TonePort™ and GuitarPort™ hardware - Input sources fed into the Line 6 hardware are handled by the audio driver, which manages several tasks; Applying the POD Farm 2 Tone processing to your signal, feeding the processed audio out the Record Sends to your audio software, gathering playback audio from your audio software and then routing the audio back to the Line 6 hardware's outputs and to your monitoring system. The audio driver also grabs the POD Farm 2 processed signal before routing it to the Record Sends and hands this off to ToneDirect™ Monitoring immediately, to provide a low latency monitor signal, which is then routed to the Line 6 hardware and mixed with the rest of your audio and fed to your monitoring system.

POD® X3/POD®xt hardware - Input sources fed into these POD devices are fully processed right on the POD hardware itself. The POD-processed audio is then handled by the audio driver, which manages several tasks: Feeding the audio out to the USB Record Send(s) to your audio software, gathering playback audio from the audio software, and then routing the mixed audio back to the POD's outputs and to your monitoring system. The POD USB monitoring system also grabs this processed signal before routing it to the Record Sends, to provide a low latency monitor signal, and then mixes it with the rest of your audio to your monitoring system.

The Line 6 Audio-MIDI Devices Dialog

Since your Line 6 device includes this high-performance audio driver, it can act as a USB audio interface for just about any audio software that might be installed on your Mac® or Windows® computer. This Line 6 Audio-MIDI Devices dialog is the place where you can access the audio driver settings for your connected device to see and configure things such as the current Sample Rate, Bit Depth, Buffer settings, etc. The POD Farm 2 standalone software is independent of these settings, however, you'll see information regarding your Record Sends here which may change depending on whether POD Farm 2 is currently running in standalone mode or not. For POD Studio, TonePort and GuitarPort devices, you can think of the POD Farm 2 standalone software like a giant rack of gear – if it is not running and configured to use your POD Studio/TonePort/GuitarPort hardware, your guitar signal will still be heard, but will be "naked," without all those lovely amp & effects sounds. For POD X3 & PODxt devices, since your Tone is always running on the POD itself, you'll hear whatever your POD's Tone and audio routing settings are set to deliver. POD Farm 2 standalone software does not run with POD X3 and PODxt connected hardware (however, you can utilize the POD Farm 2 Plug-In with these devices). There, aren't you feeling smarter already?

The options in the Line 6 Audio-MIDI Devices dialog are slightly different if you are on a Windows® versus a Mac® system, and also slightly different depending on which Line 6 hardware you are using. Just check out the descriptions that match your setup in the following sections…

Windows® - Line 6 Audio-MIDI Devices Dialog

You can launch the Line 6 Audio-MIDI Devices dialog from within the Windows® Control Panel (Start button menu > Settings > Control Panel), or from the POD Farm 2 Help > Hardware & Driver Settings.

Driver Tab - Windows

POD Studio, TonePort & GuitarPort - This example shows UX2 as the selected device, with POD Farm 2 running in standalone mode. You'll see some differences with a POD device selected, which are noted in the following diagram. If you have a UX8 device, you'll have even more options, so be sure to also read up on the UX8-specific sections.
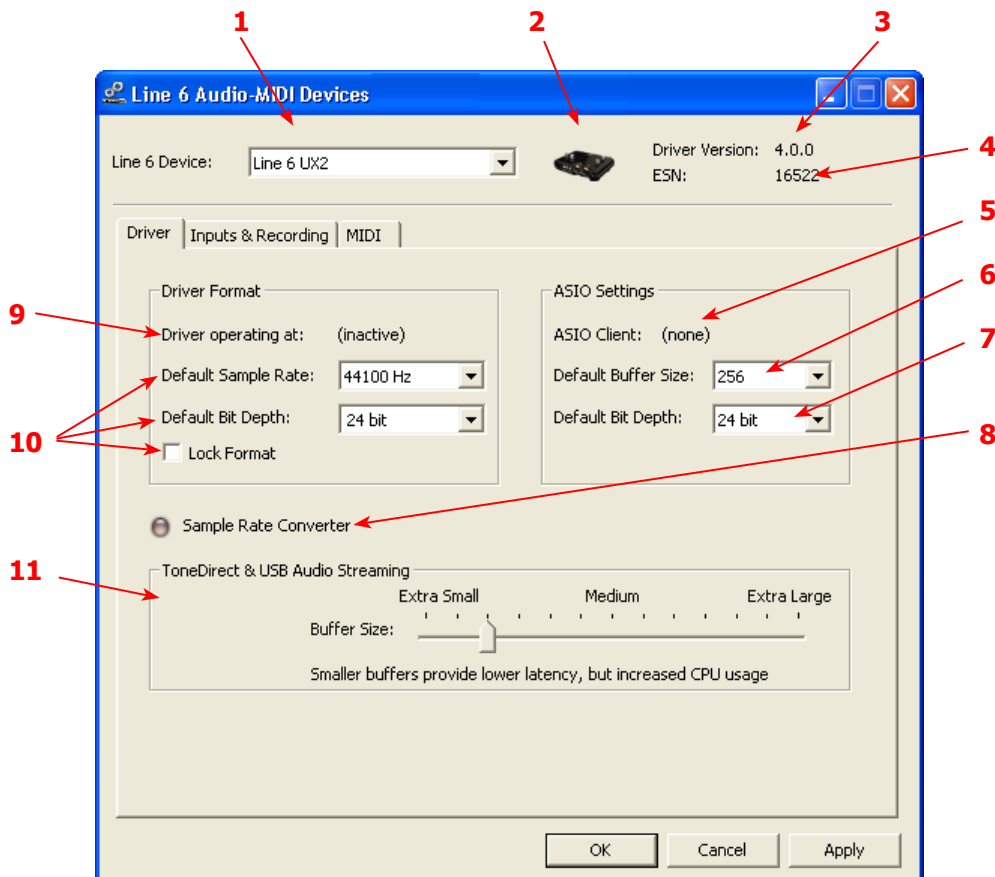
1 – Line 6 Device selector: Allows selection of any supported Line 6 USB audio device that is connected. Note that if you have more than one supported device connected, each will be selectable in this list, regardless if it is in use by the POD Farm 2 standalone application or not. If your device is not connected and powered on, it will not appear in this list.

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

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

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

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

6 – Buffer Size: The ASIO buffer size in use. Note this field is only active when in use by an ASIO application. As your DAW software documentation will likely tell you, the ASIO Buffer Size will affect the "responsiveness" and "latency" of the DAW software. The lower the setting, the faster the response, but with the trade-off of higher processor usage and the risk of audio dropouts. Raise the value if you are getting inconsistent playback or recording in the audio software. Basically, 256 is generally a good average setting for modern PC's.*

> ***Note that Line 6 devices also offer ToneDirect Monitoring / USB Audio Steaming, which is a separate audio path with its own Buffer setting. This allows you to keep the above ASIO Buffer Size at a high "stable" value, yet still benefit from low latency monitoring of your input signal while recording. More info on ToneDirect monitoring can be found on .**

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

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

9 – Driver Operation indicator:

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

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

> **Note – This checkbox will remain grayed-out while the current Line 6 device is in use by the POD Farm 2 standalone application and/or any 3rd party DAW application. To access the Force Driver Format feature, you will need to exit POD Farm 2, as well as any audio software that might be using the currently selected Line 6 device as its audio device. This checkbox will then be selectable.**

Windows Vista® & Windows® 7 users - You won't see these options in this portion of the dialog since these driver format options are handled by Windows. You will instead see a Sound Control Panel button:
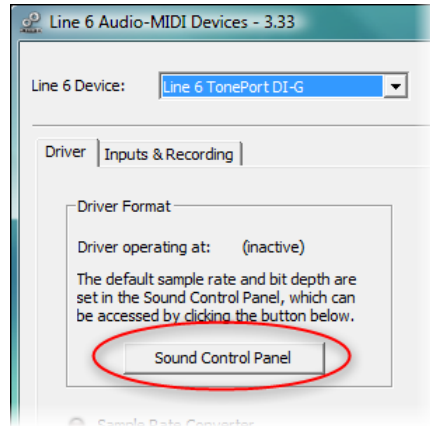
In Sound panel's Playback tab you can designate your Line 6 USB device as the "Default" audio device (see "Setting Windows® to use your Line 6 hardware as the Default Audio Device" on page 2•33).
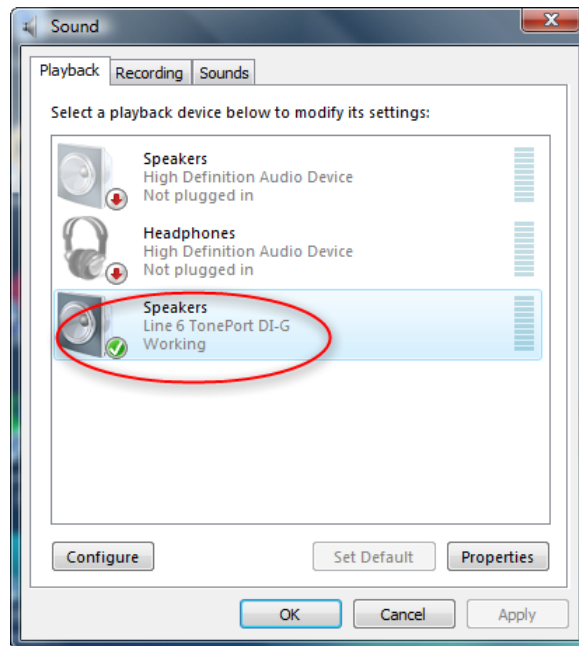
The Sound Control Panel dialog - Playback tab

You can also click on the **Properties** button and access the default format setting for the Sample Rate and Bit Depth for your Line 6 device when used with 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 Windows® "default format" settings do not apply.)

11 – ToneDirect - USB Audio Streaming Buffer Size: This slider adjusts the buffer size for the audio responsiveness of the ToneDirect 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. Please see "ToneDirect™ Monitoring" on page 2•30 for more details.

Inputs & Recording Tab - Windows

Input Source Menu: This allows the user to select which physical input "source" is used on the Line 6 USB hardware (Mic 1, Instrument, etc.) Note that this menu is ONLY selectable when the POD Farm 2 standalone software is not in use by the Line 6 hardware. When POD Farm 2 is in use, this selector remains grayed out, but displays the current Source that is selected within POD Farm 2 standalone.

When POD Farm 2 standalone is not in use by the selected Line 6 device, this Input Source menu offers a list of input options. These options differ, depending on your specific Line 6 device.

For UX2 & KB37 devices only - Choose what signal your device's VU Meters measure
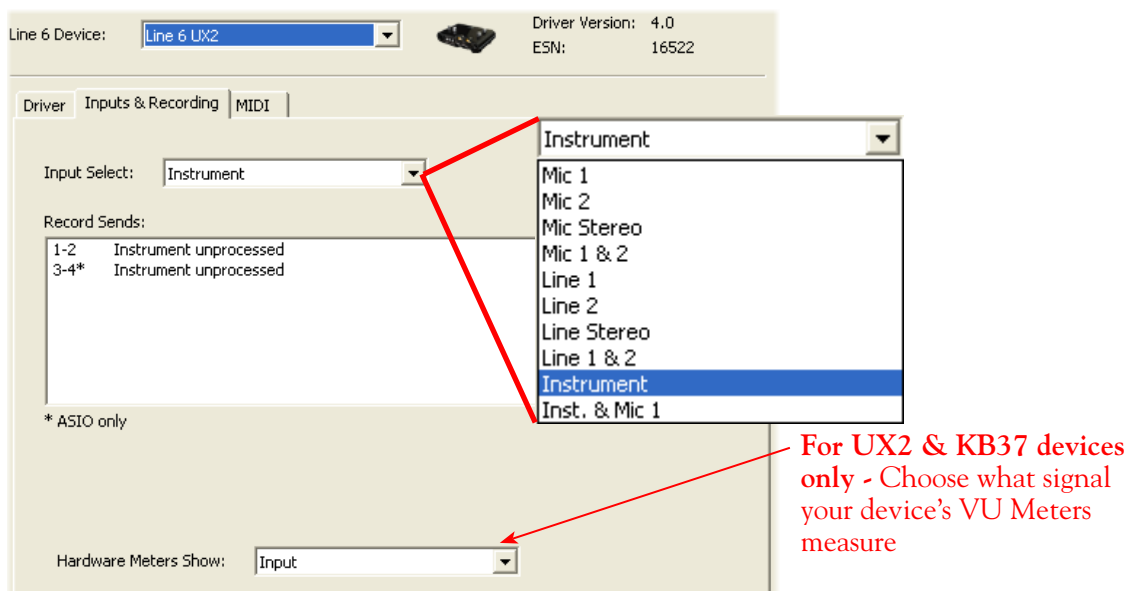
GX, D.I. and GuitarPort are always "fixed" to only route their "instrument" 1/4 inch input signal into POD Farm 2 standalone.

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

TonePort UX8 has a larger set of options - see "Inputs & Recording Tab (TonePort UX8 only - Windows®)" on page 3•7.

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

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

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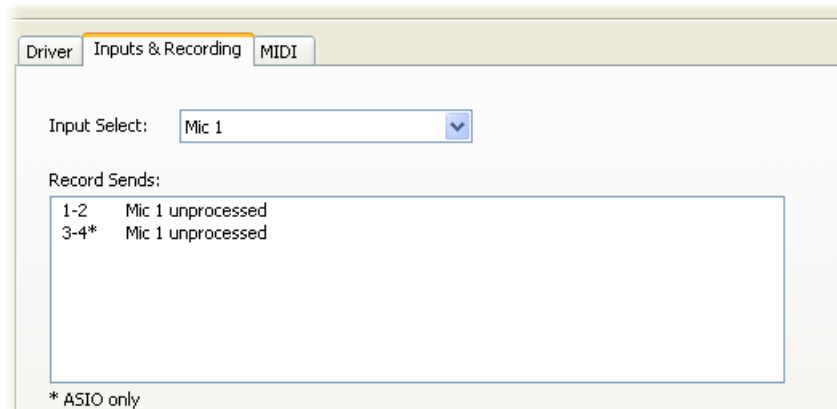
TonePort devices show two stereo Sends (Record 1-2 and Record 3-4)

- Single Tone Source (Mono/Stereo): When the POD Farm Standalone application is not running, Record Send 1-2 and 3-4 both carry the unprocessed signal. When running POD Farm Standalone, Record Send 1-2 and 3-4 carry the type of signal defined within the POD Farm Mixer View - Record Send Source menus (Processed, Semi-Processed or Dry) - see the POD Farm 2 Standalone chapter's .

POD X3 devices show a list of 5 Record Sends:
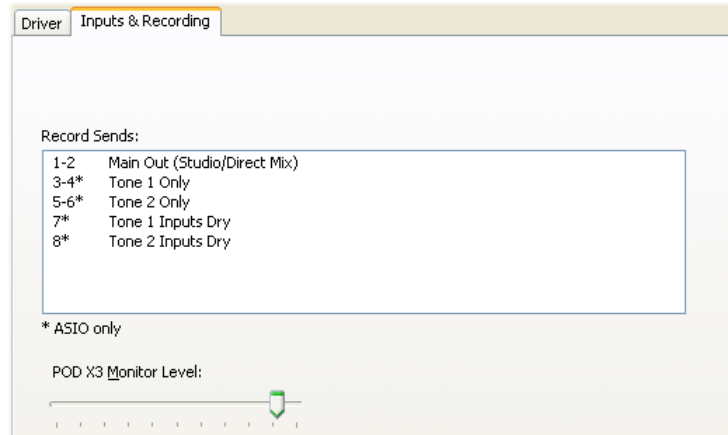
Note that the type of signal that is fed to each Send is configured on the POD X3 on-board Outputs - Studio/Direct Mix settings screen. To put it another way, Send 1-2 is fed the same "Studio/Direct Mix" as your main outputs, which could be just a Tone 1, or some combination of Tone 1 & 2, depending on how you set the Studio/Direct mix controls. Please refer to your *POD X3 Pilot's Handbook* for details on the Output screen options and especially about the POD X3 unique Dual Tone operation.

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

POD Farm 2 Advanced User Guide – Driver Panel & Recording

PODxt devices show one Record Send (Record 1-2).
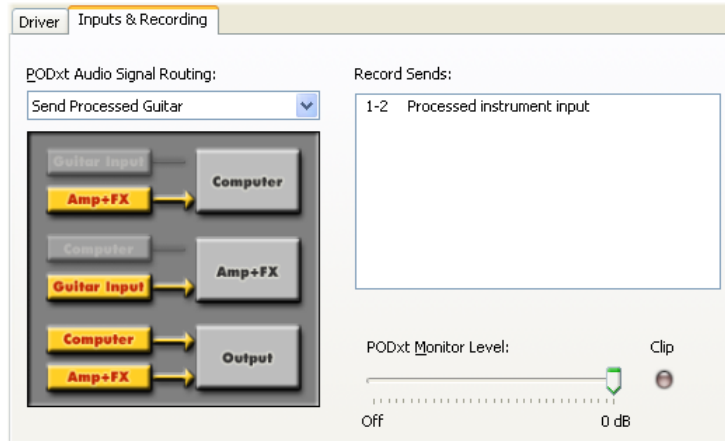
The type of signal that is routed to the Record Send 1-2 is determined by the PODxt Signal Routing option within the Audio Signal Routing menu at the left, (see "PODxt - Audio Signal Routing & Re-Amping" on page 2•28 for more about the options in this menu). PODxt also offers a Monitor Level slider in this tab as well - you can use this to adjust your PODxt monitor signal while recording (independently of the Send signal level that is being recorded).

Hardware Meters Show: For Line 6 devices that offer the on-board VU style meters (UX2 & KB37), this menu allows you to select what signal the meters measure (the selected Input, Main Output, Record Sends Output, or ToneDirect Monitor Output).

Inputs & Recording Tab (TonePort UX8 only - Windows®)
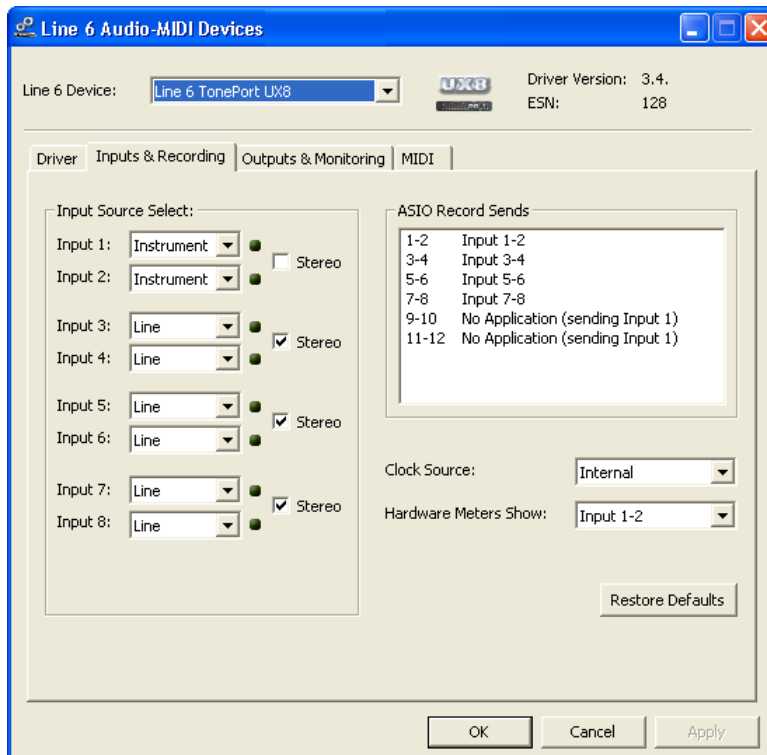
The Inputs & Recording tab lets you select specific inputs for recording. Input Source options are as follows:

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

You can also link inputs into stereo pairs. This affects hardware monitoring controls in the Outputs & Monitoring tab (see below).
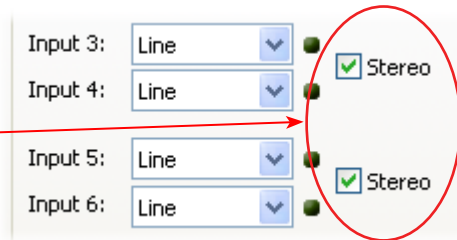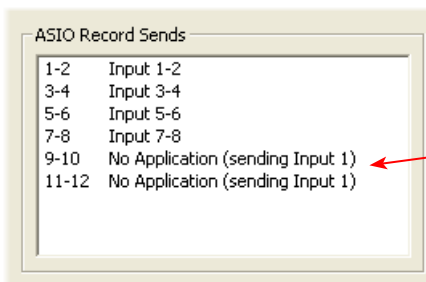
Using Inputs 1 & 2 with the POD Farm 2 Standalone application

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

ASIO® Record Sends

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

If the POD Farm 2 standalone application **is not** currently running, then you'll see the list appear as follows:

When POD Farm 2 standalone is not running, Sends 9-10 and 11-12 carry the Input 1 (dry, unprocessed) signal

If the POD Farm 2 standalone application **is** currently running, then Sends 9-10 and 11-12 will carry the type of signal defined within POD Farm 2 Mixer view - Record Send Source menus (Processed, Semi-Processed or Dry) - see the POD Farm 2 standalone chapter's section for details.

Hardware Meters Show

Use this menu to select the input and output levels you want the UX8's hardware meters to display.
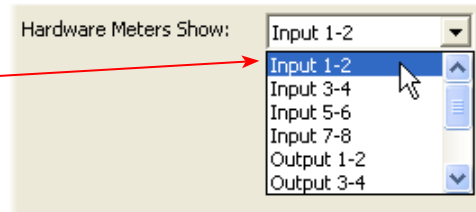
Clock Source
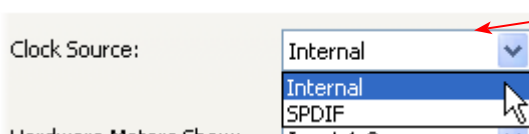
Set your preferred UX8 clock source with this menu. Select S/PDIF to sync the UX8 to a S/PDIF clock source from another device's digital output.

Outputs & Monitoring Tab (UX8 Only - Windows®)

Important: Note that the Outputs & Monitoring tab provides control over the monitor volume of whatever you are inputting into UX8. These controls do not affect Send levels (the audio that streams into your recording software), nor do they control the level of audio coming from your computer (such as the playback level of your software's session). In other words, volume and pan levels here are purely analog, intended for monitoring live input levels (from instruments, mics, etc) to provide you with independent level control over these items versus the playback levels of your audio software's tracks.
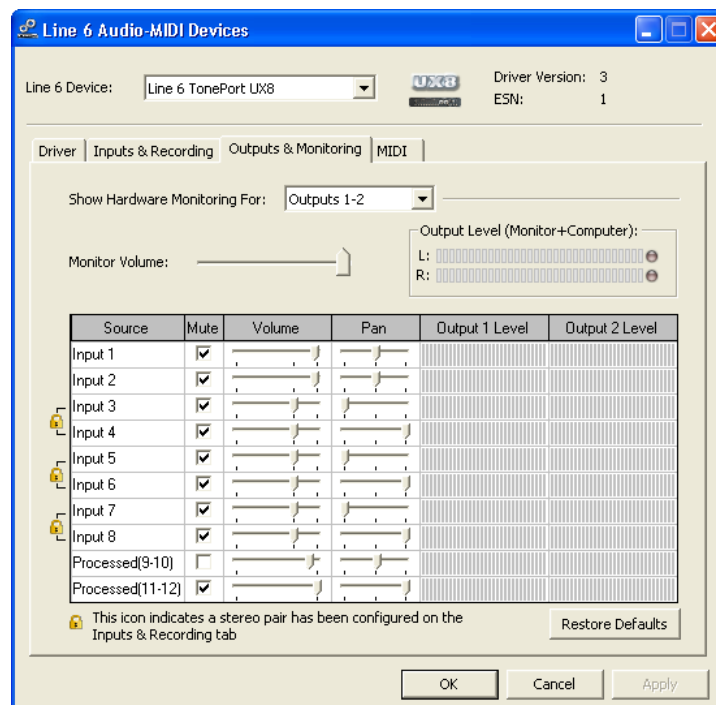
You can specify different mix settings for each pair of UX8 outputs if you like. By default, the only sounds that come out of the UX8 are the computer's output and POD Farm 2 Record Send 9-10 signal (determined by the POD Farm 2 Mixer View - Record Send settings), all through the physical Main Outs 1-2. You can directly monitor other UX8 inputs by un-checking the Mute checkbox for the corresponding input source in this tab. Note that the Mute and volume controls here only act upon inputs (your guitar, bass, mic etc., plugged into the UX8), and not audio coming from your computer (such as the playback of your DAW software session). UX8 provides monitoring of these dry input signals through the hardware with zero latency, which is ideal for tracking with multiple sources simultaneously.
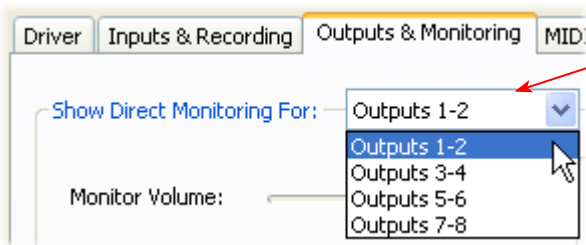
Use the drop-down menu at the top to select the output pair that you want to mix. Each output pair can have different mix settings.
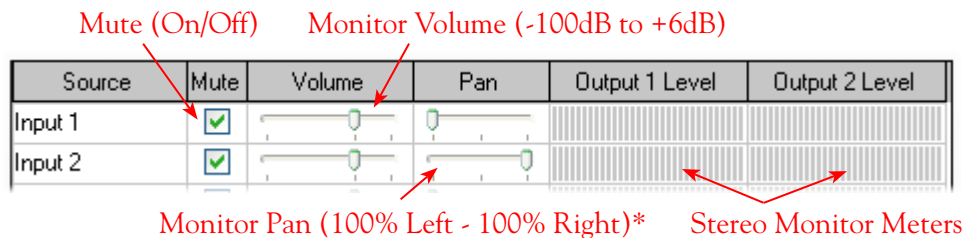
Mix Controls

Inputs 1 - 12 offer the following controls:

Mute (On/Off)   Monitor Volume (-100dB to +6dB)

Monitor Pan (100% Left - 100% Right)*   Stereo Monitor Meters

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

Main Monitor Volume

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

Main Mix vs. Talent Mix

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

Stereo Pairs

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

The lock icon represents two sources linked as a stereo pair.
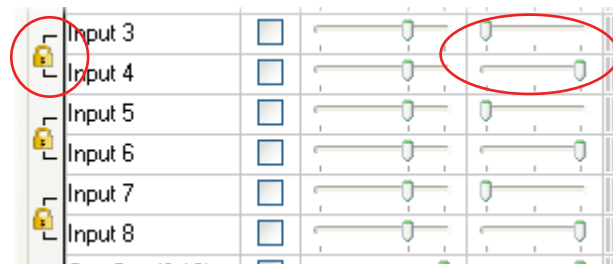
The Pan sliders for a "locked" stereo pair are automatically set to 100% Left and Right.

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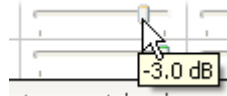
You can obtain precise value readings for output levels, volume sliders and pan sliders. Do this by hovering the mouse cursor over the meter or slider you wish to read.

Mac® - Line 6 Audio-MIDI Devices Dialog

You can launch the Line 6 Audio-MIDI Devices dialog from within the Mac® System Preferences, or from the POD Farm 2 standalone application's Preferences > Hardware tab. On Mac® systems, all Line 6 hardware utilizes the Mac OS® X Core Audio driver format, which means that some of your Line 6 device settings are found in the Mac OS® X Audio-MIDI Setup dialog. You can get to this dialog from within the Line 6 Audio-MIDI Devices dialog (or, from the Finder by going to Applications > Utilities > Audio-MIDI Setup).

Line 6 Audio-MIDI Settings - Driver Tab

POD Studio, TonePort & GuitarPort devices – The following example shows POD Studio UX2 as the selected device, with the POD Farm 2 standalone software running. If you have the **UX8** hardware, you'll have even more options, so be sure to also read up on the UX8 specific sections.

POD X3 & PODxt devices - You'll see some differences with a POD device selected – as noted in the following descriptions…
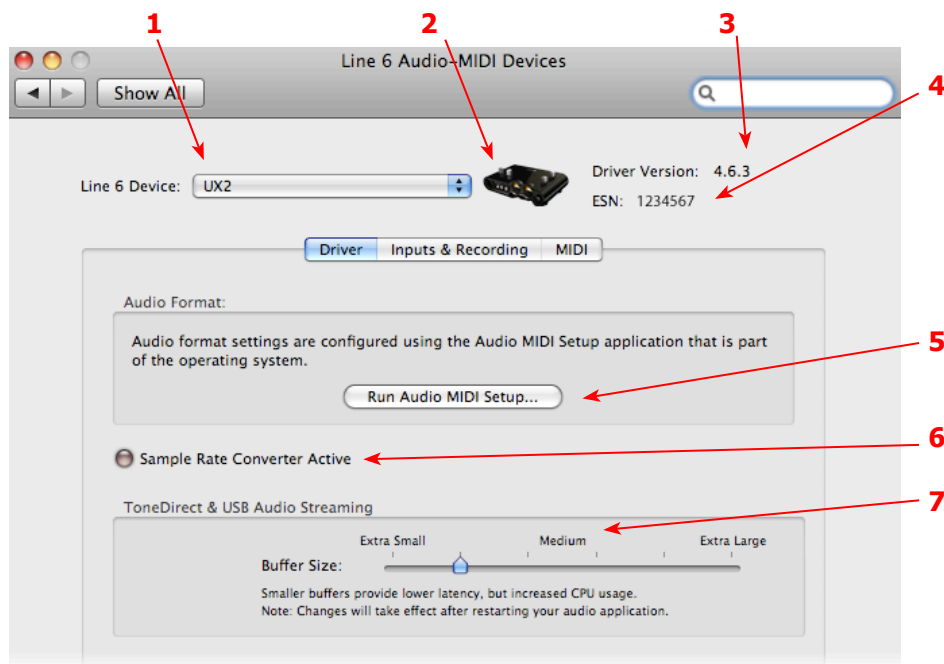
1 – Line 6 Device selector: Allows selection of any supported Line 6 USB audio device that is connected. Note that if you have more than one supported device connected, each will be selectable in this list, regardless if it is in use by the POD Farm 2 standalone application or not. If your device is not connected and powered on, it will not appear in this list.

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

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

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

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

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

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

7 – ToneDirect & USB Audio Streaming Buffer Size: This slider adjusts the buffer size for the audio responsiveness of the ToneDirect 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. Please see "ToneDirect™ Monitoring" on page 2•30 for more details.

Mac OS® X Audio-MIDI Setup Dialog

Note: For UX8, please see "Mac OS® X Audio-MIDI Settings Dialog (UX8 Only)" on page 3•15.
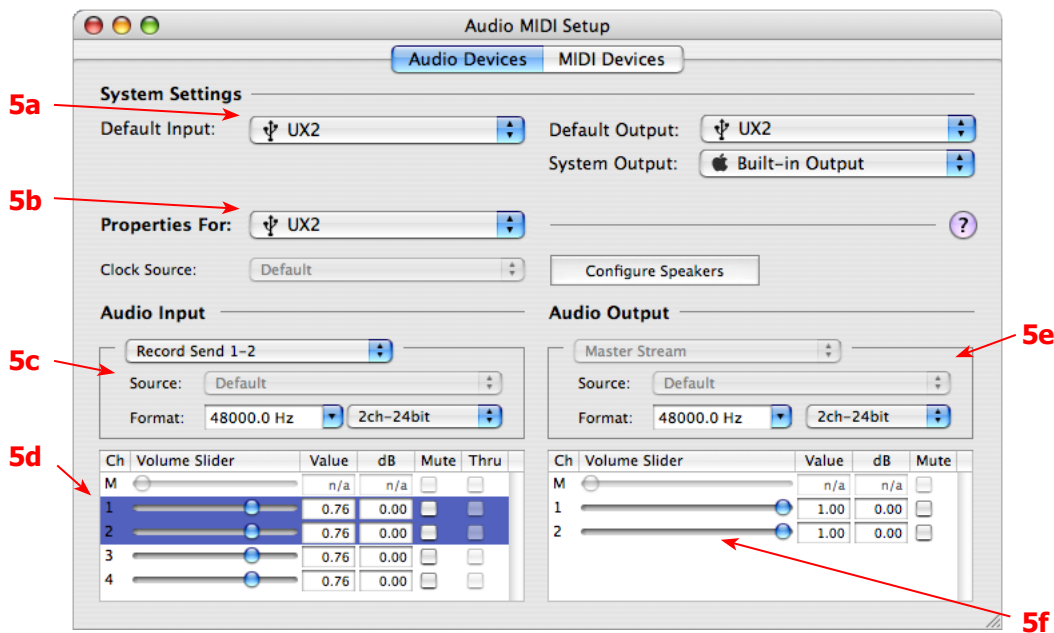
5a – System Settings:

- The **Default Input** and **Default Output** options allow you to choose the audio interface you want your audio applications to use by default. If you want this to be your Line 6 device, select it here. (Note that professional DAW applications typically offer their own options or preferences to allow you to choose your Line 6 device for recording & playback.)

- 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 Line 6 device, since it can be rather annoying to hear those dings, beeps or frogs croaking at blaring volumes in your headphones or monitors when working in your audio application! Even better, you can turn these system settings off completely in the System Preferences > Sounds dialog.

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

5c – Audio Input:

- In the top selector, you will be able to choose the Record Send for your Line 6 device to view its format settings below.

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

5d – Volume sliders (audio input):

These sliders are not functional with Line 6 hardware - use the POD Farm 2 standalone Mixer sliders and/or the Tone's Volume controls instead of using these sliders to set your Record Send levels for Line 6 devices.

5e – Audio Output:

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

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

5f – Volume sliders (audio output):

These sliders are not functional for Line 6 hardware - use the POD Farm 2 standalone application's Volume controls (or the Volume knobs on your Line 6 hardware) instead of these sliders to adjust output levels.

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

5a – System Settings:

- The **Default Input** and **Default Output** options allow you to choose the audio interface you want your audio applications to use by default. If you want this to be your Line 6 device, select your UX8 here. (Note that professional DAW applications typically offer their own options or preferences to allow you to choose your Line 6 device for recording & playback.)

- 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 Line 6 device, since it can be rather annoying to hear those dings, beeps or frogs croaking at blaring volumes in your headphones or monitors when working in your audio application! Even better, you can turn these system settings off completely in the System Preferences > Sounds dialog.

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

5c – Audio Input:

- In the top selector, you will be able to choose your Record Send for the UX8 to view its Format settings below.

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

5d – Volume sliders (audio input):

These sliders 1 - 12 are not functional with UX8 - use the POD Farm Standalone Mixer sliders and/or Tone volume instead of using these sliders to set your Record Send levels for Line 6 devices.
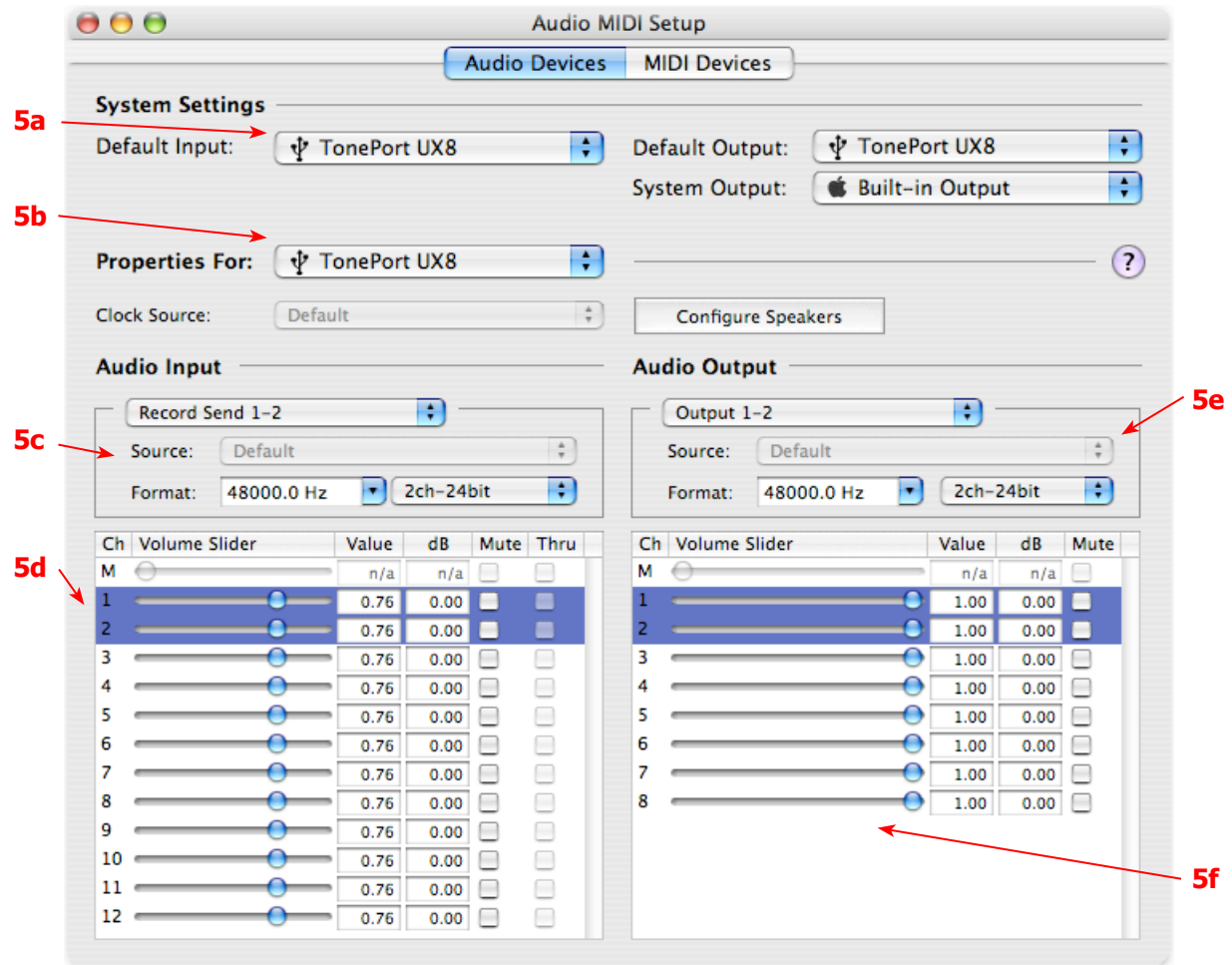
5e – Audio Output:

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

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

5f – Volume sliders (audio output):

These sliders are not functional for Line 6 hardware - use the POD Farm 2 standalone volume controls (or the Volume knobs on your Line 6 hardware) instead of these sliders to adjust output levels.

Line 6 Audio MIDI Settings Dialog - Inputs & Recording Tab
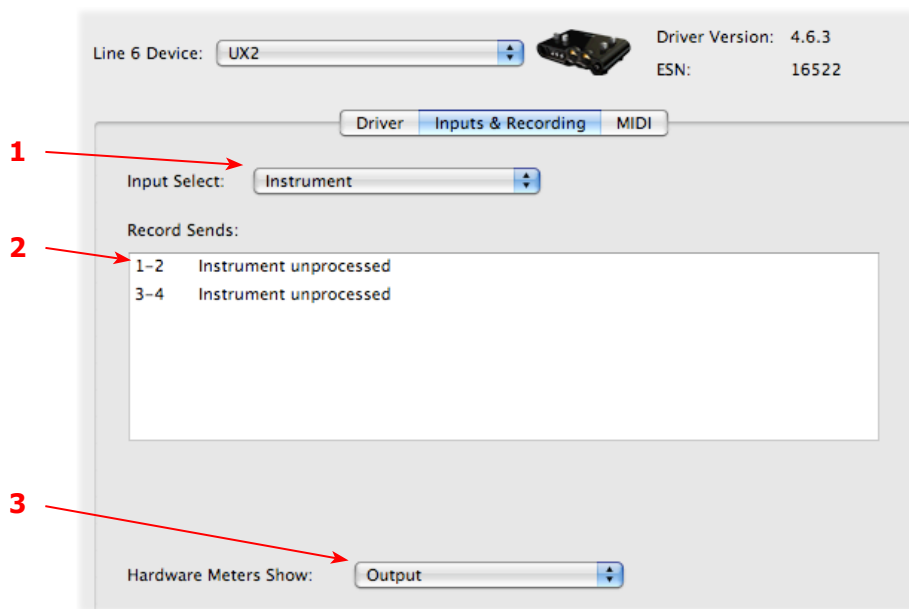
1 - Input Select Menu: This allows you to select which physical input "source" is fed through the Line 6 USB hardware (Mic 1, Instrument, etc.) Note that this menu is ONLY selectable when the POD Farm 2 standalone software is not in use by the Line 6 hardware. When POD Farm 2 is in use, this selector remains grayed out, but displays the current Source that is selected within POD Farm 2 standalone application.

When the POD Farm 2 standalone application is not in use by the selected Line 6 device, this Input Source menu offers a list of input options. The options will differ depending on the Line 6 device - (POD Studio and TonePort) UX2 displays the following:
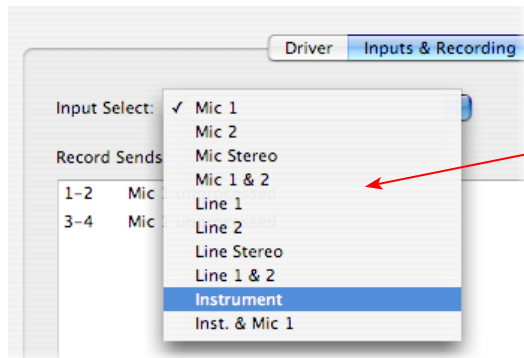
When POD Farm 2 standalone is not running, the Input Source Select menu is available. As shown here, UX2 offers several input Sources to choose from. The selected Source is what gets routed to the Record Sends.

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

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

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

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

The Record Sends description shows the Input Source, and informs you if that signal is "processed" or not. Since POD Farm 2 standalone is not running, the signals are unprocessed.
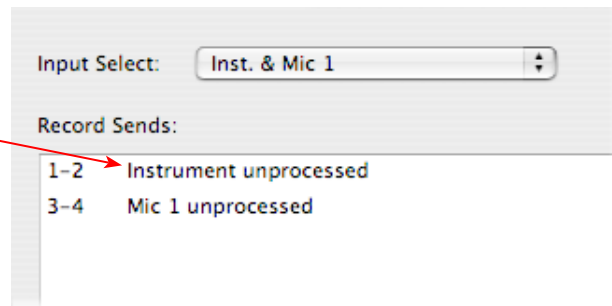
3 – Hardware Meters Show: For Line 6 devices that offer the on-board VU style meters (UX2, KB37 & UX8), this menu allows you to select what signal the meters measure (the selected Input, Main Output, Record Sends Output, or ToneDirect Monitor Output).

POD X3 devices show a list of 5 Record Sends:
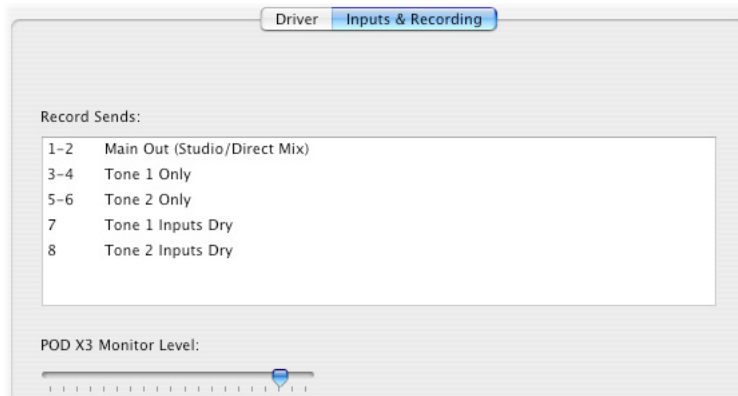
Note that the type of signal that is fed to each Send is configured on the POD X3's on-board Outputs settings screen. For example, Send 1-2 carries the same "Direct/Studio" signal you hear on POD X3's Main outputs, which could be just Tone 1, or some combination of Tone 1 & 2. Your POD X3 Output screen options allow you to mute, pan or swap Tone 1 and Tone 2, so these options will of course also affect what is fed to the Sends. Please refer to your *POD X3 Pilot's Handbook* for details on the Output screen options and especially to learn more about the unique POD X3 Dual Tone feature.

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

PODxt devices show one Record Send (1-2).
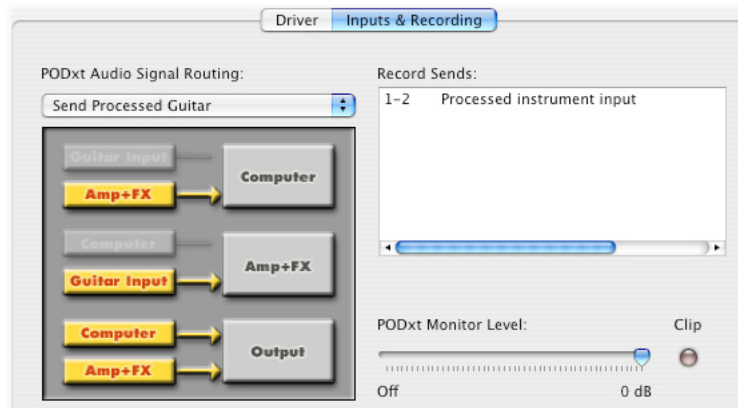
The type of signal that is routed to the Record Send 1-2 is determined by the PODxt Signal Routing option within the Audio Signal Routing menu at the left. Note that this Audio Signal Routing determines this signal type (see the "PODxt - Audio Signal Routing & Re-Amping" on page 2•28 for more about the options in this menu). PODxt also offers a Monitor Level slider in this tab as well - you can use this to adjust your PODxt monitor signal while recording (independently of the Record Send 1-2 signal level that is being recorded).

Line 6 Audio MIDI Settings Dialog - Inputs & Recording Tab (UX8 Only)
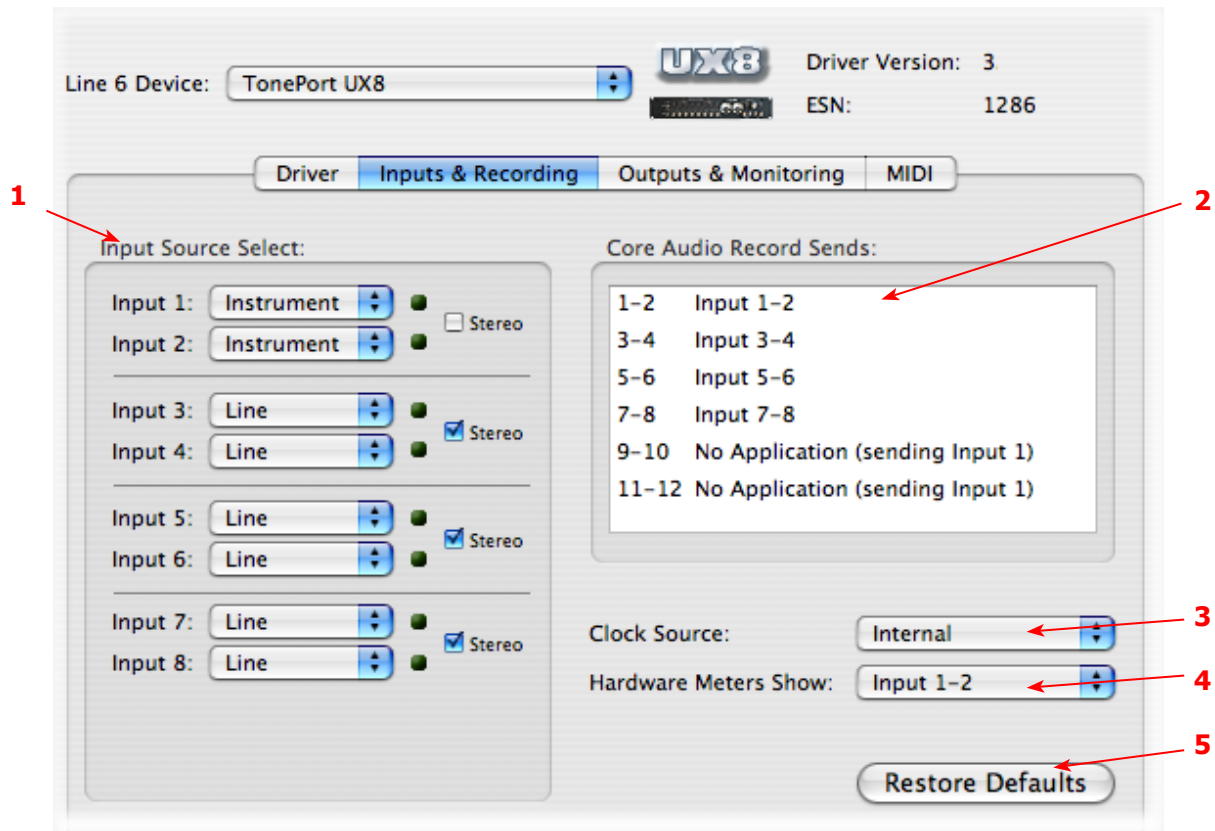
1 – Input Source Select: UX8 offers 8 individual input sources, each with its own selector where you can choose which physical input is to be used for each. Input source options are as follows:

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

Using Inputs 1 & 2 with the POD Farm 2 standalone application

The POD Farm 2 standalone application works with the UX8 driver to provide ultra-low latency via ToneDirect Monitoring for Inputs 1 & 2 of the UX8, which includes two high-Z Instrument inputs, two XLR inputs, two Line level inputs and stereo S/PDIF input. ToneDirect Monitoring is ideally suited for recording guitar and bass with amp and effects processing, providing the instantaneous feel necessary for competent performance while tracking.
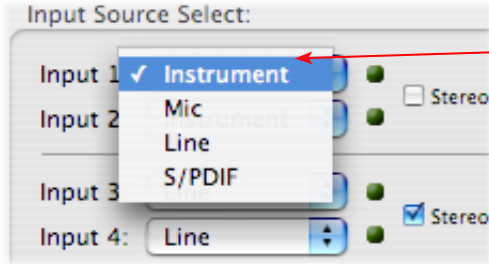
When POD Farm 2 standalone is not running, the Input 1 & input 2 selectors are available. As shown here, UX8 offers several input Sources to choose from. The selected Source is what gets fed to the Record Send.

Stereo Paired Inputs

You can also link inputs into stereo pairs. This affects hardware monitoring controls in the Outputs & Monitoring tab (see below).
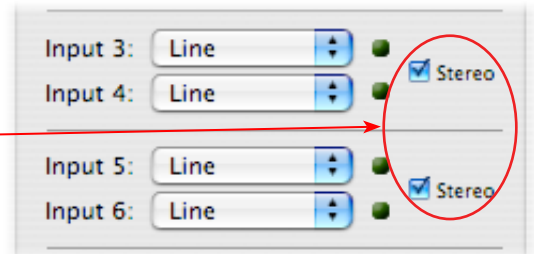
2 – Record Sends info box: This box displays the names of the UX8 input sources as they appear in Mac® recording applications utilizing the UX8 Core Audio driver, along with a description of what each Send is carrying. The UX8 Input Sources 1 through 8 are mapped directly to the corresponding Send number (i.e. - Inputs 1-2 are fed to Record Send 1-2). Sends 9-10 and 11-12 will carry a different signal depending on if the POD Farm 2 standalone application is running.

If the POD Farm 2 standalone application **is not** currently running, then you'll see the list appear as follows:

When POD Farm 2 standalone is not running, Sends 9-10 and 11-12 carry the Input 1 (dry, unprocessed) signal

If the POD Farm 2 standalone application **is** currently running, then Sends 9-10 and 11-12 carries the type of signal defined within the POD Farm 2 Mixer view - Record Send Source menus (Processed, Semi-Processed or Dry) - see the POD Farm 2 standalone chapter's "Mixer View" on page 6•8 for details.

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

4 - Hardware Meters Show: This selector allows you to choose what the VU meters on the front of UX8 are measuring. Note that these hardware meters function even if the POD Farm 2 standalone software is not currently running.
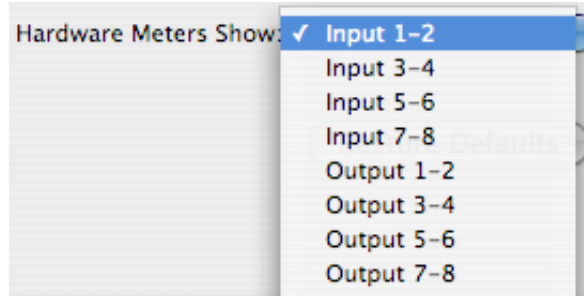
5 - Restore Defaults: Click this button to restore all this tabs settings to their original default values.

Outputs & Monitoring Tab (UX8 Only - Mac®)

Important: Note that the Outputs & Monitoring tab provides control over monitoring levels - that is, what you hear coming from whatever you plugged into the UX8 Mic or Line inputs. These controls do not affect the level of the signals fed to the Record Sends. Volume and pan levels here are purely analog, intended for monitoring live input levels (from instruments, mics, etc) and computer output levels, in order to facilitate the recording process.
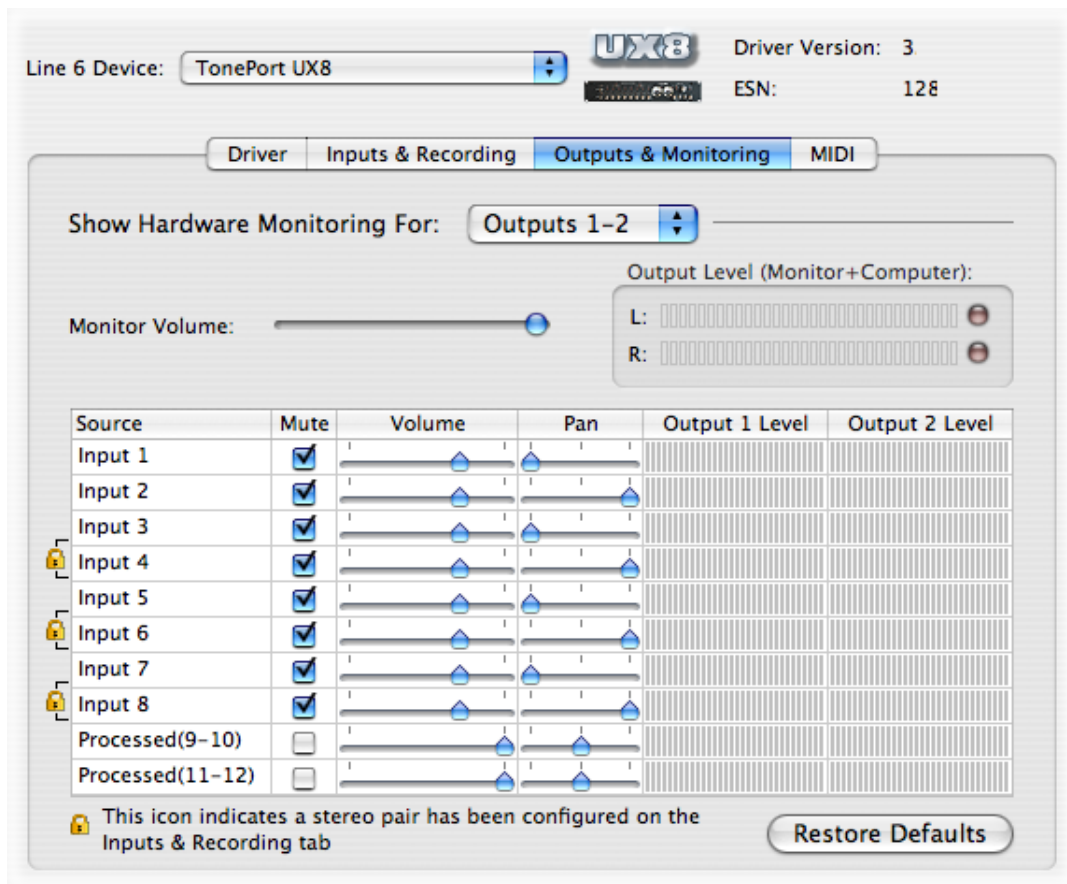
The Outputs & Monitoring tab provides control over hardware monitoring settings, including input source volume, pan and mute states. You can specify different mix settings for each pair of UX8 outputs, if you like.

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

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

Mix Controls

Inputs 1 - 12 offer the following controls:

Mute (On/Off)   Monitor Volume (-100dB to +6dB)

Monitor Pan (100% Left - 100% Right)*   Stereo Monitor Meters

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

Main Monitor Volume

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

Main Mix vs. Talent Mix

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

Stereo Pairs

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

The lock icon represents two sources linked as a stereo pair.
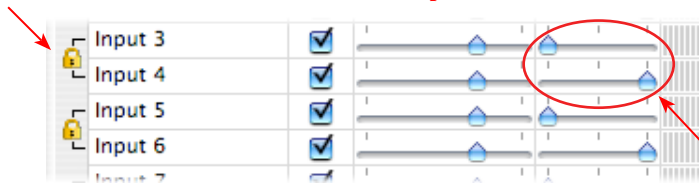
The Pan sliders for a "locked" stereo pair are automatically set to 100% Left and Right.

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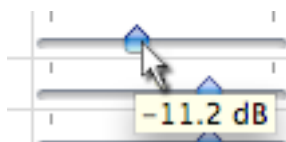
You can obtain precise value readings for output levels, volume sliders and pan sliders. Do this by hovering the mouse cursor over the meter or slider you wish to read.

About Sample Rate and Bit Depth

When you select a **Sample Rate** in your audio recording software, your Line 6 hardware's audio driver will automatically match the sample rate setting. It is important to manually match the **Bit Depth** settings between your audio recording software and Line 6 audio driver as well. Here are a few things to check:

- Configure your recording program's sample rate settings, and then confirm that your Line 6 hardware is running at the correct settings in the Line 6 Audio-MIDI Devices dialog (Windows®) or in the Audio-MIDI Setup dialog (on Mac®). It is best to always change the sample rate settings in your audio software. In most audio software you'll want to make this setting as a Global setting or as a per project setting, and always before you start a new project for it to use a new sample rate.

- Typically, you can choose the 44,100 sample rate in your audio software for most projects. But if you have special requirements for your session, then you can alternatively choose 48,000, 88,200 or 96,000 Hz in your audio software and your Line 6 device will support any of these rates.

- For the Bit Depth on Windows® systems, it is typically best choose the 24-bit option in your Windows® audio software and to manually select 24-bit in the Line 6 Audio-MIDI Devices dialog (if your Windows® audio software supports this rate - most audio recording software does these days). If your Windows® audio software is set to 16-bit operation, then it is best to match this setting and choose the 16-bit option in the Line 6 Audio-MIDI Settings dialog.

- For the Bit Depth on Mac® systems, it is recommended you choose 24-bit in your recording software for all projects. As you'll see in the Mac® Audio-MIDI Setup dialog, 24-bit is the fixed setting for both Audio Input and Output for all Line 6 devices.

POD FARM™ 2 PLUG-IN

Welcome to the wonderful world of POD Farm™ 2 Plug-In, where legendary, studio-standard tone and classic vintage effects are all available to you within your favorite Windows® or Mac® DAW (Digital Audio Workstation) software, in a flexible, native software Plug-In format! Note that most features described in this chapter regarding POD Farm 2 Plug-In are also the same for POD Farm 2 when in standalone operation as well as for the individual POD Farm™ Elements Plug-Ins - please also refer to their respective chapters for more details:

"POD Farm™ Elements Plug-Ins" on page 5•1

"POD Farm™ 2 Standalone Operation" on page 6•1

POD Farm 2 Plug-In

Windows® 64 Bit Support

As mentioned at the start of this User Guide, POD Farm 2 Plug-In supports Windows® 64 bit systems, so if you have one of those new-fangled 64 bit PC's, POD Farm 2 Plug-In and any POD Farm-supported Line 6 USB hardware, then you are ready to rock. This also includes the use of the POD Farm 2 standalone application and the individual POD Farm Elements Plug-Ins with Windows® 64 bit systems and 64 bit DAW applications!

About Plug-Ins

There are many types of "Plug-Ins" in the world of software. Plug-Ins are relatively small applications that can only run when loaded inside a compatible "host" software application. Plug-Ins operate within the host application to extend the capabilities of the host. In the world of music software, audio Plug-Ins find frequent use inside audio/MIDI host recording & sequencing programs, commonly referred to as DAW (Digital Audio Workstation) applications. Audio Plug-Ins provide signal processing for your audio tracks and/or live audio input.

A helpful analogy for Plug-Ins is to think of them as effects pedals. Effects pedals change the tone of your bass or guitar before the signal reaches your amplifier. As with pedals, rack effects units, or any other conventional piece of outboard gear, Plug-Ins provide familiar knobs, sliders & buttons for tweaking their parameters. For example, a distortion Plug-In will most likely have similar controls to a typical distortion pedal (such as drive, gain and tone). Visually, Plug-Ins often resemble the physical gear they emulate. In the case of POD Farm 2, you'll probably recognize the controls and overall look of the amps & effects since we purposely followed those of the classic gear each is based on!

When working with DAW software, using Plug-Ins provides some great benefits over using outboard effects like pedals or rack processors, such as:

- Plug-Ins are "non-destructive" to your audio track. This means that you can add or remove effects and tweak their settings as often as you like without permanently affecting the original audio recording. Conversely, if any processing (such as an effect or amp tone) is added before the signal is recorded into your DAW, it is permanent and cannot be changed without recording another pass.

- Plug-Ins sound the same way twice. Because you can store Plug-In settings as presets, precise settings can be recalled easily and loaded reliably. Every time you go back to work on a specific song, you can rest assured that your tones will be identical to the last session.

- Plug-Ins are "automatable." Host applications provide easy ways to create and manipulate parameter automation, giving you surgical precision of your tone without having to "ride the faders" of external gear during a record pass.

- Plug-Ins don't break, corrode, use up batteries, or take up space on your floor!

Supported Plug-In Formats

POD Farm 2 & Elements Plug-Ins come in the following formats, making them compatible with just about every major DAW "host" software on the planet:

- **VST**® (Virtual Studio Technology) format for Windows® and Mac® recording environments.

- **AU** (Audio Units) format on the Mac® platform.

- **RTAS**® (Real Time Audio Suite) for Digidesign Pro Tools®, Pro Tools® LE & "M-Powered" versions, for both Windows® and Mac®.

Where Can I Find the POD Farm 2 Plug-Ins On My Computer?

Most DAW "host" applications will scan and find your POD Farm 2 & Elements Plug-Ins automatically on launch. But if you don't see POD Farm 2 or Elements* Plug-Ins in your host's Plug-In menus, then you'll need to configure your host's Plug-In options to find it (such options are typically found in the host's Preferences).

*For POD Farm Elements Plug-Ins: You'll see these appear as 11 individual Plug-Ins within your DAW host's Plug-In menus, titled "POD Farm Guitar Amps," "POD Farm Delays," etc.

You have some options during the POD Farm 2 installation to tell the Plug-Ins where to install, but if you did not define a custom location, here is the default install location for each of the POD Farm 2 Plug-In formats.

- On **Mac**®
  - **Audio Units Plug-Ins** are installed in /Library/Audio/Plug-Ins/Components
  - **VST**® **Plug-Ins** are installed in /Library/Audio/Plug-Ins/VST/Line 6
  - **RTAS**® **Plug-Ins** are installed in /Library/Application Support/ Digidesign/Plug-Ins/Line 6
- On **Windows**®
  - **VST**® **Plug-Ins** are installed in \Program Files\Line6\POD Farm 2\VST\Line 6
  - **RTAS**® **Plug-Ins** are installed in \Program Files\Common Files\Digidesign\DAE\Plug-Ins\Line 6

Note: On Windows® 64-bit systems, POD Farm 2 Plug-In files (as well as POD Farm 2 standalone application files) are installed within the \x86\Program Files\ directory path.

Activating the Plug-In

Like most audio software Plug-Ins, POD Farm 2 requires the purchase of a license to allow all components to be fully functional on your computer. This license can be added to your Line 6 hardware, or an existing iLok USB key, and then "activated" for your use. Once the POD Farm 2 installation is completed, if your POD Farm 2 Plug-In launches with the following "No Authorized Device" alert message, it either means you neglected to connect the Line 6 USB hardware or iLok key for which you purchased your POD Farm 2 license, or that you still need to "activate" your license.

POD Farm 2 Plug-In No Authorized Device detected alert

Note that POD Farm 2 Plug-In will still load as an insert in your DAW project in this unauthorized state, but it will not process any of your DAW's audio in this state. But at least you can click around in the Plug-In and see all the cool stuff you are missing.

POD Studio™ and Other Line 6 Hardware: The POD Farm 2 license is included free with the purchase of any Line 6 POD Studio device (as of the release date of POD Farm 2), and available for purchase as an "Add-On" (or upgrade) if you own a Line 6 POD Studio that came with POD Farm version 1. The POD Farm 2 license is also available for purchase as an optional Add-On for Line 6 TonePort™, GuitarPort™, POD® X3 or POD®xt devices. Before using POD Farm 2 or Elements Plug-Ins with any of these Line 6 devices, you will need to first "activate" the POD Farm 2 license, as well as activate any additional Add-Ons for your device, before these items are fully functional on your computer. You can do all this quite simply with the Line 6 Monkey application that is automatically installed along with your POD Farm 2 software. Please see <u>"Product Activation & Authorization" on page 1•3</u> .

iLok USB Smart Key: If you've purchased the POD Farm 2 license for your iLok key, then you'll need to configure your iLok key to add the POD Farm 2 license. This license allows you to run the POD Farm 2 Plug-In and all POD Farm Elements Plug-Ins within any supported Windows® or Mac® DAW host application, with your iLok connected for authorization. Note that you do *not* use Line 6 Monkey for this process - Please see <u>"POD Farm 2 Plug-In for iLok" on page 1•7</u> for details.

For detailed help on using POD Farm 2 Plug-In with today's most popular audio recording software applications, please see the additional info found on the <u>POD Farm Online Help</u> page.

POD Farm 2 Plug-In User Interface Overview

When you insert POD Farm 2 Plug-In on an audio or aux. bus track in your favorite DAW software, you'll see the main POD Farm 2 Graphical User Interface (referred to as the "GUI" by those geeky software types) where you can access all plug-in's the primary functions. Here we'll break down the sections of the GUI and dive into the many powerful features that lie within.

<u>"1 - Main Control Bar"</u>   <u>"2 - Panel View Display"</u>   <u>"3 - Signal Flow View Display"</u>

1 - Main Control Bar

The Main Control Bar is always shown at the top of the POD Farm 2 Plug-In window, and includes a number of global controls and "View" buttons.
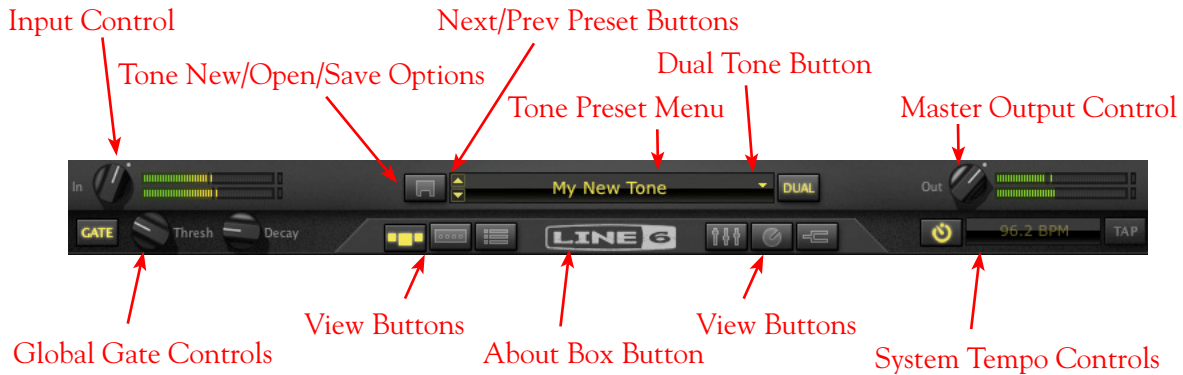
Input Control   Next/Prev Preset Buttons

Tone New/Open/Save Options   Dual Tone Button

Tone Preset Menu   Master Output Control

Global Gate Controls   View Buttons   About Box Button   View Buttons   System Tempo Controls

Input Control - Use the knob and meters here to optimize the audio signal fed into the Plug-In.*

- The knob provides level adjustment up to +18 dB of input gain. For unity gain, set knob to the dot, (or just double click on the knob to "reset" to unity).

- The "colorized" stereo level meters provide the following input level information:

  - The green to yellow range of the meters indicates up to -18 dB (instrument level).

  - The yellow range of the meters indicates from -18 dB to 0 dB (full scale).

  - The red "clip indicators" light up if the input exceeds 0 dB. Clipping should always be avoided!

  - If there is a mono input source, then only one meter is shown.

***Important!** Setting your input level in POD Farm 2 Plug-In is critical for optimizing your audio signal quality. Here are some helpful tips for configuring Input levels:*

- *Some POD Farm 2 models are calibrated to receive an "instrument level" audio signal (-18 dB). Therefore, when any of these models exist in your Tone path, it is best to adjust the POD Farm 2 Plug-In Input Control knob so that the Input meters remain in the higher end of the green range. These "instrument level" models include all those in the following categories:*

  - *Guitar Amps*
  - *Bass Amps*
  - *Distortions*
  - *Filters*
  - *Dynamics (excluding the "Compressor " model, which receives up to full scale input)*

- *When your Tone path does not include any of the above instrument level models, then the Input level can be set up to full scale.*

Tone New/Open/Save Options - Click on this button to choose the following Tone preset commands:

- **New** - Creates a new, empty Tone preset.

- **Open** - Allows you to browse your computer to open a specific .l6t Tone preset file directly. This includes .l6t Tone preset files you may have created with POD Farm 1, Line 6 Edit, GearBox or GuitarPort applications too!

- **Save** - Saves the currently loaded tone, if it is in an unsaved state.*

- **Save As** - Creates a copy of the current Tone settings as a new .l6t Tone Preset File wherever you like on your computer.*

---

*Important! Presets saved within POD Farm 2 are not backwards-compatible with POD Farm/ POD Farm Plug-In version 1, or other earlier Line 6 software versions. You can open any POD Farm 1, GearBox, Line 6 Edit, or GuitarPort ".l6t" preset within POD Farm 2, however, you'll need to do a "Save As" of any such ".l6t" preset file to create a copy of it if you wish to retain the original preset to still be usable in the software in which it was created.

Next/Previous Preset Control - Next/Previous buttons let you navigate sequentially through the presets in the currently selected Source folder or Setlist. You can select different folders in the "Presets View".

Tone Preset Menu - Indicates the currently selected preset name. Click to expand the menu of available presets. When any of the current preset's settings has changed, an asterisk appears at the end of the name to indicate the preset is in a "tweaked" (unsaved) state. Click directly on the up/down arrow controls at the left of the preset name to step through the current list of presets one at a time.

Dual Tone Button - The POD Farm 2 Dual Tone feature allows you to create two independent Tone paths in the Plug-In using either one common mono input source, or for each channel of a stereo input source. This control provides the option of one tone path (single tone), or two tone paths (dual tone).

- If only one Tone path currently exists in the **Signal Flow View** (SFV), the Dual Tone button appears unlit. Click the unlit Dual Tone button to choose from the options for adding "Tone B":

  - **Create Empty Tone** - Creates a Tone B with no models loaded.

  - **Copy Current Tone** - Creates a Tone B that is a duplicate of Tone A's current models and settings.

- When two Tone paths exist in the SFV, the Dual Tone button appears 'lit'. Click the lit Dual Tone button to choose from the options for removing a Tone:
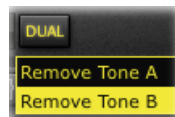
  - Selecting either option removes that corresponding Tone path from the SFV, which then shows only a single Tone path. When only one Tone path is present, this Tone is always referred to as "Tone A."

  - If you remove Tone A, Tone B becomes the single Tone. If you discard Tone B, Tone A becomes the single Tone.

Master Output Control - Use the knob and meter here to optimize the audio signal from the Plug-In fed back to the host (post Plug-In processing).

- If you have a Dual Tone signal path, this controls the total mix of Tones A & B.
- The knob provides level adjustment up to +18 dB of gain - for unity gain, set knob to the dot, as shown (or just double click on the knob to "reset" to unity).
- Stereo level meters provide peak display with clip indicators.

> **TIP: Many models within POD Farm 2 are capable of adding a significant amount of gain to your input signal, such as amps, distortions, compressors, etc. When using these type of models it is advised to adjust their individual "volume" and "gain" knobs to avoid boosting the output signal too high. Watch the Master Output meter and make sure it never indicates clipping. The Master Output knob can also be used to fine tune the overall Plug-In output level.**

Global Gate Controls - As its title suggests, this is a Noise Gate effect that is offered at the start of the signal chain and can be activated at any time, independently of whatever models you have loaded within the POD Farm 2 Plug-In. Use it to eliminate low amplitude noise on your input signal, such as the common buzz from guitar pickups. The Global Gate is applied to both Tone A and B using these controls.

- **On/Off Button** - Activates or bypasses the Global Gate effect. This Gate button appears lit when active.
- **Threshold Knob** - Adjusts the amplitude level to match that of the noise floor you want to eliminate. This determines at what signal level the "gate" closes and silences the input.
- **Decay Knob** - Adjusts the duration for which a signal is allowed to sustain before the gate closes and silences the signal. Set this to allow your notes to sustain to a natural sounding length, just before the audible signal drops to that of the noise floor (or sooner if you purposely want to create a "cut-off" effect).

> **TIP: In addition to this Global Gate, there is also a Noise Gate available within the Gear View's Dynamics menu. This Noise Gate can be positioned anywhere within your Tone's signal path!**

View Selection & Tuner Buttons - These six buttons allow you to choose what is displayed in the panel below. The Tuner button allows you to toggle the Tuner on/off at any time. See the following sections for details on each of these different Views and the Tuner.

Gear View   Presets View   Mixer View   Tuner View

Panel View   About Box Button   Assignments View
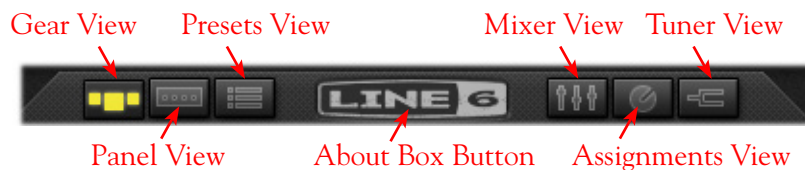
About Box Button (Line 6 Logo) - Click here to launch the "About" box, which includes plenty of

geeky information, such as the software version, the Line 6/iLok hardware that the Plug-In is using for its authorization, your active "Add-On" Model Packs - and don't forget to wait for the scrolling credits, if you are into that kind of thing.

Launch the POD Farm 2 Help documentation

Plug-In software version information

Line 6 Device in use by POD Farm 2 Plug-In

Active Model Packs for current device

System Tempo Controls - These controls allow you to "sync" to the tempo of the host DAW's project tempo, or to manually "tap" in a tempo for Modulation and Delay effects within this instance of POD Farm 2 Plug-In to follow. There are additional tempo & sync options within the Edit Panel of these effects models as well - please see the details in the System Tempo section on page 4•14.

Host Sync button

BPM Field   Tap Button

Host Sync On   *Host Sync Off*

2 - Panel View Display

This area of the POD Farm 2 interface displays either the available models within the Plug-In (Gear View), or the available controls within each model (Panel View). Pressing the Gear View or Panel View buttons within the Main Control Bar allow you to choose which mode is currently displayed. A description of each mode is detailed below.

Gear View

Selected Category   Model Categories

Guitar Amps   Bass Amps   Preamps   Cabs   Distortions   Dynamics   Filters   Mods   Delays   Reverbs   Wahs   EQ

Class A-30 Fawn

Selected Model   Scroll Bar   Peripheral Models
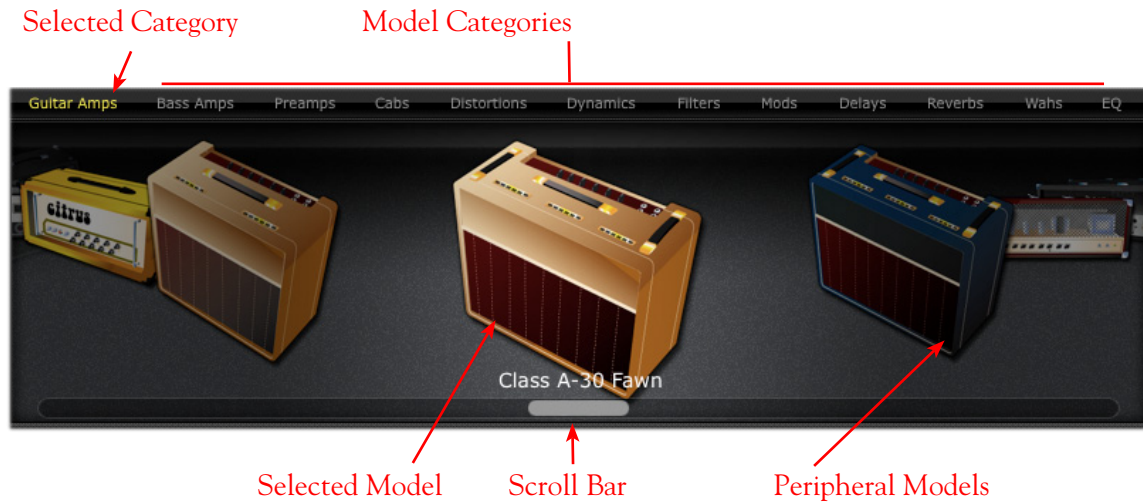
Selecting Model Categories

- Press the Gear View button within the Main Control Bar to access Amp and Effect Models.

- Model category menus are listed horizontally along the top of the Gear view (e.g. - Guitar Amps, Bass Amps, Preamps, etc.)

- The currently selected category menu appears lit. To select a different category, simply click on the model category name to see all its models appear within the "carousel" panel display.

Selecting a Model

- When you hover over a model category, a downward arrow appears to the right of the category name. Pressing on the downward arrow displays a drop-down list of available models within the category. Select a model by clicking on the model name in the list - you'll see the selected model come into view in the rotating "carousel" panel display below.

- Double-click on the model within the carousel panel display and it is inserted into the currently selected Tone's signal flow, to the right of the selected model.

- Alternatively, you can drag the model directly into either Tone path below. Note that effects models can be dropped into any position before or after the amp/preamp - as you drag your model over the Signal Flow View, you'll see the other models spread apart to indicate where your new model can be dropped. You can also reposition most models once they are loaded in the Signal Flow View - just drag the model left or right to see (and hear!) what is possible.

- **White Arrow indicators** - Note that in some cases when dragging an Amp, Preamp or Cab model from the Gear View carousel into the SFV, you'll see white arrows appear on an existing model within the SFV. The white arrows are displayed whenever there is one and only one "legal" location in a Tone path for the model being dragged. For example, when a Guitar or Bass Amp model already exists in a Tone, a Preamp model can only "legally" be inserted immediately to the right of the existing Amp model. Therefore, when dragging in a Preamp, if you try to insert anywhere else in the Tone's path, you'll see that your mouse cursor displays a "slashed-circle" icon and white arrows appear indicating the legal drop position:

Mouse cursor indicates the Preamp model being dragged cannot be dropped.

White arrows indicate the legal position where the Preamp can be inserted

White arrows indicate the legal drop location for a dragged model

- **Model Replacement indicator in SFV** - A Tone path cannot exceed its maximum model capacity (one each max. for Amp, Cab & Preamp models, and ten total effects models max. for each Tone path). Therefore, if dragging a new model into a Tone path where a maximum model count exists, the new model must *replace* an existing model. In this scenario, the model to be replaced is indicated with a "ghost" image when dragging over it, as shown here:
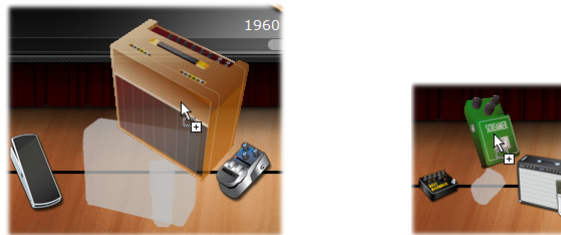
A "ghost" image indicates the existing Amp or Effects model is to be replaced by the one being dragged into the Tone path

Scroll Bar

Click and drag left or right to browse through models - or use your mouse wheel!

Panel View

The Panel View provides a close-up view of the selected model and overall control of its available parameters. To access the Panel View for any Amp, Cab or Effect model, click the Panel View button on the Main Control Bar, then click on the desired item within the Signal Flow View. Or, if the Panel View is not currently displayed, double-click any model within the Signal Flow View.

Amp View

Once you've selected a guitar amp or bass amp model within the Signal Flow View, double-click on its icon in the SFV to display its controls in the Panel View (or, if the Panel View is already the View displayed, a single click on the SFV Amp model icon will display its controls). Here you can choose to display the Amp or Speaker Cabinet/Mic options.

Amp Bypass Button   Amp View Button   Amp Model Menu   Cab View Button

Amp Edit Panel

Amp Bypass Button - Press to bypass the Amp model processing and hear the dry, unprocessed sound. (Note that this bypasses the current Amp, Cab and Mic models).

Amp & Cab View Buttons - Press to toggle between displaying the Amp or the Cab View. (If you have a preamp in use, rather than a guitar or bass amp, you won't see these Amp/Cab buttons.)

Amp Model Menu - The current model name is displayed. Click the downward arrow to display and select from a list of available amp models, or to replace out the current Tone's amp model.

Cabinet View

From the Amp View, pressing the Cab button displays the Cabinet View. You'll see that whenever you load a guitar or bass amp model, a default speaker cabinet is pre-selected to match. In the case where the selected amp is a "combo" amp, this same combo enclosure is what you will see as the default in the Cab View. When the current amp in use is a "head", then you'll see a separate cab as the "Default Cab" in the Cab View. But you are certainly not limited to using the Default speaker cabinet! You can use the options in the Cab View to select a different "Custom" guitar or bass speaker cabinet, change the positioning of the cabinet in the room, and select from among four different microphone models.

Room % Value   Cabinet Model Menu   Cab View Button

Cab Bypass Button   Mic Model Menu

Cab Edit Panel

Room % Value (Early Reflections)

- Drag the cabinet toward the back of the room for more ambient room tone, or toward the front for less.

- Alternatively, you can click directly on the numerical field and drag up/down to adjust the amount of "room" sound (or "early reflections" in recording lingo). Or, double-click directly in the field to type in a specific value.

Cabinet Model Menu - The currently selected Cabinet model name is displayed. Click the down arrow, or use the up/down arrow buttons at the left, to switch to a different Cab.

Cab Bypass Button - This button bypasses the Cab + Mic models, allowing you to get the equivalent of a "direct out" sound (sans speaker emulation) from the current Guitar or Bass Amp model.

Mic Model Menu

- The currently selected microphone model name is displayed. Press the downward arrow, or use the up/down arrow buttons at the left, to the right of the microphone name to select one of several microphone models.

  - If you have a guitar cabinet in use, you'll be able to select from 57 On Axis, 57 Off Axis, 421 Dynamic, and 67 Condenser.

  - If you have a bass cabinet in use, you'll be able to select from 20 Dynamic, 112 Dynamic, Tube 47 Close, and Tube 47 Far.

Selecting a Speaker Cabinet from the Gear View's Cab Menu

In addition to choosing a cab from within the Cab View as described above, you can alternatively choose a "Custom" speaker cabinet (i.e. - a Cab other than the one loaded by default with the current Amp model) by going to the Gear View's Cab menu. This allows you to scroll through and view all the available Cab models, and then drag one directly into your Tone A or Tone B path in the Signal Flow View. When you select a "Custom" Cab, it appears as a separate icon within the Signal Flow View, and is indicated as the "active" Cab by a small microphone icon displayed in front. (Please see the following **Signal Flow View** section on for more info.) It is highly encouraged to "think outside the box" when it comes to selecting a Cab - don't be afraid to try a Bass Cab with a Guitar Amp, or vice-versa. A different Cab can offer you some very different sound textures from any given amp!

TIP: Please see **for more specifics about Amp & Cab model behaviors.**

Effects View

Effect Bypass Button   Effect Model Menu

FX Time/FX Speed Controls

Effect Bypass Button - Bypasses the effect without removing it from the signal path

Effect Model Menu - Displays the current effect model. Click on the downward arrow next to the name to select another model from within the current effect model category. Click on the up/down arrow buttons at the left to navigate through the available models one at a time.

> **TIP: Effects can be moved within the Signal Flow View to be positioned either before or after the Amp model, providing different sonic options. See the Signal Flow View section on** **for more info.**

FX Time/FX Speed Controls - Within Modulation and Delay effects' Effect View panels, you'll see this set of controls. These allow you to set the effect's delay time/modulation speed parameter independently of the current POD Farm 2 BPM setting. Or, you can use the Sync button to instead have the effect follow the System Tempo settings (see the following section for info on **System Tempo & Host Sync**).

Note Value Display   Sync On/Off Button

Time/Speed/Note Value Knob   Tempo Display
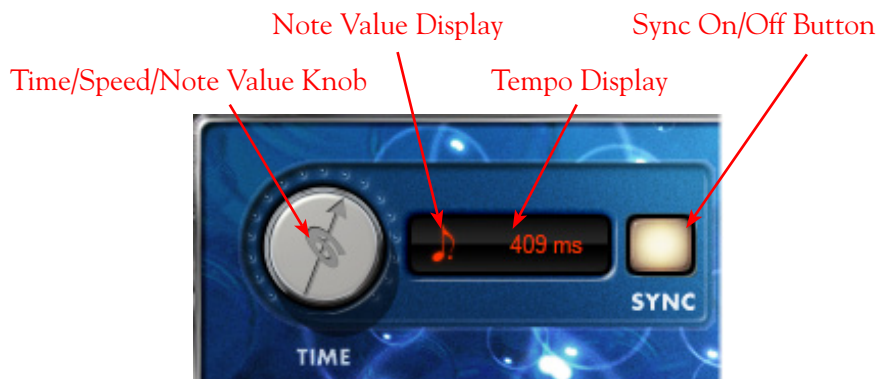
Sync On/Off Button - Click to toggle FX Tempo On/Off.

- **When FX Time/FX Speed Sync is OFF**, the effect's time/speed parameter follows the time/speed setting shown in this field (displayed in milliseconds for delay effects, and Hertz for modulation effects). The Sync button also determines the behavior of the Time/Speed knob.

- **When FX Time/FX Speed Sync is ON**, the effect's time/speed parameter follows the BPM "System Tempo" (see previous section). With Sync on, you'll also be able to modify the effect tempo by a note value (see the Time/Speed knob description below).

Time Knob (Delay effects) / Speed Knob (Modulation effects)

- **When FX Time/FX Speed Sync is OFF**, the Time/Speed knob adjusts the Delay Time parameter from 20 - 2000 ms (for Delay effects) or the Speed knob adjusts the parameter from 0.10 - 15.0 Hz (for Modulation effects). You'll see the tempo in the numerical field to the right of the speed knob - alternatively, you can double-click directly in this numerical field to type in an exact value. In this OFF mode, the effect is not following the System Tempo (see Sync On/Off descriptions above).

- **When FX Time/FX Speed Sync is ON**, the effect follows the System Tempo of the Plug-In (see Sync On/Off descriptions above). The Time/Speed knob selects a note length division of the current System Tempo value - from a whole note to a sixteenth note triplet, indicated by the Note Value Display.

System Tempo - Host Sync and Tap Tempo Options

You'll find these options available at all times in the Main Control Bar, at the top right of the POD Farm 2 Plug-In window. These controls allow you to set a global "System Tempo" that all time-based effects in this instance of POD Farm 2 Plug-In can automatically follow. (Note that individual effects can alternatively have their tempo set independently - see previous **FX Time/FX Speed** controls description.) For the System Tempo, there are two "modes" of operation - sync to the DAW host versus setting a BPM manually:

Host Sync button   BPM Field   Tap Button

Host Sync On   *Host Sync Off*

Host Sync Button - Click the Host Sync button to activate this feature. This sets the POD Farm 2 Plug-In System Tempo to follow the current project tempo of the VST/AU/RTAS host software. Note that even if your host project includes tempo changes, POD Farm 2 Plug-In will follow those changes when Host Sync is active! To have a Modulation or Delay effect utilize this Host Sync, you additionally need to set the effect's FX Tempo - Sync On/Off button to "On."

BPM Field /Tap Button - Click the Host Sync button to toggle the Host Sync mode "off" and you can then use these options to manually set a System Tempo for POD Farm 2 Plug-In. There are a few ways to manually set a specific BPM; Click directly on the BPM value and drag up/down, double-click on the BPM value and type in a new value, or "tap" in the desired tempo by clicking directly on the Tap button and you'll see the BPM field then display the actual tempo you tapped in. For best results, click several times at a steady rate for it to determine your desired tap tempo. To have a Modulation or Delay effect utilize this BPM value, you additionally need to set the effect's FX Tempo - Sync On/Off button to "On."

Presets View

Presets View provides a convenient way to browse and load Tones from your local Tone library. Just double-click any preset to load it - or drag the preset directly form the Presets List on the right directly into the Signal Flow View below. Note that you can "multi-select" Tone presets (hold your Shift or Ctrl key while clicking, or Ctrl/Cmd+A to select all Tone presets in the current folder) and perform functions on all selected files at once, as described below. The new Setlists feature also allows you to create Setlists to easily manage your presets and arrange them to match your own recording or performance habits!

Source Contents   Preset List Pane   Refresh button   Search Controls   Expand Button

Setlists   Source Folders Config Button   Tone Info Button   Selected Preset
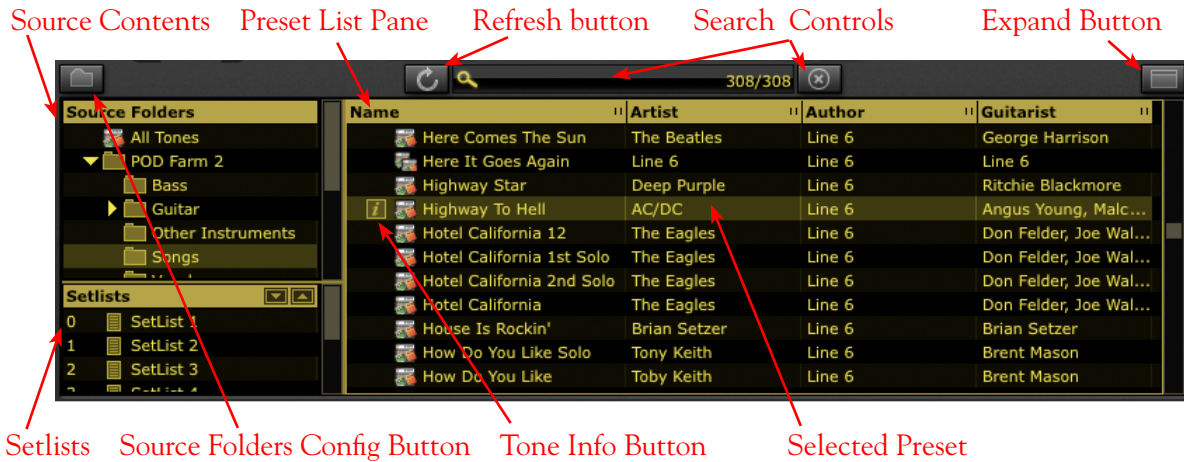
Source Folders - All the specified "Tone Folders" are listed here. POD Farm 2 creates its own parent Tone preset folder and fills it with preset files during installation in Documents/Line 6/Tones/POD Farm 2 (Mac®), or \My Documents\Line 6\Tones\POD Farm 2 (Windows®). You can add additional folders to have the Presets View display their Tone presets as well - see the Source Folder Configure Button description on <u>page 4•17</u>.

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*Note: The Tone Presets within the "POD Farm 1+MIDI" Source Folder are actually the Factory Tone Presets that came with POD Farm 1, which have been "upgraded" to POD Farm 2 version Presets and had MIDI assignments added. If you own POD Farm 1, this means you likely won't need to manually import all the old POD Farm 1 Source Folder's Presets!

Preset List Pane - This multi-column list displays the contents of the selected Source Folder or Setlist at the left. Double-click directly on any preset in the list to load it. You can sort the Presets List in different ways by clicking directly on a column heading (Name, Artist, etc.) You can also customize the columns that are displayed to show additional Tone Info - just right click (Windows®) or Ctrl+click (Mac®) directly on the header bar of the Preset List Pane and choose the items you want.

TIP! It is important to note here that the Search function searches only for data within the columns that are currently displayed, therefore, you probably want to keep the most relevant columns shown here so that Search will find Tones most effectively for you. For example, you might want to add some key words in the "Notes" field when saving Presets to make it easier to search and find those Tones later, but you'll need to keep the Notes column displayed in the Presets View so that the Search will find your added text!

Click on any column's "grab bar" and drag to resize column width

Right click (Windows®) or Ctrl+click (Mac®) on the header bar

Select the desired columns to be displayed in the Preset List Pane
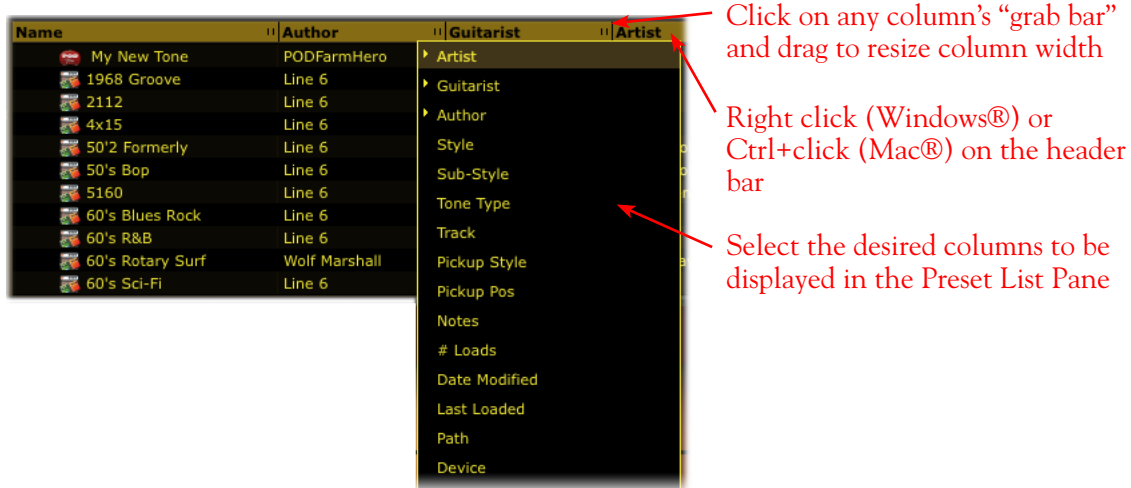
The Preset List Pane - columns menu

Refresh Button - If you've modified Tones, such as by doing a Save As, created New Tones, or made changes to the Source Folder configuration, you may need to click this Refresh button to update the Preset List to show the current contents.

Search Controls - Type in the Search field to locate a Tone within the selected Source Folder or Setlist. This performs a search based on keywords in Line 6 Tone metadata, such as name, amp, artists, notes about the Tone, etc. Once you've typed in your search term, the numbers at the right indicate the number of results found/number of tones total in the selected directory:

User Text Entry   Found/Total Tones   Clear button

Tone Preset Search Controls

Press the Clear button to clear any text in the Search field and reset the Preset List display.

Expand/Collapse Button - To resize the Presets View to its maximum size for easier browsing, click the Expand button. Click Collapse to return it to its original size.

Setlists - When you create Setlists, they are displayed in this section. Click on a Setlist here to view its contents. Right click (Windows®) or Ctrl+click (Mac®) on the "Setlists" header for other options (see the **Setlists** section on for details).

Tone Info Button - When a Tone preset is selected, you'll see the Info button to the left of its name in the preset list pane. Click this 🛈 button to launch the Edit Tone Info dialog, where you can enter and edit information (referred to as "metadata" by those nerdy types) that is saved with the Tone. If you have multiple Tones selected, then the Tone Info dialog allows you to enter and apply the metadata to all selected Tones in one action - super cool for adding a common description to numerous Tones in one click!

Source Folder Configure Button - If you want to configure the Source Folder contents, so that the Presets View can display other Tone presets you have stored on your computer (.l6t preset files you may have created with other Line 6 applications, such as POD Farm™ 1, GuitarPort™, Line 6 Edit™, or GearBox™) press this button to display the configuration view:*

View Toggle Add Tone Folder Remove Tone Folder

List of Current Tone Folders

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*TIP: POD Farm 2 includes all the Presets included in POD Farm version 1, as well as those included with GearBox software and other Line 6 products. Therefore, if you add these products' additional Preset source folders to POD Farm 2, you will likely see duplicates of these commonly titled Presets. To avoid this, you may want to only select individual sub-folders from these other products which contain unique Tone Presets!

Preset Context Menu Options

If you Right click (Windows®) or Ctrl+click (Mac®) directly on an individual Preset within the Presets List Pane, you'll see a context menu with several handy options. Also, note that if you have selected multiple Tone Presets and then right click/Ctrl+click, you'll also be presented with all the same options (with the exception of the Rename command) which can be performed on all the selected Presets in one action.
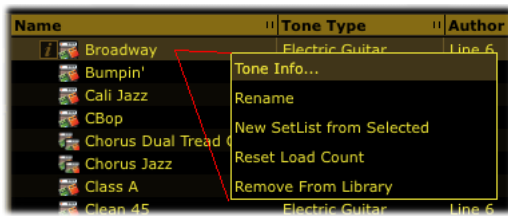
The Tone Preset Context menu (one Preset selected)   *The Tone Preset Context menu (multiple Presets selected)*
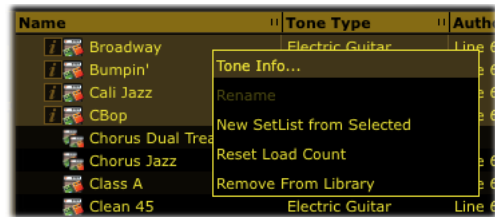
- **Tone Info** - Launches the Tone Info dialog (see next section)

- **Rename** - Allows you to edit the title of the selected Preset (available for single preset selection only).

- **New Setlist from Selected** - Creates a new Setlist containing "shortcuts" to the selected Preset(s).

- **Reset Load Count** - The "# Loads" column in the Presets List keeps a count of how many times you've actually loaded each Preset. Selecting this command resets the count to "0." (Note that the "# Loads" column is not displayed in the Presets List by default, but you can choose to show it from the Preset List's context menu - see page 4•15.)

- **Remove from Library** - Removes the selected Preset(s) from the Presets List. Note that this does not permanently remove the Tone Preset .l6t file from your hard drive, it only makes the Presets View "ignore" the Preset. Therefore, if you perform a Scan the Preset will re-appear in the Presets List. If you wish to permanently delete a Tone Preset, you can do so by accessing the .l6t file using the Mac® Finder or Windows® Explorer windows, and delete it as you would any other file from your computer.

Tone Info Dialog

As mentioned above, you can launch the Tone Info dialog via the Tone Info button in the Presets List Pane, or by a right click (Windows®) or Ctrl+click (Mac®) on the selected Tone. Here you can enter, edit and save all kinds of descriptive information with each Tone preset. Choose the options you want in the fields that include menus, or type in whatever text you like for the non-menu text fields. Be sure to click OK to retain your changes.

The Tone Info dialog - Info tab (single Tone selected)

TIP: You can configure the Presets View to show any of these Tone Info fields - see .

Multiple Mode - If you have two or more Tones selected, the Tone Info dialog launches in "Multiple" mode, where the checked fields will apply the text to **all** the selected tones in one action - super cool for adding useful descriptions to numerous Tone presets all in one shot!

The Tone Info dialog - Info tab in Multiple mode (multiple Tones selected)

Models Tab - The Models tab shows you all the amp & effects models used within the selected Tone(s), including info about each of these models. (Also see "Loading a Preset with "Non-authorized" Models" on page 4•21.)
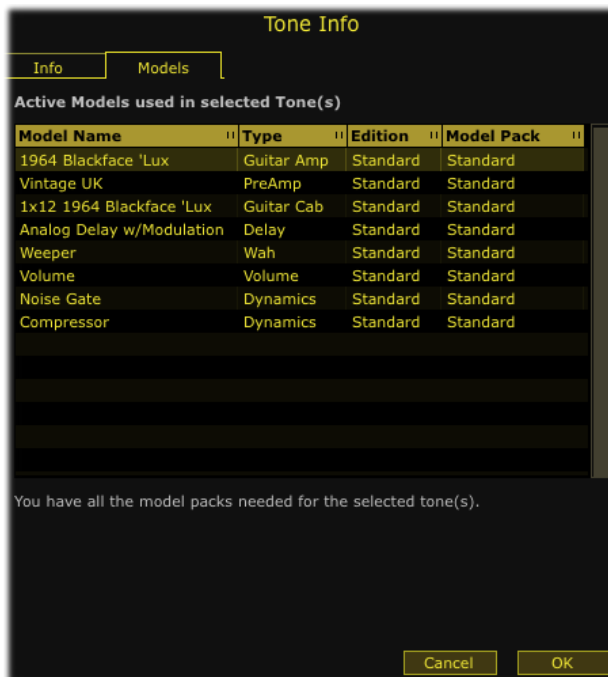
The Tone Info dialog - Models tab

Saving a Tone Preset

To save the currently loaded Tone Preset, click on the Tone options button to the left of the Preset menu on the Main Control Bar and select **Save** to overwrite the current Preset with your edited settings.

Upgrading a Tone Preset - If you've opened an .l6t Tone Preset file that was created with Line 6 POD Farm version 1, other Line 6 application, amp or POD® device, you'll be prompted to "upgrade" the Tone Preset to a POD Farm 2 target version.
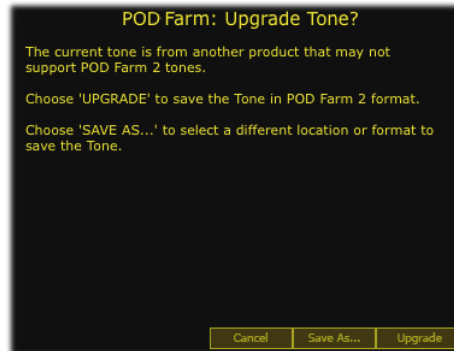
Upgrade Tone dialog

Since POD Farm 2 Tone Presets are capable of storing more settings and information, they are not "backward-compatible" and can *only* be opened within POD Farm 2 Plug-In or the POD Farm 2 standalone application. Therefore, if you want to retain your original Tone Presets so that you can still open them in these other Line 6 applications or devices, you'll want to choose the **Save As** option to save a copy of the Tone Preset. Choose the **Upgrade** option if you don't care about loading your saved Tone Preset in anything other than POD Farm 2, and this will overwrite the original file.

Save As - As mentioned above, Save As allows you to create a new, unique copy of the current Tone Preset. When you choose the Save As command, you'll be presented with a dialog where you can enter a title, choose your Save directory, as well as add a plethora of descriptive information that gets saved as "Tone Info" text along with the Tone Preset.

Target Tone Type - Use the Target menu to save the Tone Preset in a particular Tone format, to set the Tone preset's compatibility for POD Farm version 2 or other, earlier Line 6 applications or devices.
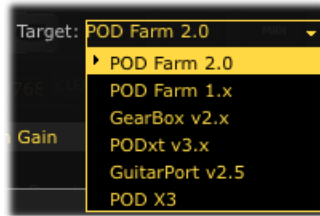
The Save As - Target menu

Note that the list displayed in the Target menu will include only "valid" Target formats for the Tone you are saving. For example, only POD Farm versions 1 & 2 and POD X3 supports Dual Tone configurations, therefore, when saving a Dual Tone only these targets will be available in the menu.

Tone Preset Icons - You'll see that Tone presets saved in different target formats appear within the Preset List Pane with different icons to help you identify them.

Different "target" Tone Presets within the Preset List Pane

> Note the "Unsupported Tone" in the above example. Some Line 6 .l6t files are not supported within POD Farm 2, such as those created with Line 6 Edit for Flextone, HD147 or Vetta amps, for example.

Amp Setup and FX Setup Presets - If you load one of the several Bundle files available from Line 6 devices, or from the Line 6 Factory Presets download site within POD Farm 2, (see the following Setlists section regarding Bundle files) you will likely get some of these types of presets. These differ from Tone presets in that these change only the amp or effects models within the currently loaded Tone. Note that you won't see the currently loaded Tone name change in POD Farm 2 when loading one of these, since it is actually only "modifying" the current Tone.

You can identify these types of presets by their icons when displayed in the Preset List pane - Amp Setups have an amp icon, and FX setups have an FX pedal icon. You can also show the "Type" column in the Preset List Pane for a text description of what the tone is.

Loading a Preset with "Non-authorized" Models

As discussed in the *Start Here* chapter, Line 6 offers optional Model Pack Add-Ons for your Line 6 hardware, as well as a "Platinum" license version for iLok, which expand the set of Amp & Effects Models available within POD Farm 2 (as well as within the POD Farm Elements Plug-Ins). If your connected Line 6 device does not include licenses for all optional Add-On Model Packs, or if you own the "Standard" POD Farm 2 license for iLok, you may see some Presets' titles displayed darkened - this indicates that the Preset includes one of more models which require an authorized license.

> Note that if POD Farm 2 is not able to detect the license for Add-Ons that your connected device should include, it could mean that you have not properly authorized the license - see "Product Activation & Authorization" on page 1•3.

In this example, the "Albert Hall" Preset title appears darkened to indicate one or more of its models requires a Model Pack license for which our Line 6 device has no authorization

Another handy reference can be found if you right click (Windows®) or Ctrl+click (Mac®) directly on one of these darkened Presets and select the Tone Info dialog:

The Models tab of the Tone Info dialog lists all the models in use by the "Albert Hall" Preset we selected.

Here we can see that the 'Hiway 100" Bass Amp and "4x12 Hiway" Bass Cab models are the ones for which our device has no license.

More details are provided here for non-authorizes models.

The columns in the Model tab provide the following helpful information:

- **Edition** - For iLok, there are two POD Farm 2 Plug-In licenses available, Standard or Platinum. If you are using iLok for POD Farm 2 Plug-In then this column tells you if the Platinum iLok license is required to authorize each model. (If you own the Platinum iLok license, it authorizes all currently available models for POD Farm 2.)

- **Model Pack** - If you are using a Line 6 USB device for POD Farm 2 (rather than an iLok), then

this column tells you which Model Pack each model requires. In our example, we can see that the non-authorized models require the Bass Model Pack, which the Line 6 device does not include.

- Use the **Line 6 Monkey** button (for Line 6 devices) or the **Online Store** button (for iLok devices) to go online and purchase Model Packs or an iLok license upgrade if desired!

If you load the Preset, any "non-authorized" model will appear with a red slashed circle icon to its bottom left within the Signal Flow View and is essentially bypassed. When you double-click on one of these "non-authorized" models in the SFV, you'll see a message in the Panel View explaining this, and you can see model's name (the *Hiway 100* guitar amp model, in this example) appears in italics in the Panel View menu to indicate it is not an available model:
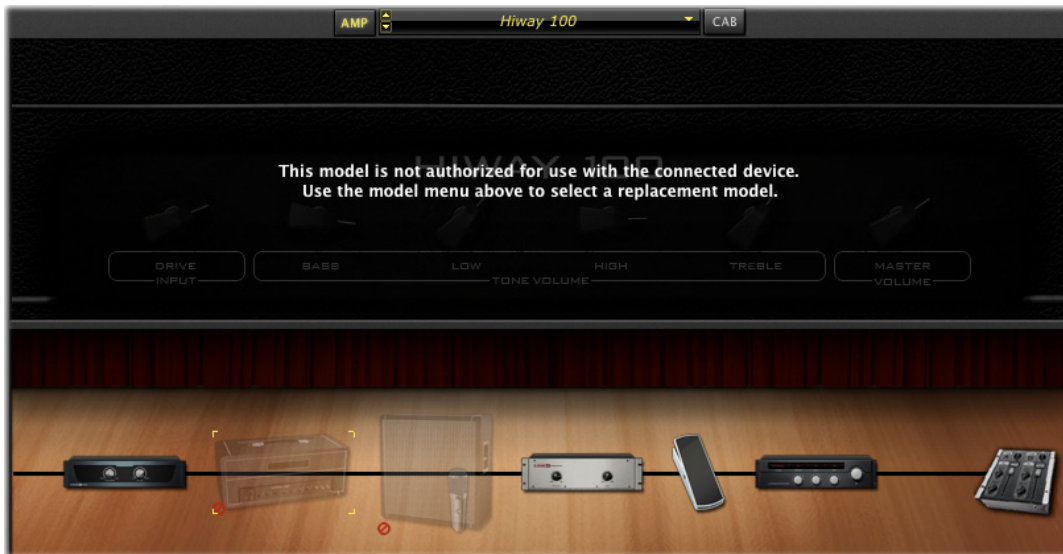
A Preset is loaded that includes Amp & Cab Models requiring an Add-On Model Pack or iLok license upgrade

You can still use any preset like this that includes non-authorized models, since the unavailable models simply remain bypassed. You can choose to remove the model or replace it with another model from the Panel View menu above.

Working with Setlists

A new feature in POD Farm 2 is the ability to create an unlimited number of **Setlists** - lists within which you can create "shortcuts" to your desired Tone Presets. This offers you a great way to arrange your Tone Presets in multiple ways, and makes finding your related Presets a snap. You won't see any Setlists here initially - You can create your own Setlists and fill them with Tones however you like. When you create Setlists, note that a unique number is assigned at the left of each Setlist automatically. This is its assigned "Bank" number, which allows the Setlist to be recalled remotely via MIDI Control. Likewise, the number to the left of each Preset within a Setlist denotes its "Program" number. (See the **MIDI Control** section on for details.)

To create a Setlist - Right click (Windows®) or Ctrl+click (Mac®) directly on the Setlists header

within the left pane of the Presets View, and select the "New Setlist" command:

Right click or Ctrl+click on the
Setlists header to access the "New
Setlist" command

A new Setlist is created at
the bottom of the list and
automatically numbered

TIP: Whenever you open a Line 6 Bundle .l6b or Collection .l6c file, it is automatically added as a new Setlist - just click on the new Setlist to access all the individual Tone Presets contained in the Bundle or Collection!

To add Tone Presets to a Setlist - Use the Search field at the top of the Presets View, or browse through your Source folders to find the preset(s) you want. Select one or more presets and just drag them from the preset list pane on the right directly onto the desired Setlist on the left. Note that this does not "move" the actual preset file - the original .l6t file still remains in its original Source folder location - but rather creates an "alias" or "shortcut" within the Setlist to allow you to load the preset from here.

To create a New Tone directly in a Setlist - Right click (Windows®) or Ctrl+click (Mac®) directly on the desired Setlist folder and select the **New Tone** command. A new POD Farm 2 Tone Preset is created and automatically numbered in the List Pane on the right. You can type in your own title for this new preset. Note that the Tone is created with a default set of models - you can, of course, customize the Tone with your own models and settings in the Gear View.

To remove a Tone Preset from a Setlist - Right click (Windows®) or Ctrl+click (Mac®) directly on the Tone Preset in the List Pane on the right and select **Remove Tone from Setlist**.

To rearrange the order of Setlists - To change the order of existing Setlists, simply click and drag any Setlist up or down in the Setlists pane. (Note that the Bank numbers at the left of the Setlists always remain in ascending order, therefore, rearranging your Setlist order also affects the Bank Change number by which each is recalled via MIDI.)

To rearrange the order of Presets within a Setlist - To change the order of existing Tone Presets within a Setlist, click on the Setlist to display its contents in the right Preset List pane. Then click and drag any Preset up or down in the Preset List pane. (Note that the Program numbers at the left of the Presets always remain in ascending order, therefore, rearranging your Preset order also affects the Program Change number by which each is recalled via MIDI.)

To rename a Setlist - Right click (Windows®) or Ctrl+click (Mac®) directly on the Setlist, select **Rename Setlist** and type in your own title.

To remove a Setlist - Right click (Windows®) or Ctrl+click (Mac®) directly on the Setlist and select **Remove Setlist**. Note that this will also delete all the Tone Preset shortcuts that exist in the Setlist (but the actual saved Tone Preset .l6t files themselves remain on your computer).

Mixer View

The Mixer View is the place to go to get control over the audio input and output options for the Tone A and Tone B signal paths. It is important to note that the POD Farm 2 Plug-In is capable of either mono, mono-stereo, or stereo operation, depending on the options your DAW software provides. (DAW applications that offer mono or stereo plug-in configurations will display these options in their Plug-In insert menus.) When POD Farm 2 Plug-In is used as a stereo output plug-in, both Tone A and Tone B are each stereo signal paths, and therefore, these mixer controls allow you to independently set their output levels and panning. When POD Farm 2 Plug-In is used as a mono output Plug-In, the outputs of both Tone A and Tone B are each processed as a mono signal before they are fed to the main (mono) output of the plug-in. The controls offered for each Tone A and Tone B are described here.
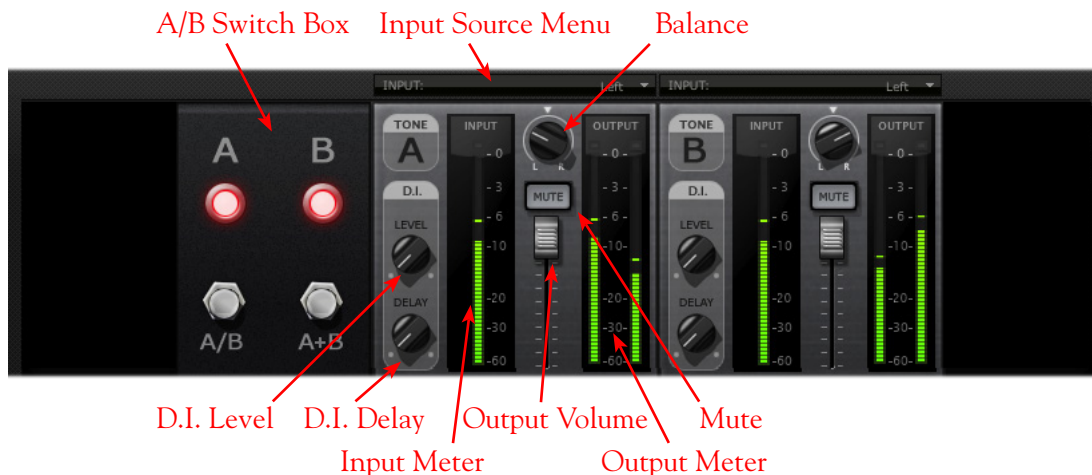
Input Source Menus - Depending on your DAW host software's features,* when using the stereo POD Farm 2 Plug-In, you can select the input source (left channel, right channel, both channels) of the track's audio that is fed into each of the Plug-In's Tone Paths. (When using the Mono-Stereo version of POD Farm 2 Plug-In, these Input Menus are not displayed.) Note that you'll see different options if POD Farm 2 Plug-In is running a Single Tone or Dual Tone configuration:

- When in Single Tone Mode, you'll see the options of **Stereo**, **Left**, or **Right**.
  - **Stereo** allows the Tone path to receive both audio channels from the DAW host.
  - **Left** or **Right** allows the Tone path to receive input from the respective audio channel only.
- When in Dual Tone Mode (as pictured above), you'll see the options of **Left** or **Right** for each Tone, which allow each Tone path of the Plug-In to receive input from the respective audio channel only.
  - When you select one common input source for both Tone A and B (such as shown in the above screen shot, where the "Left" channel audio source is selected for both Tones) the A/B box becomes active, allowing you to choose how this audio is fed to Tones A & B (see the following **A/B Switch Box** description).
  - When the Plug-In is inserted on a stereo track or aux bus in your DAW project, you'll probably want to set one Tone input to Left and the other to Right to allow you to process each audio channel independently.

*Note that DAW hosts differ in the options they offer for audio channels and signal flow routing. For example, some offer "mono" and "stereo" tracks, while others offer only one type of track that accepts either mono or stereo files (and for this latter type, the track input/output is typically "fixed" as stereo - even with mono audio clips). Further, some DAW applications offer mono versus stereo buses, where others offer only stereo. Therefore, the mono and stereo options may function slightly differently with POD Farm 2 (and other Plug-Ins) among these applications. We've offered a great deal of flexibility with these Input Source options, and the additional following features, to allow you to achieve most any desired signal flow results! Please see your DAW's Help for more info.

A/B Switch Box - The function of the A/B Switch Box is to allow you to route a mono input source into either Tone A or Tone B, or into both. If you have a Dual Tone configuration within POD Farm 2 Plug-In with a mono input source (or when Tone A and B's Input Menus are both set to the same mono source - see the preceding **Input Menus** description) you'll see this set of switches active in the Mixer. Whenever you have a Single Tone configuration and/or a stereo input source, the A/B Switch Box is disabled in the Mixer View.

- Click the A/B button to toggle between feeding your mono input source into *either* Tone A or Tone B. The A and B lights tell you which Tone is active.

- Click the A+B button to feed your mono input source into *both* Tones A and B simultaneously. Both A and B lights illuminate when A+B mode is active.

Note: The A/B switch toggles only the *input* fed to each Tone path "on" or "off", which is a different thing than "Muting" a Tone. For example, if you toggle the A/B switch so that only Tone A is active, this stops your input signal from being fed into Tone B, but the output of Tone B is not muted - so that if you happened to have a Delay effect still repeating your last note within Tone B, these repeats would not be cut off by toggling the A/B switch. Also note that the Tone path for Tone B would not become dimmed in this example, such as it does if you click on the Mute switch in the Mixer to Mute the Tone's output.

The A/B Switch Box you see here is a duplicate of the A/B Switch Box you see in the Signal Flow View and functions the same - we've simply added it here as well so that you can easily toggle these Tone A/B options while making your Mixer adjustments. Wasn't that thoughtful of us?

Output Volume Fader & Meters

- Use the **Volume Fader** to independently set the output level of each Tone before it is fed to the main POD Farm 2 Plug-In output. (Note that the Master Output Level knob on the Main Control Bar of the Plug-In controls the combined output of Tone A and B at the final stage of the Plug-In's output.)

- Use the **Input Meters** to gauge the incoming signal level of each Tone. Use the Master Input Level knob on the Main Control Bar to adjust the overall input level if needed. The red clip indicators at the top of the meter will light up if your level is too high - clipping should always be avoided.

- Use the **Output Meters** to gauge the output level of each Tone. Use the Volume Fader to independently adjust the Tone's output level. The red clip indicators will light up if your level is too high - clipping should always be avoided.

Mute Button - Tone A or B can be muted individually by activating the Mute button. When muted, the respective Tone path in the Signal Flow View is dimmed, and no audio at all is passed from its output back to the DAW. All models remain visible within the SFV and still fully editable when the Tone is muted. It can be especially useful to Mute one Tone's output when you have a Dual Tone configuration in POD Farm 2 Plug-In, to allow you to tweak the opposite Tone and hear your changes more clearly.

Balance Knob - Each Tone offers this knob to independently pan its output left/right. Obviously, if the audio track or aux. bus where you have inserted POD Farm 2 Plug-In has a mono output, you'll want to keep both Tones' Balance knobs set to center. Try panning each Tone differently on Dual Tone configurations for big, spacious stereo results!

> **TIP: Double-click on the Balance knob to easily "reset" it to center!**

D.I. (Direct Inject) Knobs

- Use the **D.I. Level knob** for Tone A or B to blend in some of your direct input signal along with the respective Tone's main, processed signal. This can be especially handy with bass guitar, to mix in a bit of clean, direct signal to shape the sound. When the knob is set all the way counter-clockwise, no direct signal is fed to the Tone output.

- Use the **D.I. Delay knob** to add a short delay offset to the D.I. signal, if necessary. The Tone's main output may be heard slightly later that the D.I. signal, due to the signal processing time inherent with amps & effects models added in the Tone path. We're talking milliseconds here, but it could be enough to cause "phasing," (a slightly hollow sounding artifact that results when two off-time signals are mixed together, thus cancelling some frequencies). If you hear any phasing when combining the D.I. signal, slowly turn the D.I. Delay knob to increase the delay of the D.I. signal until the D.I. and main Tone output signals sound full. When the knob is set all the way counter-clockwise, no delay is added to the D.I. signal.

Assignments View

This view offers two display modes - **MIDI Assignments** and **Automation Assignments** - selectable from the buttons at the top left. These screens allow you to easily reference and manage your existing MIDI control and parameter automation assignments for the instance of POD Farm 2 Plug-In. We've added details about these views within the following sections:

- **MIDI Assignments Display**: Please see .

- **Automation Assignments Display:** Please see .

Tuner View

Click the Tuner button on the Main Control Bar to display the Tuner View and pluck a single string on your guitar (or bass guitar) to get in tune!

> **Note that you'll typically need to activate your DAW software's track "Input Monitoring" feature to feed your instrument input through the inserted POD Farm 2 Plug-In to allow the tuner to receive the signal.**
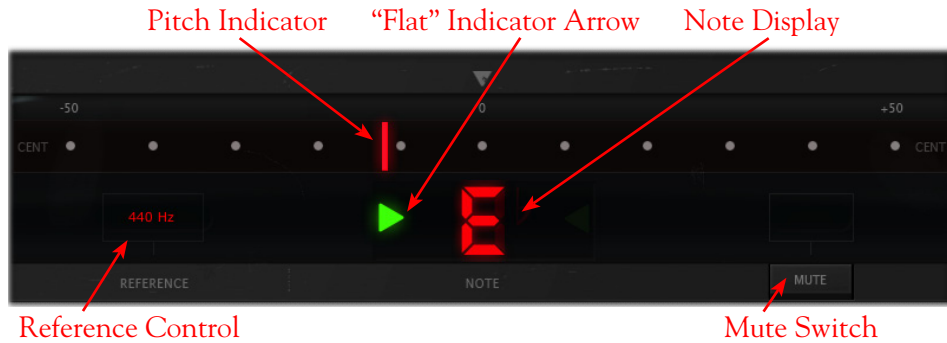
Pitch Indicator   "Flat" Indicator Arrow   Note Display

Reference Control   Mute Switch

Tuning Indicators - The **Note Display** in the center of the tuner will tell you the note you plucked, while the **Pitch Indicator** appears within the horizontal meter display, informing you if your tuning is flat (left of the center of the meter) or sharp (right of the center). You'll see a right-pointing, green arrow appear (as pictured above) if your tuning is flat, or a left-pointing arrow if sharp. Additionally, you'll see the Pitch Indicator turn green when your plucked string is in tune.

Reference Control - The Tuner's Reference Control tells the Tuner what to use as the base tuning reference note (425 to 444 Hz). 440 Hz is the standard reference value for A and is generally used for tuning reference. Unless you have a particular need to adjust the Tuner's reference, you probably want to stick with the standard 440 Hz setting for this control. To adjust the reference, either click on the number and drag up/down, or double click and enter the desired reference frequency.

Mute Switch - Activate the Mute switch to completely silence any signal out from POD Farm 2 Plug-In.

> **TIP: There is also a "POD Farm Tuner" Plug-In included in the set of Elements Plug-Ins - you can add this Tuner Plug-In on any track you like, instead of, or in addition to, the POD Farm 2 Plug-In!**

3 - Signal Flow View Display

The bottom panel of the POD Farm 2 Plug-In window is what we cleverly refer to as the **Signal Flow View** (SFV), which displays the chain of models making up the current Single or Dual Tone paths. To edit any model's settings, just double-click directly on the model within the SFV and its editable control panel will be displayed in the upper window (see).

Tone A

Signal Flow View - Single Tone Mode

Tone A

Tone B
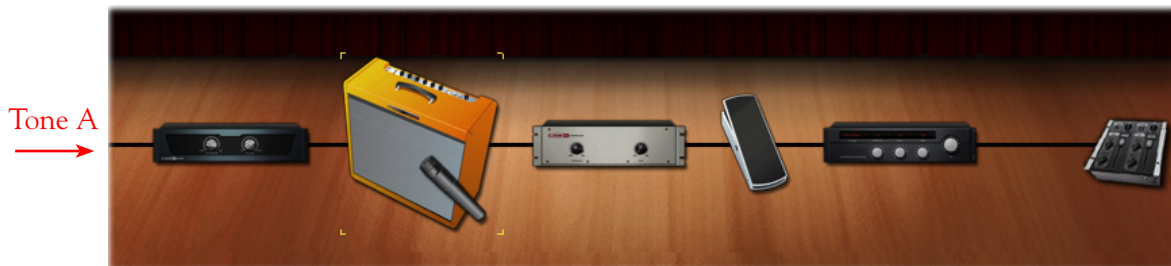
Signal Flow View - Dual Tone Mode

Model Controls & Context Menu Options

Model Controls - Hovering over a model icon within the SFV displays an Enable/Disable button as well as the name of the model. Use the Enable/Disable button to bypass the model, allowing your signal to flow through it unprocessed. The model icon appears transparent when disabled.

Enable/Disable Button →

← Model Name

Enabled Model   *Disabled Model*
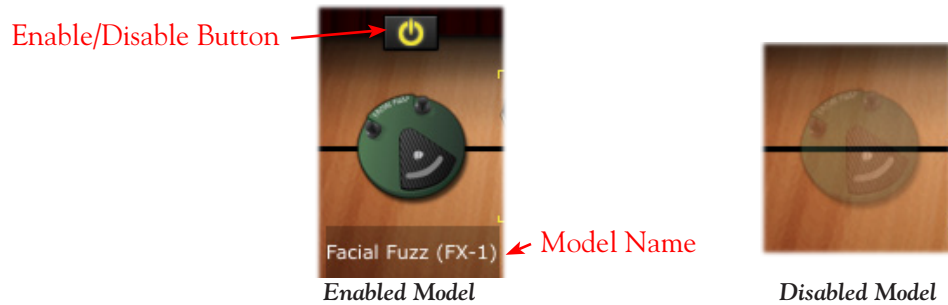
TIP: When a Guitar or Bass amp model is disabled, its Cab and Mic model remain active. This allows you to still have the speaker and mic emulation added to your signal. The Cab and Mic models can be independently enabled/disabled in the Cab View panel.

Model Context Menu - Right click (Windows®) or Ctrl+click (Mac®) directly on any amp, preamp or effect model's icon within the SFV to bring up its context menu.

Model Context Menu

- **Bypass** - Bypass the model's processing (you'll see this toggles the Enable/Disable button state, as described above).

- **Delete** - Remove the model from your Tone. (You can alternatively drag any model icon out of the SFV area to delete the model - see).

- **Replace** - The contents of the model's Gear category menu is conveniently displayed here so that you can easily replace the current model with another of the same model type.

Selecting a Model - Clicking once on any model icon "selects" the model, as indicated by the amber

"corners" that appear around it.

Selected Model   *Non-Selected Model*

Mixer Control

Click on the Mixer Control icon to enter the Mixer View, where individual Tone level and input/output settings can be made.

Mixer Control

Please see the <u>"Mixer View" on page 4•25</u> for details about all settings within the Mixer.

A/B Switch Box Control

When your POD Farm 2 Tone configuration consists of a Dual Tone, where each Tone's input source is the same mono audio channel, you'll see this A/B Switch Box at the left of the Signal Flow View. (See the <u>"Mixer View" on page 4•25</u> for more about Tone input source selection.) Just like a hardware "A/B" type switch box, this allows you to choose the destination signal path(s) for your input signal. Click directly on either of the switch buttons on the A/B Switch Box.

A/B Switch Box Control

- Click the left **A/B** switch to toggle your input signal to be fed to only Tone A or only Tone B. The red lights on the box indicate which Tone is active.

- Click the right **A+B** switch to feed your input signal through *both* Tones A and B simultaneously. Both red lights illuminate to indicate the A+B mode.

> **TIP: You'll see the A/B Switch Box is also conveniently located within the Mixer View panel - it performs the same functions as listed above.**

Guitar and Bass Amps in the Signal Flow View

There are several options for matching amps with speaker cabinets in POD Farm 2, therefore, you'll see your loaded Amp + Cab displayed in the Signal Flow View differently, depending on your selection (also see "Cabinet View" on page 4•11). You'll see a microphone icon placed in front of the active speaker cabinet in each Tone - note that the Mic icon and angle shown reflect the specific Mic model options selected as well. To follow are the different Amp/Cab/Mic SFV display scenarios.

- When a Combo Amp with its Default Cab option is loaded, you'll see the Combo, with the Mic icon in front:

Combo Amp Model - with Default Cab

- When a Combo Amp and a "Custom" Cab is loaded, you'll see the Cab displayed as a separate Model, placed to the right of the Combo. The Mic is shown in front of the Custom Cab to indicate this is the Cab you are hearing:

Combo Amp Model - with Custom Cab

- When an Amp "Head" Model is in use, a separate Cab is displayed immediately to its right (whether the Cab is the Default or a Custom Cab). The Mic is shown in front of the Cab to indicate you are hearing the signal through this Cab:

Amp "Head" Model - with Default or Custom Cab

- When an Amp with "No Cabinet" selected is loaded, you'll see only the Amp (Combo or Head), with no Cab or Mic, indicating that you are hearing a "direct" signal out of the amp, with no speaker cabinet modeling applied:

Amp with "No Cabinet" option selected (Combo or Head) - no Cab or Mic is displayed

- It is also possible to have no Amp loaded at all, or only a Preamp in your Tone, in which case, of course, you'll see no Amp/Cab/Mic in the SFV.

- If you add a Cab from the Gear View, Cab menu or carousel to a Tone path where no Amp model yet exists, you'll see that a "Power Amp" is automatically added to provide a transparent amplification source to drive you new Cab.

Moving Effects Models

POD Farm 2 Effects models offer the ability to be dragged left or right, within the signal chain to any position either before ("Pre") or after ("Post") the Amp/Cab/Preamp models within the Tone path (see "Pre Versus Post Effects Placement" on page 4•33). This offers slightly different sonic results, depending on the effect and amp settings in use. To move an effect, simply click and drag it left or right and you'll see the other models move apart indicating the location where the effect can be dropped.

When in Dual Tone mode, note that you can also drag any model between Tones to move the selected model into any position within the other Tone path. Or, hold down Ctrl (Windows®) or Option (Mac®) and drag a model to the other Tone path to copy it, along with all its current settings.

White Arrow and Model Replacement Indicators

When dragging models into the Signal Flow View, you may see white arrows appear, and/or see an existing Amp or Effects model change into a "ghost" image. These are indicators for letting you know about the behaviors for placement of the model you are dragging into the Tone path. Please see "Selecting a Model" on page 4•9 for details.

Deleting Models from your Tone

Here's a neat trick... You can drag any model from the Signal Flow View to completely outside of the Signal Flow View panel and you'll see a little "poof" icon appear with your mouse cursor. When you see this "poof" icon, you can drop the model to delete it from the SFV.

> **Note: This behavior differs slightly between DAW host applications and Operating Systems, where dragging to some areas outside the Plug-In may not allow the model to be deleted. However, dragging a model icon from the SFV and dropping it specifically within the upper panel of the Plug-In will always result in deleting the model.**

The Amp Group

Within any individual Tone path, it is possible to add up to one Guitar Amp or Bass Amp, one "Custom" Cab and one Preamp model. We refer to the combination of these models as the "Amp Group" of models since they include some special properties as compared to all other models:

An Amp Group, consisting of an Amp + Custom Cab + Preamp

- When dragging any one of these models *left* or *right* in the same Tone path, the entire Amp Group is always moved together. This allows you to reposition the entire Amp Group within your Tone's signal flow.

- Effects models cannot be placed between any of the Amp Group models.

- If you drag any model of the out of the Signal Flow View to delete it, you will see the entire Amp Group being dragged, however, only the selected model is deleted.

- When dragging any of the models within an Amp Group to the opposite Tone, not all models are moved or copied as a group. These behaviors apply:

  - When dragging an Amp model to move or copy it to the opposite Tone, both the Amp and its (default or Custom) Cab is moved with it. Therefore, an existing Amp & Cab in the destination Tone path will be replaced.

  - When dragging only a Cab to the opposite Tone, this moves or copies only the Cab.

  - When dragging only a Preamp to the opposite Tone, this moves or copies only the Preamp.

Pre Versus Post Effects Placement

As mentioned above, any effects model can be positioned "Pre" (to the left of the Amp Group) or "Post" (to the right of the Amp Group) within a Tone path. Tonally, you will hear some differences with many effects in these two positions, just as you would by placing an effect pedal in front of an amp (Pre) as compared to placing it in the amp's effects loop (Post). For example, many guitarists prefer the sound of delay & reverb pedals in their amp's effects loop since these effects' decays sound "cleaner" being "Post" some of the amp distortion. Likewise, Wahs and Mods effects can sound quite different in Pre versus Post, (as well as before versus after a Distortion effect model) so feel free to experiment!

You'll also note that there are some inherent differences in the "stereo-ization" of some effects models in Pre versus Post positions, and more differences still if your Tone's input source is mono versus stereo. By design, many of the POD Farm 2 Mods, Delays and Reverbs models are created with stereo output - for example, Phaser (stereo), Rotary Drum + Horn, Ping Pong Delay, etc. Once again, the POD Farm 2 signal chain emulates the "real world" amp & effects sonic behavior here, since a stereo effect followed by a mono-only input component (such as a guitar amp or distortion pedal) results in the stereo output being "collapsed" to mono at this point in the signal chain. This can get a bit deep, but if you just try moving your effects models around in POD Farm 2, you'll likely hear the tonal and mono/stereo differences pretty easily. The following rules apply with POD Farm 2 effects.

- **Mono input source / one Tone / Stereo output** (such as when inserting POD Farm 2 "Mono-Stereo" Plug-In on a DAW's Mono in-Stereo Out track).

  - **Effect in Pre:** Mono (only a mono signal is passed through the Amp Group models)

  - **Effect in Post:** Stereo

- **Mono input source / Dual Tone / Stereo output** - Same as above, except two completely independent audio paths are being run, which are both fed the same input signal.

- **Mono input source / one Tone / Mono output** - Same as above, except the Left/Right audio channels are collapsed to mono before output.

- **Stereo input source / one Tone / Stereo output** (such as when inserting POD Farm 2 "Stereo" Plug-In on DAW's Stereo In and Out track, and playing a stereo clip).

  - **Effect in Pre:** Stereo - However, it is worth noting that in some stereo effects, LFOs are not strictly "synced," so you might hear some phase differences in the stereo oscillation.

  - **Effect in Post:** Mono-in to Stereo-out - Most Distortion, Dynamics & Filter category effects receive Mono input (except for Stereo in & out models - see next point), as well as several Mods & Delays. For these effects, Mono is created as a Left/Right collapse and fed into the

input of the effect. Effect output is Stereo. For example, if you move a Distortion effect from Pre to Post, you'll hear the stereo image sum to mono in Post, since the Distortion is now receiving a mono input (and outputting 2 channels of audio, but these channels are now really "dual mono"). Bypass the Post Distortion and you'll hear stereo since the signal is not fed thru the effect (and thus not summed to mono).

- **Stereo in & out models** - These models do *not* sum their input to mono when placed in Post, thus behaving just like Pre positioned effects on a stereo signal. In these effects, Stereo channels are processed independently and the source's stereo channelization is preserved; 4-Band EQ, Compressor, Noise Gate, Volume and all Wahs.

- **Mix knob** - Some effects include a "Mix" parameter, which allows you to blend the % of dry versus processed signal fed out of the effect. For these effects that include a Mono input such as the Mods - analog Chorus effect, for example), increasing the Mix % will result in an increasingly narrower stereo-ization - at 100%, the output of the effect will be Mono.

- **Stereo input source / Mono output** - Same as above, except the Left/Right audio channels are collapsed to mono before output.

POD Farm 2 Plug-In MIDI Control

Most POD Farm 2 amp, preamp and effects parameters are able to be accessed via MIDI, allowing you to control them remotely using an external MIDI controller device, such as the Line 6 FBV™ MkII series controllers, or other Line 6 devices. External MIDI controller devices connect to your computer either via USB or 5-Pin MIDI port and send various types of MIDI messages which can be received by your software applications and Plug-Ins.

We've already included useful MIDI control assignments built right in to most Tone Presets within POD Farm 2 (see). Or, you can use the POD Farm 2 MIDI Learn feature to easily create your own MIDI control assignments (see). Additionally, it is possible to navigate Setlists filled with your desired Presets by configuring your MIDI device to send Bank & Program Change commands (see).

MIDI Controller Devices

3rd-party MIDI controller devices vary greatly - Attempting to cover these devices and their capabilities is beyond the scope of this *User Guide*. To follow is some information on using Line 6 devices that offer MIDI control capabilities. Please see the additional POD Farm 2 and FBV MkII documentation available from the Line 6 Manuals site more about MIDI operation of these Line 6 devices:

- **FBV MkII Series Controllers** - Use the **Line 6 FBV Control** application for configuring all the USB MIDI settings. (Please see for more about using an FBV MkII controller to instantly access the POD Farm 2 pre-configured MIDI assignments!) Note that when selecting to receive MIDI from an FBV MkII device in your DAW software, you'll see the USB MIDI port names titled differently on Mac OS® X or Windows® versions (for FBV Express MkII, you'll see "Express" in place of "Shortboard" in the following titles).

	Mac OS® X	Windows® 7 or Vista®	Windows® XP
MIDI Out Port 1	FBV Shortboard Mk II (Port 1)	FBV Shortboard Mk II	USB Audio Device

	Mac OS® X	Windows® 7 or Vista®	Windows® XP
MIDI Out Port 2	FBV Shortboard Mk II (Port 2)	MIDIIN2 FBV Shortboard Mk II	USB Audio Device [2]
MIDI Out Port 3	FBV Shortboard Mk II (Port 3)	MIDIIN3 FBV Shortboard Mk II	USB Audio Device [3]
MIDI Out Port 4	FBV Shortboard Mk II (Port 4)	MIDIIN4 FBV Shortboard Mk II	USB Audio Device [4]

- **POD Studio and TonePort (UX8, UX2, KB37)** - Use the **MIDI Control Settings** dialog, accessible from the MIDI tab of the Line 6 Audio-MIDI Devices utility, to configure the MIDI commands transmitted by these devices (found in the System Preferences on Mac®, and in the Control Panel on Windows®). Please see the *POD Studio & TonePort MIDI Setup Guide* for details.

- **POD X3 (Pro and Live) and PODxt** - These devices were not really designed to be full-featured MIDI controllers. But most parameters' adjustments on these devices result in a unique, "fixed" MIDI command being fed to their 5-pin MIDI Out. This allows you to control most POD Farm 2 parameters with the help of the POD Farm 2 MIDI Learn feature to configure MIDI assignments! Please see the *Line 6 MIDI CC Reference Guide* for info on what specific MIDI commands these devices transmit.

Ableton Live MIDI Input Device Configuration

To follow, we've provided a brief tutorial using the popular Ableton Live® DAW application for configuring an external MIDI controller device to access the parameters within POD Farm 2 Plug-In. Here we're using a Line 6 KB37 as our MIDI device, since it includes the on-board Expression Pedal and Footswitch features that can send MIDI control commands to the Live software. The steps are similar using other MIDI controller devices and DAW applications, so this should serve as a good introduction.

With your MIDI device connected to your computer, launch the Ableton Live software, and go to:

- **Mac®** - Ableton Live > Preferences > MIDI/Sync page
- **Windows®** - Options > Preferences > MIDI/Sync page

Here you will see that Ableton Live automatically detects your Line 6 device's MIDI ports. You might see additional devices' MIDI Ports appear here as well, depending what other MIDI hardware/software you have installed on your computer.

> **For tutorials on setting up external MIDI control of POD Farm 2 Plug-In within several popular DAW applications, please be sure to grab the *POD Farm 2 Recording Setup Guide* - available for download from the POD Farm Online Help site!**

Select your Line 6 device here so that Live will receive MIDI from it
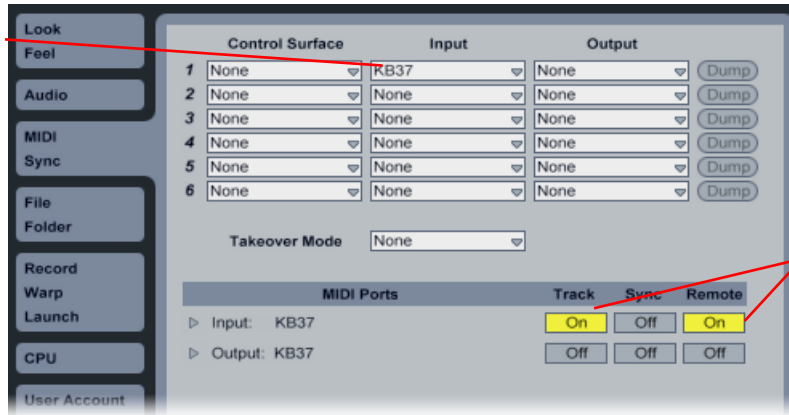
Click the Track and Remote buttons both to On for your Line 6 device's MIDI Input*

*It is actually only necessary to turn on the MIDI In "Remote" option to allow Live to receive MIDI controller data from the selected device. However, to allow Live to receive MIDI into a MIDI track you do need to turn on the "Track" option. You need MIDI track input to utilize KB37 as a keyboard controller, and/or to route MIDI control data directly to POD Farm 2 Plug-In.

With Ableton Live now configured to receive MIDI from your external MIDI controller device, you can start working in your project.

Configure your DAW software to receive MIDI from your connected MIDI controller device to feed it to the audio track where POD Farm 2 Plug-In is inserted. This is typically accomplished by setting up a MIDI track to receive from your MIDI device and its Output to the audio track & Plug-In. Please see "How to route a MIDI external controller to POD Farm 2 Plug-In" on page 8•13 for an example.

Take Control - With your MIDI controller device and DAW configured, you can now take advantage of the "pre-configured" MIDI assignments within the POD Farm 2 Tone Presets, or the POD Farm 2 MIDI Learn functionality to create your own customized MIDI assignments (see page 4•38).

MIDI Assignments View Display

To reference all MIDI control assignments that exist for the currently loaded POD Farm 2 Tone Preset, go to the MIDI Assignments View (by way of the "Assignments View" button on the Main Control Bar). This display will show you all the MIDI command settings required to access the current MIDI assignments within each Tone. This information allows you to manually configure the settings on your MIDI controller device to match and access these existing MIDI assignments. If using the POD Farm 2 "MIDI Learn" feature, you'll see your assignments added here as you create them as well.

MIDI Assignments button   Automation Assignments button   Clear All button

Clear button   "Local" MIDI assignment (in yellow text)   "Global" MIDI assignment (in white text)
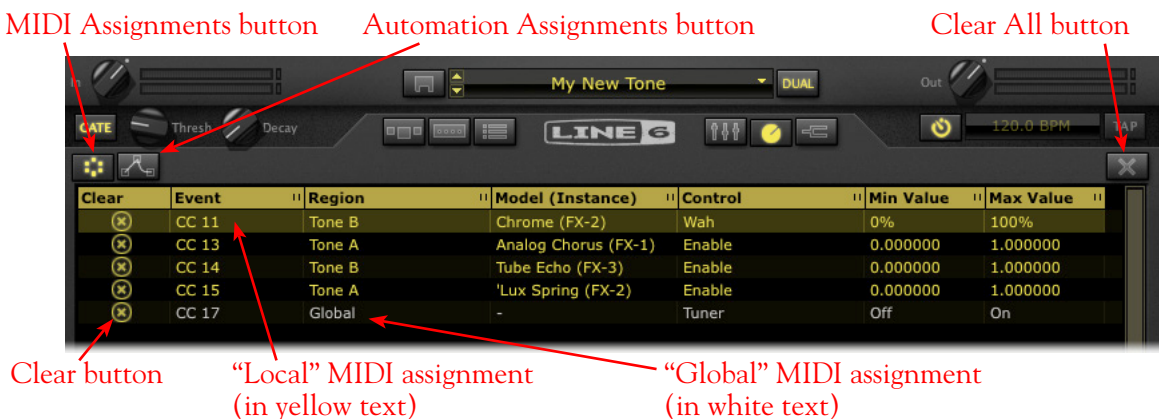
The POD Farm 2 MIDI Assignments View display

Column Header - Click on any column name to sort the list up or down by the selected column. Note that you can also resize the width of a column by clicking on the little "grab bar" at the right of the column title and dragging.

MIDI & Automation Assignments buttons - Click to toggle between the MIDI Assignments and Automation Assignments displays.

Clear All button - Click to choose from a list of options to remove all or selected assignments currently shown in the MIDI Assignments display.

Click the Clear All button to select one of its options

- **Clear Selected** - Removes only the MIDI assignments currently selected in the MIDI Assignment display.
- **Clear All** - Removes all MIDI assignments, regardless of selection.
- **Clear Both Tones** - Removes only "Local" MIDI assignments for both Tone A & Tone B (does not remove Global MIDI assignments), regardless of selection.
- **Clear Tone A & Clear Tone B** - Clears only "Local" MIDI assignments for the respective Tone's MIDI assignments (does not remove Global MIDI assignments), regardless of selection.

MIDI Assignment columns

- **Clear button** - Click to remove the individual MIDI control assignment.
- **Event** - Shows the specific "learned" MIDI command type and value (or, "MIDI Event") that is currently mapped for the MIDI assignment. In the example above, the highlighted event is a MIDI CC #11 message, which is the required MIDI event your controller device needs to transmit to trigger the Wah.
- **Region** - Indicates the Tone path (Tone A or Tone B) in which the Model containing the MIDI assignment resides, or indicates a "Global" parameter (see the following "Local & Global MIDI Assignments" descriptions).
- **Model (Instance)** - The name of the Model containing the MIDI-assigned parameter, followed by the numbered "instance" of this model (shown in parentheses). Note that it is possible to have more than one instance of the same model within a Tone path, therefore, each effect model you add to a Tone path is given a unique instance number, in the order it is added (e.g. - FX-1, FX-2, etc.). You can reference this Instance number next to the model's name within the Signal Flow View to determine exactly to which model the MIDI assignment relates.

Hover over an effects model in the SFV to see its Model Name and Instance number (shown in parentheses)

- **Control** - The specific button, knob or slider in POD Farm 2 to which the assignment is mapped.

Min & Max Value - These columns show the minimum and maximum values for the assigned parameter. All "variable" type parameters in POD Farm 2 (knobs, faders, etc.) can have their Min. and Max. positions custom defined (rather than the default 0% to 100% range) by way of the parameter's context menu. These Min. & Max. values are applied when accessing the parameter via MIDI remote control. See <u>"Minimum and Maximum Position Values" on page 4•41</u>.

Local & Global MIDI Assignments - POD Farm 2 parameters are defined as either "Local" or "Global." Therefore, creating a MIDI assignment to a POD Farm 2 parameter follows this Local or Global behavior. A MIDI assignment cannot be changed between Local or Global.

- **Local MIDI assignments** appear in yellow text. These are saved with the current Tone Preset and, therefore, do not persist when you change to a different Tone Preset. You'll want to be sure to Save your Preset before switching to another Preset or exiting POD Farm 2 to retain Local MIDI assignments.

- **Global Assignments** appear in white text and are indicated as "Global" within the Region column of the MIDI Assignments display. Global assignments are *not* saved with the current Tone Preset, but rather persist regardless of the Tone Preset you are using for the current POD Farm 2 Plug-In instance. Note that these Global assignments remain intact only within the current POD Farm 2 Plug-In instance, and are saved with your DAW project, unless you choose to clear the assignments or remove the instance of the Plug-In.

Once one or more MIDI control assignments are created, if you adjust the knob, pedal or switch on your MIDI hardware, you'll see the mapped assignment become highlighted in the window. This provides a handy reference to see what mappings have been created in the current Tone!

Pre-configured MIDI Assignments

We've went ahead and added "pre-configured" MIDI control assignments for some Local parameters within most Tone Presets that come with POD Farm 2. To see the existing MIDI assignments for any loaded Tone Preset, just look in the MIDI Assignments display, as described in the previous section. The "Event" column tells you what command your MIDI controller needs to transmit to access each pre-configured assignment. You'll see that we've consistently used the following MIDI commands and values to create the pre-configured MIDI assignments. Therefore, if you configure your MIDI controller device to transmit the following, you should be able to access most Tone Presets' pre-configured MIDI assignments instantly!

POD Farm 2 Model & Parameter	Pre-configured MIDI Command
"Stomp" effects (Distortions, Dynamics, Filters) - On/Off	MIDI CC 12, Values 127 = On, 0 = Off
Mods - On/Off	MIDI CC 13, Values 127 = On, 0 = Off
Delays - On/Off	MIDI CC 14, Values 127 = On, 0 = Off
Reverbs - On/Off	MIDI CC 15, Values 127 = On, 0 = Off

POD Farm 2 Model & Parameter	Pre-configured MIDI Command
Wahs - On/Off, Bender effect On/Off	MIDI CC 102, Values 127 = On, 0 = Off
Wahs - Adjust Position knob	MIDI CC 11, Value 0 thru 127

POD Farm 2 Pre-configured "Local" MIDI assignment settings

Got a Line 6 FBV MkII Series controller? We created all the pre-configured MIDI assignments using a Line 6 FBV Shortboard MkII controller device. If you have an FBV MkII controller, you can load the following presets on your FBV device using the Line 6 FBV Control software - These two FBV MkII presets are available for download from the POD Farm Online Help site:

- **For FBV Shortboard MkII** - Load the file named "POD Farm 2-Shortboard.fbv." This preset provides all the MIDI commands listed in the above table to access the pre-configured On/Off and Wah pedal parameters, as well as some additional MIDI CC commands.

- **For FBV Express MkII** - Load the file named "POD Farm 2-Express.fbv." This preset provides the MIDI commands listed in the above table to access the pre-configured Wah pedal parameters.

MIDI Bank & Program Change settings are also included in both of the above FBV MkII presets to allow footswitches to navigate POD Farm 2 Setlists and any Tone Presets within them (see). You can reference all the specific MIDI commands and values once the FBV preset is loaded within the Line 6 FBV Control application window.

> **TIP: For more info on using the FBV MkII Series Foot Controllers and the Line 6 FBV Control application, please see the *FBV Control & FBV MkII User Guides*, available from POD Farm Online Help.**

MIDI Learn

The POD Farm 2 MIDI Learn feature allows you to instantly "map" a MIDI controller device's switches, knobs or pedals to most any POD Farm 2 parameter for remote control. This makes it super easy to customize any POD Farm 2 Tone Preset with your own set of MIDI control assignments! To follow are the steps for using MIDI Learn:

- POD Farm 2 parameters that offer MIDI control respond to MIDI CC, Note-On and Pitch Bend messages. Before using MIDI Learn, you must therefore assign these MIDI message types to the FBV MkII's controls using the FBV Control application. Also note that most "on/off" switch parameters within POD Farm 2 require that you set your controller's MIDI CC switch mode to "Toggle" (to toggle the parameter between on and off) or to "Momentary" (to set the parameter to "on" only when the switch is held).

- You'll need to configure your DAW software to receive MIDI from your connected MIDI controller device to feed it to the audio track where POD Farm 2 Plug-In is inserted. See . Please also see your DAW application's Help since routing options differ among DAW applications.

- Once you've successfully configured your DAW to feed MIDI input to POD Farm 2 Plug-In - In the POD Farm 2 Plug-In window, double click on any model in the Signal Flow View to load its Edit Panel in the Panel View. Right click (Windows®) or Ctrl+click (Mac®) directly on the model's knob, slider or switch and select the **MIDI Control** menu. For example, load a Delay effect model and then right click/Ctrl+click directly on the Delay's Mix knob within the Panel View to assign this parameter.

- In the MIDI Control sub-menu, click **MIDI Learn**. This places POD Farm 2 into MIDI Learn mode, where it waits to receive a command from your connected MIDI controller device.

Right click (Windows®) or Ctrl+click (Mac®) directly on the desired control (Delay-Mix knob, in this example)

Select **MIDI Learn** to place POD Farm 2 Plug-In in MIDI Learn mode

- Adjust the control on your MIDI device to send its MIDI control message. Since we want to remotely control the Mix knob here (a "variable" parameter that can be adjusted), move the pedal or a knob on your MIDI controller device. (When mapping to POD Farm 2 "on/off" type parameters, it is better to use a switch or footswitch control on your device.)

- Presto! POD Farm 2 Plug-In automatically "learns" the MIDI control message and assigns the accessed control to the selected POD Farm 2 parameter. In our example, the Delay-Mix knob is now able to be remote controlled by the device's pedal or knob you accessed. If you right click (Windows®) or Ctrl+click (Mac®) on the Mix knob once again, you'll see the learned assignment in the menu - or, switch to the MIDI Assignments View to reference all assignments.

The menu now shows the "learned" MIDI command as assigned

- To remove a MIDI assignment, select "Clear" from the context menu - or, use the options in the MIDI Assignments View display (see).

> **TIP: You are not limited to assigning a single MIDI command to just one POD Farm 2 parameter. For example, if you want to control 2 or more parameters with the pedal on your MIDI controller device, simply use MIDI Learn to assign the pedal to both and both the parameters will be controlled. This is a great way to do something like control the Wah effects in both Tone A & B simultaneously!**

MIDI Learn and Global Parameters

You are not limited to using MIDI Learn to create custom MIDI assignments just for "Local" parameters. Most of the "Global" POD Farm 2 Plug-In system parameters also support MIDI Learn. If you want to create some of your own MIDI assignments for Global parameters, just right click (Windows®) or Ctrl+click (Mac®) on any of the following controls. This creates a "Global" MIDI assignment - meaning, the assignment will persist, regardless of the loaded Tone Preset, for the instance of POD Farm 2 Plug-In.

POD Farm 2 Plug-In Global Parameters that offer MIDI Learn
Plug-In Master Input & Output Volume knobs
Next/Previous Tone Preset buttons
Global Gate - Threshold & Decay knob, Bypass button
System Tempo - Tap Tempo button
Mixer - Tone A & B, Volume faders, Balance knobs & Mute buttons
Mixer - D.I. Level and Delay knobs
A/B Switch Box - A/B & A+B toggle buttons
Tuner - Tuner View toggle button
Next/Previous Setlist buttons

> **TIP: Many DAW applications additionally offer their own MIDI Learn capabilities, where DAW parameters and Plug-In parameters can be accessed directly within the DAW's user interface. POD Farm 2 Plug-In parameters can typically be accessed this way for MIDI Control as well - see your DAW's documentation!**

Minimum and Maximum Position Values

By default, all variable parameters (knobs, sliders, faders, etc.) are configured with a Minimum position of 0% and a Maximum position of 100%, to provide the full range of the parameter via MIDI remote control. However, in some cases you might want to customize a parameter, such as the Wah effect's Position knob, for example, so that its Min. or Max. is more limited. This would allow you to move your controller's Pedal for the full throw yet limit the Wah effect to a more narrow sweep. To customize these Min. & Max. values for a parameter:

- Load the desired Amp or Effect model in the POD Farm 2 Plug-In Panel View.

- Set the desired knob, fader or slider to the value you want as the new minimum position.

- Right click (Windows®) or Ctrl+click (Mac®) on the knob/fader/slider and choose **MIDI Control > Set min to current pos**.
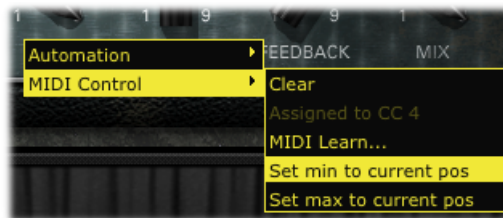
- The parameter minimum position is now customized! To customize the maximum position for a parameter, follow the above steps and choose **Set max to current pos**.

> **TIP: You can also utilize these Min and Max options to "reverse" the parameter's control behavior. For example, set the Min to 100% and the Max to 0%, and a MIDI pedal or knob mapped to the parameter will decrease the parameter value when turned "up"! (Ever wanted to work a Wah or Pitch Bender in reverse?)**

MIDI Control for Setlist & Preset Navigation

POD Farm 2 also offers a few options for using your external MIDI controller device to navigate through Setlists & their Tone Presets.

Previous/Next Preset buttons

Preset "Program" numbers (for Presets within Setlists)

Previous/Next Setlist buttons

Setlist "Bank" numbers
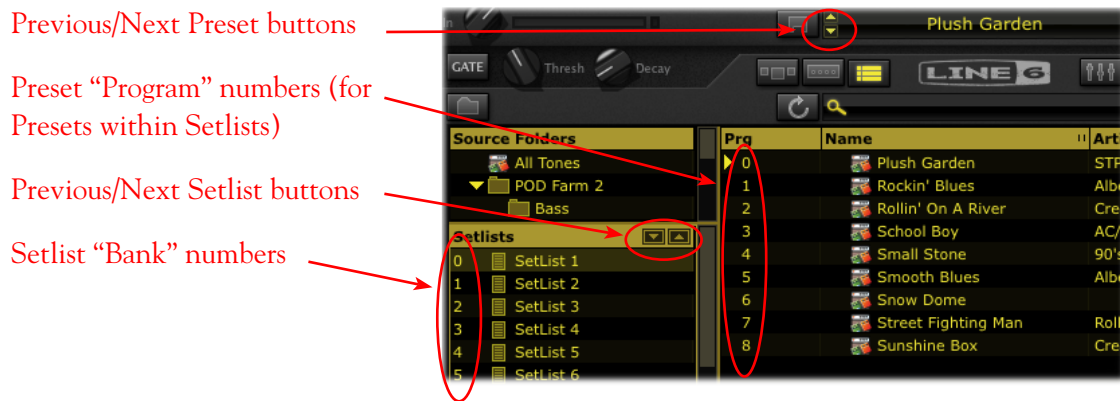
Presets View - MIDI Control for Setlists

- **To switch through Setlists** - At the left of each Setlist you create, you'll see that each is automatically numbered, starting with "0." The Setlists include a "hard-coded" MIDI assignment where you can set your controller to send MIDI Bank Change messages 0 through 16383 to call up the respective numbered Setlist.

  - **MIDI Learn** - Additionally, the Previous/Next Setlist buttons allow "MIDI Learn" (see previous section), so you can set these buttons to "learn" any MIDI CC type command.

- **To switch through Presets within a Setlist** - At the left of the Presets within a Setlist, you'll see that each is automatically numbered "0" through "127". The Presets within the Setlists include a "hard-coded" MIDI assignment where you can set your controller to send MIDI Program Change messages 0 through 127 to call up the respective numbered Preset within the currently selected Setlist.

  - Additionally, the Previous/Next Preset buttons allow "MIDI Learn" (see previous section), so you can set these buttons to "learn" any MIDI CC type command. Note that these buttons navigate through the Presets within the currently selected Setlist *or* currently selected Preset Source folder.

You'll see that sending the above MIDI commands to POD Farm 2 actively switches between the Setlists and their presets, regardless if you are viewing the Presets View or not. Also see .

POD Farm 2 Plug-In Parameter Automation

Most DAW applications offer parameter automation capabilities for Plug-Ins, where you can specify on your DAW track to change one or more of the Plug-In's knob, slider or switch values over time using editable track envelopes. Most DAWs further allow you to record parameter automation in real-time, where you enter an automation "write" mode and then all changes to the Plug-Ins parameters are recorded and displayed on the track as adjustable envelopes. Parameter automation is fully supported by POD Farm 2 Plug-In, where the majority of amp, preamp, effects and system parameters are all able to be accessed within your DAW host application!

DAW host applications typically allow you to access the list of automatable parameters for any AU/VST/RTAS Plug-In by way of an automation parameter menu, specific to the audio or aux track where you have inserted the Plug-In. Each DAW host software offers parameter automation options slightly differently, so it is recommended you consult your host software's documentation for their specific instructions and parameter automation capabilities.

POD Farm 2 Assignable Automation Slots

Since POD Farm 2 offers a very large number of automatable parameters for its many amp, preamp and effects models, you'll see that we've added assignable "Knob" and "Switch" Automation Slots within POD Farm 2 Plug-In. Each Automation Slot allows you to select from among the vast number of POD Farm 2 amp, preamp or effect model parameters.

- 16 Knob Automation Slots allow you to assign "variable" type controls, such as the Mix knob of any effect, or the Drive knob of an amp.

- 16 Switch Automation Slots allow you to assign "On/Off" switches, such as the bypass switch for any model, or the A/B switch.

In addition to the 32 assignable Automation Slots, POD Farm 2 Plug-In also presents several additional "fixed" parameters within your DAW host's parameter menu, regardless of the loaded POD Farm 2 Tone Preset. Where POD Farm 2 Plug-In is inserted on any DAW track, this total list of parameters appears in your DAW's track automation parameter menu as follows:

POD Farm 2 Plug-In Parameter List

Parameter Type	Parameter Name	Parameter Description
Assignable Knob Parameters	Knob: 1 thru Knob: 16	Each can be assigned to any supported variable parameter
Assignable Switch Parameters	Sw: 1 thru Sw: 16	Each can be assigned to any supported on/off parameter
Fixed Parameters	Master Input	Plug-In Input Volume
	Master Output	Plug-In Output Volume
	Tone A Level	Tone A Output Level
	Tone B Level	Tone B Output Level
	Tone A Balance	Tone A Output Panning
	Tone B Balance	Tone B Output Panning
	Tone A Mute	Tone A Output Mute
	Tone B Mute	Tone B Output Mute

Assigning Parameters to Automation Slots

To assign a POD Farm 2 Plug-In amp, preamp or effect parameter to an **Automation Slot**:

- Load the desired Amp, Preamp or Effect model into the POD Farm 2 Panel View.

- Right click (Windows®) or Ctrl+click (Mac®) directly on the desired POD Farm 2 knob or switch control to bring up the **Automation** menu. The menu displays a list of 16 Knob or Switch Automation Slots (pertaining to the type of control you've selected). Initially, these Slots are all empty (un-assigned to any parameter).

- Click within any Slot to "assign" the chosen control. Note that clicking in an occupied Slot will overwrite an existing assignment with your new control assignment.

An arrow at the left of the slot number indicates the "selected" slot. Clicking Clear in the menu will remove the selected Slot assignment.

Right click (Windows®) or Ctrl+click (Mac®) directly on the desired knob or switch control to access the Automation menu

POD Farm 2 Plug-In - assigning a knob parameter to an Automation Slot

- The name within the Slot provides descriptive information about the assigned parameter. For example, the assigned knob parameter in the above screenshot: **B - Analog Delay w/Mod (FX-5) - Mix**, refers to the "Mix" parameter of the "Analog Delay w/Mod" effect. The "B" indicates this model is in Tone B, and the "(FX-5)" indicates the specific effect model instance (see the Model Instance description on).

- To "un-assign" a parameter - Select the Slot you want to un-assign, then choose **Clear** from the top of the Automation menu. Or, use the Clear options in the "Assignments View".

> Note: It is not possible to assign a POD Farm 2 parameter to more than one Slot. If the current parameter is already assigned to a Slot, clicking in a different Slot will move the assignment to the new Slot.

- In our example, with the Analog Delay Mix knob assigned to the "Knob 2" Slot, we can now proceed to display the "POD Farm 2 - Knob 2" envelope for the audio track in the Cubase project, and either manually add edit points, or use the Cubase "Write" functions to capture changes made to the Mix knob.

- You can repeat the above steps to assign up to 16 Knob and 16 Switch POD Farm 2 Plug-In parameters to the available slots. Further, you can insert additional instances of POD Farm 2 Plug-In on other audio or Bus tracks in your DAW project and do the same for their parameters. This all adds up to some powerful mix automation!

- For easy reference to all Automation assignments for POD Farm 2 Plug-In, go to the Automation Assignments View - see the next section.

> Note that automation assignments are not saved with your POD Farm 2 Tone preset, but are retained within your DAW project when it is saved.

Automation Assignments Display

Once one or more POD Farm 2 Plug-In parameters have been assigned to the available Automation Slots, you will see these Knob and Switch Slot assignments listed here in the Automation Assignments View display. This display is a very handy reference since the POD Farm 2 Plug-In Automation Slots will appear within your DAW listed only by the POD Farm 2 Automation Slot number & name.
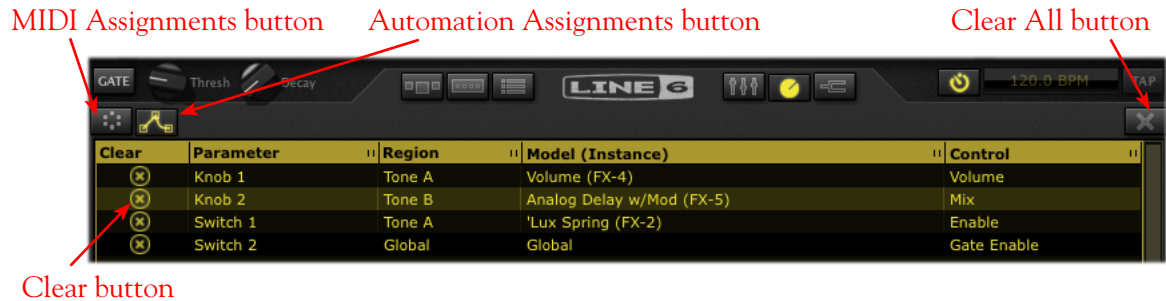
The Automation Assignments View

Column Header - Click on any column name to sort the list up or down by the selected column. Note that you can also resize the width of a column by clicking on the little "grab bar" at the right of the column title and dragging.

MIDI & Automation display buttons - Click to toggle between the MIDI and Automation displays.

Clear All - Click to remove all assignments currently shown in the Automation Display, regardless of selected items.

Automation Assignment columns

- **Clear button** - Click this button at the left of any row to remove the individual automation assignment.

- **Parameter** - Relates to the number of the Plug-In Parameter Automation Slot's name, as it appears in your DAW application's automation menus ("Knob 2," "Switch 1," etc.).

- **Region** - Indicates the Tone path ("A" or "B") in which the Model containing the assigned parameter resides. Or, if the parameter is Global one, you'll see "Global" here. Global parameters are those for system settings not specific to either Tone A or B, such as Master Input & Output knobs, Global Gate controls, etc.

- **Model (Instance)** - The name of the Model containing the assigned parameter, followed by the numbered "instance" of this model (shown in parentheses).

    - Note that it is possible to have more than one instance of the same model within a Tone path, therefore, each effect model you add to a Tone path is given a unique instance number, in the order it is added (e.g. - FX-1, FX-2, etc.)

    - You can reference this Instance number next to the model's name within the Signal Flow View to determine exactly to which model the assignment relates.

    - For example, if we hover over the "Analog Delay W/Mod" effect model within our Signal Flow View's Tone B, we see that this effect model is the one that matches the instance number (FX-5) shown in our 2nd row in the Assignments View display:

Hover over an effects model in the SFV to see its Model Name and Instance number

- **Control** - The specific button, knob or slider in POD Farm 2 to which the assignment is mapped.

Accessing POD Farm 2 Plug-In Parameters in your DAW for Automation

Typically, a selectable list of Plug-In automation parameters in your DAW host application will display all 32 POD Farm 2 "assignable" parameters, plus all "fixed" parameters, for each loaded instance of POD Farm 2 Plug-In. The assignable Automation Slots appear in this menu, regardless if you have actually assigned a specific amp, preamp or effect parameter to these 32 Slots. (Non-assigned Slots will still be "automatable" within the DAW host, but it simply will not control any POD Farm 2 knob or switch controls until you assign them.)

As an example, here is how an audio track's Automation Parameter list appears in the Steinberg Cubase® DAW application when POD Farm 2 VST Plug-In is inserted. Other DAW host applications may offer this list of available Plug-In parameters slightly differently, but the same POD Farm 2 Plug-In Automation Slots will appear in all DAW host applications, and for AU and RTAS Plug-In versions as well.

Cubase Audio Track - Automation Parameter menu

The POD Farm 2 VST Plug-In inserted on this audio track is available within the Add Parameter window, allowing selection of Knob, Switch or Fixed Automation Slots

(Note that you may need to scroll down to see all 40 of these POD Farm 2 Automation Slots)
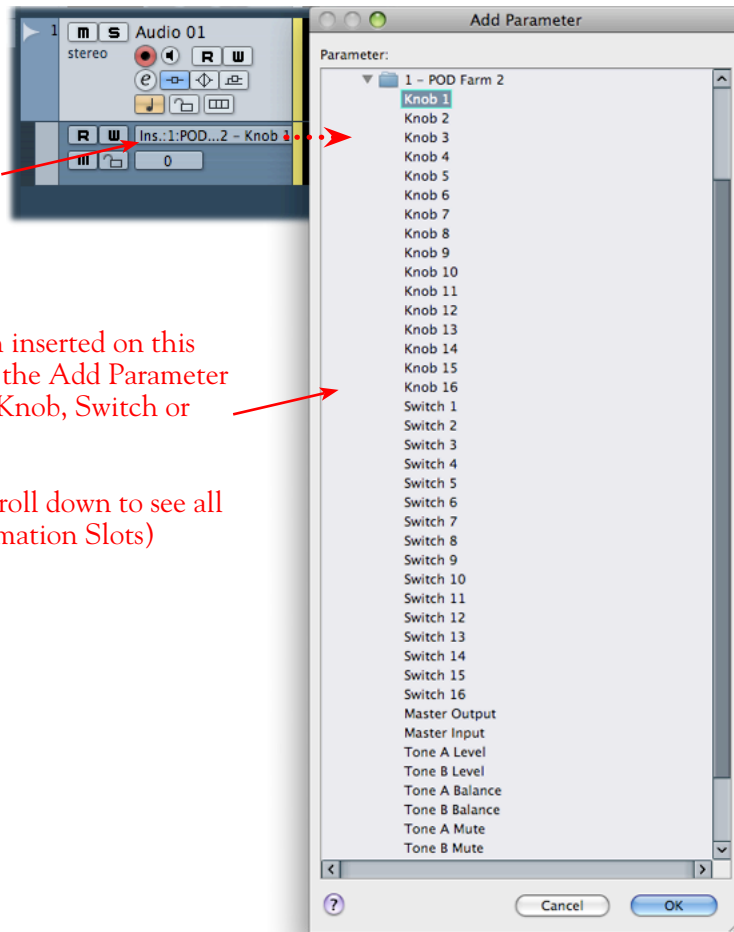
The Cubase audio track's "Add Parameter" list POD Farm 2 Plug-In

The Ableton Live® DAW application (Mac® and Windows® versions) requires some added steps before you'll be able to see the POD Farm 2 Plug-In Automation Slots within its audio or bus tracks' "Control Chooser" (automation parameter) menus.

- Once POD Farm 2 VST or AU Plug-In is inserted on a track in your Ableton Live project, assign the POD Farm 2 Knob & Switch parameters that you wish to expose for automation (follow the steps as described in "Assigning Parameters to Automation Slots" on page 4•44).

- In the Live "Device Panel," place the inserted POD Farm 2 Plug-In into "Configure Mode."

Click the arrow button to expand the Live "Plug-In Device" window

Click the Configure button to put the Plug-In into "Configure Mode"
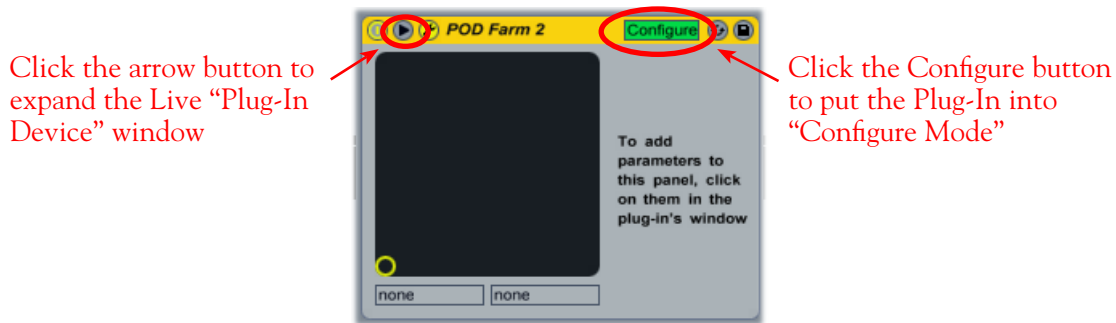
Placing the inserted POD Farm 2 Plug-In into Configure Mode in Ableton Live

- Next, go into the POD Farm 2 Plug-In GUI, display the Edit Panel for the Amp or Effect to which you have assigned a Knob or Switch parameter to an Automation Slot, and click once on the specific Knob or Switch control. For example in the previous sections, we assigned the Analog Delay W/Mod effect's Mix knob to the Knob 2 Automation Slot. So we'll click on this Mix knob in the POD Farm Plug-In GUI:

Click on the Delay's assigned Mix knob...

The "Knob 2" Automation Slot then appears within the Live project's POD Farm 2 Plug-In "device" window
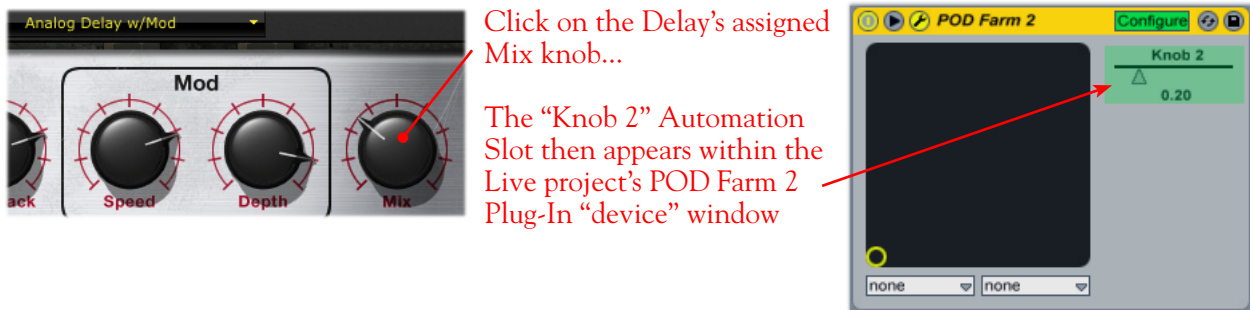
Configuring an "assigned" POD Farm 2 Plug-In parameter in Ableton Live

- Repeat the above steps to configure all your assigned POD Farm 2 Plug-In parameters, and then go to the Ableton Live "Control Chooser" for your track and you'll be able to access each of these as automatable parameters.
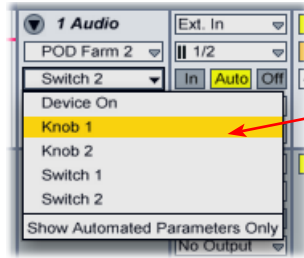
The assigned Automation Slots we configured now appear in the Live Control Chooser list as automatable parameters

The Ableton Live track Control Chooser showing "configured" POD Farm 2 Plug-In parameters

> Please see the Ableton Live documentation for more about its automation features. Also, see the *POD Farm 2 Recording Setup Guide* for more tips on Plug-In automation in different DAW host applications!

This covers POD Farm 2 Plug-In. But there are even more Plug-In possibilities that await you - please go to the next chapter for info on the POD Farm Elements Plug-Ins!

POD Farm™ Elements Plug-Ins

Included as part of the POD Farm™ 2 package is an entire set of additional Plug-Ins that we refer to as the POD Farm™ Elements Plug-Ins. By default, these are installed on your Mac® or Windows® computer during the POD Farm 2 installation. Like POD Farm 2 Plug-In, the Elements Plug-Ins come in the same Mac® (AU, VST® & RTAS®) and Windows® (VST® & RTAS®) Plug-In formats.

You can think of each of the several POD Farm Elements Plug-Ins as one "category" of amps or effects models from POD Farm 2, offered as an individual Plug-In. This allows you to expand your DAW capabilities with practically any conceivable number and combination of guitar amps, bass amps, preamps and/or effects - and to completely customize the order of these components within your signal chain! It is recommended to first read through the preceding chapter, "POD Farm™ 2 Plug-In" on page 4•1, since the features within each Elements Plug-In window are essentially a "subset" of POD Farm 2, and function similarly. Each Elements Plug-In includes these same features and controls when loaded within your DAW host application, except where called out in the following descriptions.

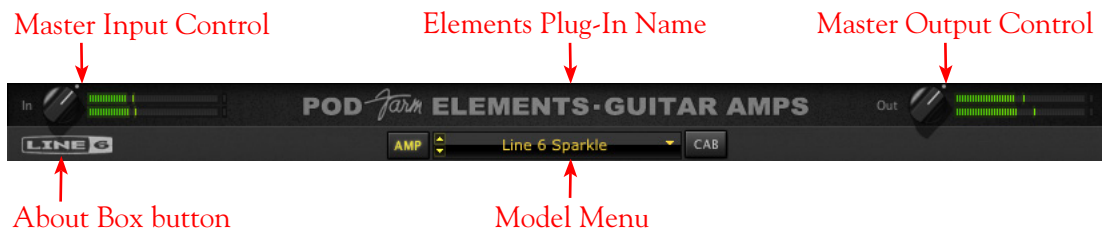## POD Farm Elements Plug-Ins - User Interface Overview

POD Farm Elements (Guitar Amps) Plug-In User Interface

"1 - Elements Main Control Bar"   "2 - Elements Edit Panel"

1 - Elements Main Control Bar

The top row of all Elements Plug-Ins' windows include the following common controls:*

Main Control Bar - Elements Plug-In

> ***Note: The POD Farm Tuner Plug-In does not include the Main Control Bar Input & Output Controls or Model Menu.**

- **Input Control** - Use the knob and meters here to optimize the audio signal fed into the Plug-In.* The "colorized" stereo level meters provide the following input level information:

  - The green to yellow range of the meters indicates up to -18 dB (instrument level).

  - The yellow range of the meters indicates from -18 dB to 0 dB (full scale).

  - The red "clip indicators" light up if the input exceeds 0 dB. Clipping should always be avoided!

  - If there is a mono input source, then only one meter is shown.

> ***Important!** Setting your input level in the Elements Plug-Ins is critical for optimizing your audio signal quality. Here are some helpful tips for configuring Input levels:
>
> - Some models are calibrated to receive an "instrument level" audio signal (-18 dB). Therefore, when using any of these models, it is best to adjust the Plug-In's Input Control knob so that the Input meters remain in the higher end of the green range. These "instrument level" models include all those in the following Elements Plug-Ins:
>
>   - POD Farm Guitar Amps
>   - POD Farm Bass Amps
>   - POD Farm Distortions
>   - POD Farm Filters
>   - POD Farm Dynamics (excluding the "Compressor " model, which receives up to full scale input)
>
> - When using any of the Elements Plug-Ins other than the ones mentioned above, the Plug-In's Input level can be set up to full scale.

- **Elements Plug-In Name** - Each Elements Plug-In displays its name here.

- **Master Output Level Control and Meters** - Use the knob and meter here to optimize the audio signal from the Plug-In fed back to the host (post Plug-In processing).

  - The knob provides level adjustment up to +18 dB of gain - for unity gain, set knob to the dot, as shown (or just double click on the knob to "reset" to unity).

  - Stereo level meters provide peak display with clip indicators.

- **About Box button** - Click here to launch the About box and get the details about the POD Farm Elements & software version numbers and the authorized Line 6 device, iLok hardware & Add-On Model Packs in use.

Elements Plug-In About Box

- **Model Menu** - Offers selection of the available amp/preamp/effects models.

> **Note: The models available in each Elements Plug-In Model Menu is determined by the POD Farm 2 license and/or Model Packs you own for your Line 6 device or iLok. You see the same additional models within the Elements Plug-Ins as you do in POD Farm 2 when you have Add-On Model Packs. iLok users that have the Platinum POD Farm 2 license will have the equivalent of all Model Pack models!**

Additionally, the Elements Guitar Amps & Bass Amps and the Delays & Mods Plug-In interfaces offer a few more controls on the Main Control Bar.

Guitar Amps & Bass Amps Plug-Ins - Amp/Cab View Buttons - These buttons toggle the Edit Panel between displaying the amp model versus speaker cabinet model (see the following sections for more about selecting amps/cabs).

Delays and Mods Plug-Ins - System Tempo Buttons - These controls allow you to set a "System Tempo" that these time-based effects can automatically follow. Note that individual models can alternatively have their tempo set independently. Please see the POD Farm 2 Plug-In **System Tempo and Host Sync** descriptions <u>page 4•14</u> for these for details on this functionality.

> **Note: The model's individual FX Tempo/Speed SYNC button must be active for the model to follow these System Tempo settings. See the following FX Tempo/Speed section on <u>page 5•4</u>.**

2 - Elements Edit Panel

This section of the Elements Plug-In window displays all the editable parameters for the selected amp or effects model. Most of these amps, preamps and effects should have pretty familiar knobs and buttons if you've used some classic guitar, bass and studio gear. The Guitar and Bass Amp Farm Plug-Ins and Delay & Mod Farm Plug-Ins have some additional options, so to follow are some pointers on these features.

Guitar & Bass Amp Farm Plug-Ins - Amp, Cab & Mic Model Selection - Just like the big daddy POD Farm 2 Plug-In, these Amp Plug-Ins offer two different Edit Panel screens, switchable via the Amp and Cab buttons on either side of the Model menu. The Amp panel, not surprisingly, displays controls for amp models, and the Cab panel offers options for speaker cabinet selection, "Room" ambience amount and mic models:

Elements "POD Farm Guitar Amps" Amp Edit Panel

Elements "POD Farm Guitar Amps" Cab Edit Panel

Please see the POD Farm 2 Plug-In **Amp View** and **Cab View** descriptions on page 4•10 for details. Functionality is the same as for the Elements Cab View features.

Delays & Mods Plug-Ins - FX Time/Speed Controls - In addition to the System Tempo options described on page 5•3, the individual delay and modulation models' Edit Panel additionally displays a set of individual tempo controls, which allow you to either follow the System Tempo (when this SYNC button is "on") versus setting a tempo manually via the Time or Speed knob in the Edit Panel.
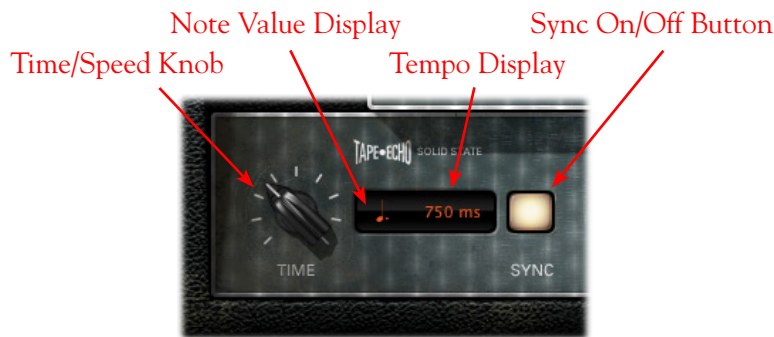
Please see the POD Farm 2 Plug-in **FX Time/Speed Control** descriptions on page 4•13 for details. Functionality is the same for these Elements Delay & Mod Farm controls.

> **Note: POD Farm Elements Plug-Ins do not support external MIDI control.**

POD Farm Elements Plug-In Parameter Automation

Like most good audio effects plug-ins, the Elements Plug-Ins are "automatable" from within your DAW host software - meaning, you can tweak the plug-in's parameters (e.g. - wah pedal position, delay mix level, amp volume, etc.) and your adjustments are recorded by the DAW in real-time and recreated during playback.

All major DAW host applications provide Plug-In parameter automation capabilities. Each application offers these options slightly differently, so it is recommended you consult your DAW software's documentation for its specific instructions. In all supporting DAW hosts, you'll be able to access a menu of parameters for any instance of an Elements Plug-In to choose exactly which of the Amp, Preamp or Effects models' parameter(s) you want to automate.

> Note: Unlike POD Farm 2 Plug-In, the automatable parameters within Elements Plug-Ins are all "fixed" - that is, it is not required to assign an Elements Plug-In parameter to an "Automation Slot" as is done with POD Farm 2 Plug-In.

Each Elements Plug-In presents its list of parameter names in abbreviated form in order to accommodate length limitations of the host software. Additionally, each Elements Plug-In also offers two "Global" parameters to the DAW host for automation - Master Input and Master Output - which correspond to the Plug-In's level knobs on the Main Control Bar. Here is an example of how the Elements "POD Farm Delays" Plug-In list of parameters appears in the Ableton Live DAW host application audio track's "Control Chooser" menu (note that the "Device On" parameter is provided by Ableton Live®):
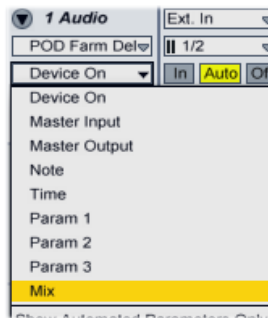
Ableton Live track Control Chooser (automation parameter) menu - Elements "POD Farm Delays" Plug-In

The numbered parameters that appear for the Elements Plug-Ins (such as the "Param1", "Param2" and "Param3" for the Delays Plug-In, as shown above) will sometimes correspond to different knobs within the Plug-In, depending on the selected model. For example, with the Digital Delay model selected, "Param2" corresponds to the "Low" knob. With the Tube Echo model selected, "Param2" corresponds to the "Flutter" knob. You can see the automation parameter indicated as you hover your mouse cursor over each control in the Plug-In GUI:

The tooltip displayed when hovering your mouse cursor over or adjusting Plug-In controls indicates the automation parameter name, as shown here for the Elements Delays Plug-In

The "Param2" automation assignment corresponds to different controls for the Digital Delay and Tube Echo models

Once you select any parameter within your DAW host's automation menu, it remains assigned to the parameter, even if you select a different model within the Plug-In. For example, say you have inserted the POD Farm Delays Plug-In on your audio track, and you've selected the Digital Delay model. If you choose the Delay's "Param2" parameter within your DAW host's track automation menu, this will allow you to automate the Analog Delay model's "Low" knob. If you then select the Tube Echo model within this same instance of the POD Farm Delays Plug-In, your host automation remains mapped to the "Param1" parameter, but will then control the "Flutter" knob for the Tube Echo model.

POD Farm Elements Plug-Ins - Automation Parameter Reference

As described in the previous section, All Elements Plug-Ins (with the exception of the Tuner) offers a set of automation parameters, accessible within your DAW host application. As you'll see in your DAW hosts' automation menus, many of the Elements Plug-In parameters have rather "generic" names, since they can refer to different parameters depending on the Plug-In's currently selected model (as covered in the previous section). To follow are reference tables showing what each selectable automation parameter corresponds to within each Elements Plug-In, per model.

> **There are no reference tables for the "POD Farm Wahs," "POD Farm Reverbs," "POD Farm Guitar Amps" or "POD Farm Bass Amps" Elements Plug-Ins since all their parameter names appear in the DAW automation menus just as you see their corresponding controls named in the Plug-In's GUI.**

Note that some of the effects models in these tables are optional, available only with the Model Pack Add-Ons for your Line 6 USB device (or with the Platinum iLok license). Models are indicated as follows:

- **Standard Models (included with all POD Studio, TonePort & GuitarPort devices, as well as with the iLok Standard POD Farm 2 license), appear in black text.**
- **Power Pack Models appear in red text.**
- **FX Junkie Pack Models appear in blue text.**

DISTORTIONS					
Model	**Param1**	**Param 2**	**Param 3**	**Param 4**	**Param 5**
Bass Overdrive	Bass	Treble	Drive	Gain	
Boost + EQ	Gain	Bass	Treble	Mid	Mid Freq
Bronze Master	Drive	Tone		Blend	
Classic Distortion	Drive	Gain	Tone		
Facial Fuzz	Drive	Gain	Tone		
Fuzz Pi	Drive	Gain	Tone		
Killer Z	Drive	Contour	Gain	Mid	Mid Freq
Octave Fuzz	Drive	Gain	Tone		
Screamer	Drive	Gain	Tone		
Tube Drive	Drive	Treble	Gain	Bass	

DYNAMICS		
Model	**Param1**	**Param 2**
Auto Swell	Ramp	Depth
Blue Comp	Sustain	Level
Blue Comp Treb	Level	Sustain
Compressor	Threshold	Gain

DYNAMICS		
Model	**Param1**	**Param 2**
Female De-Esser	Frequency	Amount
Male De-Esser	Frequency	Amount
Noise Gate	Threshold	Decay
Red Comp	Sustain	Level
Vetta Comp	Sensitivity	Level
Vetta Juice	Amount	Level
Volume	Minimum	Level

FILTERS			
Filters	**Param1**	**Param 2**	**Param 3**
Auto Wah	Sensitivity	Q	
Bender	Pedal	Heel	Toe
Buzz Wave	Wave	Filter	Decay
Clean Sweep	Decay	Sensitivity	Q
Dingo Tron		Sensitivity	Q
Double Bass	-1 Octave	-2 Octave	
Rez Synth	Wave	Filter	Decay
Saturn 5 Ring Mod	Wave		
Seismik Synth	Wave		
Sub Octaves	-1 Oct Gain	-2 Oct Gain	
Synth Analog	Wave	Filter	Decay
Synth FX	Wave	Filter	Decay
Synth Harmony	Interval 1	Interval 2	Wave
Synth Lead	Wave	Filter	Decay
Synth String	Wave	Filter	Attack

MODS			
Models	**Param1**	**Param 2**	**Param 3**
Analog Chorus	Depth	Bass	Treble
Analog Square Chorus	Depth	Bass	Treble
Auto Pan	Wave		
Bias Tremolo	Wave		
Expo Flange	Depth	Feedback	Predelay
Hi Talk	Depth	Q	
Jet Flanger	Depth	Feedback	Manual
Line 6 Flanger	Depth		

MODS			
Models	**Param1**	**Param 2**	**Param 3**
Lumpy Phase	Depth	Bass	Treble
Opto Tremolo	Wave		
Phaser	Feedback		
POD Purple X	Feedback	Depth	
Random Chorus	Depth	Bass	Treble
Random S & H	Depth	Q	
Rotary Drum		Tone	
Rotary Drum + Horn		Tone	
Sine Chorus	Depth	Bass	Treble
Stereo Expo Chorus	Depth	Predelay	Feedback
Stereo Square Chorus	Depth	Predelay	Feedback
Stereo Square Flange	Depth	Predelay	Feedback
Sweeper	Depth	Q	Frequency
Tape Eater	Feedback	Flutter	Distortion
U-Vibe	Depth		
Warble-Matic	Depth	Q	

DELAYS			
Models	**Param1**	**Param 2**	**Param 3**
Analog Delay	Feedback	Bass	Treble
Analog Delay w/ Modulation	Feedback	Speed	Depth
Tube Echo	Feedback	Flutter	Drive
Multi-Head Delay	Feedback	Heads	Flutter
Sweep Echo	Feedback	Speed	Depth
Digital Delay	Feedback	Bass	Treble
Stereo Delay	Offset	Fdbk Left	Fdbk Right
Ping Pong Delay	Feedback	Offset	Spread
Reverse Delay	Feedback		
Echo Platter	Feedback	Heads	Flutter
Tape Echo	Feedback	Bass	Treble
Low Rez	Feedback	Tone	Bits
Phaze Eko	Feedback	Speed	Depth
Bubble Echo	Feedback	Speed	Depth

PREAMPS + EQ (Preamp Parameters 1 - 6)						
Models	Preamp 1	Preamp 2	Preamp 3	Preamp 4	Preamp 5	Preamp 6
American Classic	Drive	Lo Freq	Lo Gain	Lo Shelf Sw.	Hi Shelf Sw.	Lo Mid Freq
Vintage	Drive	Lo Freq	Lo Gain	Lo Shelf Sw.	Hi Shelf Sw.	Lo Mid Freq
Vintage UK	Drive					High Pass Freq
Lo-Fi	Drive					High Pass Freq
Modern	Lo Mid Gain	Hi Pass Freq	Lo Shelf Freq	Lo Gain	Lo Mid Freq.	Lo Mid 10x Sw.
Console	Lo Mid Gain	Hi Pass Freq	Lo Shelf Freq	Lo Gain	Lo Mid Freq.	Lo Mid 10x Sw.

PREAMPS + EQ (Preamp Parameters 7-11)					
Models	Preamp 7	Preamp 8	Preamp 9	Preamp 10	Preamp 11
American Classic	Lo Mid Gain	Hi Mid Freq	Hi Mid Gain	Hi Freq	Hi Gain
Vintage	Lo Mid Gain	Hi Mid Freq	Hi Mid Gain	Hi Freq	Hi Gain
Vintage UK	Lo Shelf Freq	Lo Shelf Gain	Band Pass Freq	Band Pass Gain	Hi Shelf Gain
Lo-Fi	Lo Shelf Freq	Lo Shelf Gain	Band Pass Freq	Band Pass Gain	Hi Shelf Gain
Modern	Hi Mid Gain	Hi Mid Freq	Hi Mid 10x Sw.	Hi Freq	Hi Gain
Console	Hi Mid Gain	Hi Mid Freq	Hi Mid 10x Sw.	Hi Freq	Hi Gain

PREAMPS + EQ (4 Band EQ Parameters)			
All 8 parameters appear as shown here			
EQ Lo Shelf Gain	EQ Peak Gain 1	EQ Peak Gain 2	EQ Hi Shelf Gain
EQ Lo Shelf Freq	EQ Peak Freq 1	EQ Peak Freq 2	EQ Hi Shelf Freq

So, fire up that DAW of yours and start putting these great POD Farm 2 & Elements Plug-Ins to work. You'll be amazed at the array of sounds at your fingertips!

POD FARM™ 2 STANDALONE OPERATION

This chapter covers features unique to POD Farm™ 2 standalone operation. Note that all other features are identical in operation to those of the Plug-In, so please review "POD Farm™ 2 Plug-In" on page 4•1 for details on other features.

With any Line 6 POD Studio™, TonePort™ or GuitarPort™ device as the connected hardware,* POD Farm™ 2 can be launched in "standalone" operation - that is, as an individual application rather than a Plug-In requiring a host application. This allows you to use your computer as a virtual rack of amps, preamps & effects, and jam along with your favorite tracks. Or, utilize your USB hardware as a "front end" Tone machine, where you can process your input source, feed the signal to the Record Sends for your DAW software application, as well as to all analog and digital hardware outputs. In standalone operation, POD Farm 2 also offers the super low latency benefits of ToneDirect™ Monitoring, as well as a complete Mixer View where you can independently control the signals fed to the Record Sends! To launch POD Farm 2 in standalone operation:

- **On Mac®**, go to /Applications/Line 6/POD Farm 2
- **On Windows®**, go to the Start button menu\Programs\Line 6\POD Farm 2

POD Farm 2 running in standalone operation

Application Menu Commands

To follow are descriptions for commands found in the POD Farm 2 application menus. Note that there are some differences in the location of some commands between Mac OS® X and Windows®, as called out in these descriptions. Follow the links for the related sections describing these features.

POD Farm 2 Menu

(This menu is found on Mac® only)

- **About POD Farm** - Launches the About box, which includes info about your connected hardware, software version, Add-Ons & other geeky stuff - see <u>"'About POD Farm 2' Dialog" on page 6•6</u>.

- **Preferences** - Launches the Preferences dialog, where you can configure various POD Farm 2 application settings - see <u>"Preferences" on page 6•3</u>.

- **Quit POD Farm 2** - Exits the application.

File Menu

For details on Tone Preset Files and the behaviors for the following commands, see <u>"Presets View" on page 4•15</u>.

- **New** - Loads a new, empty Tone Preset so you can build your own Tone from scratch.

- **Open** - Loads an existing saved Tone Preset file.

- **Save** - Saves the currently loaded Tone Preset.

- **Save As** - Saves a copy of the currently loaded Tone Preset

- **Tone Info** - Launches the Tone Info dialog, where you can add descriptive text that is saved with the Tone Preset.

- **Preferences (Windows® only)** - Launches the Preferences dialog, where you can configure various POD Farm 2 application settings - see <u>"Preferences" on page 6•3</u>.

- **Recent Tones** - Presents a list of your recently opened Tone Presets.

- **Exit (Windows® only)** - Exits the application.

Window Menu

(This menu is found on Mac® only)

- **Minimize** - Minimizes main application window.

Help

- **POD Farm Help** - Launches the *POD Farm 2 Basic User Guide* PDF document.

- **Online Support** - Takes you directly to the <u>Line 6 Community Support</u> site.

- **Update with Line 6 Monkey** - Launches Line 6 Monkey, the intelligent, online update software. Please see <u>"Updating & Registering with Line 6 Monkey™" on page 1•2</u>.

- **Hardware & Driver Settings** - Launches the Line 6 Audio-MIDI Devices dialog, where you can make adjustments for your USB audio driver and MIDI options - please see <u>"Line 6 Driver Panel & Recording" on page 3•1</u>.

- **About POD Farm (Windows® only)** - Launches the About dialog, which includes info about your connected hardware, software version, Add-Ons & other geeky stuff - see <u>"'About POD Farm 2' Dialog" on page 6•6</u>.

Preferences

The Preferences dialog offers some handy configuration settings for the POD Farm 2 standalone application. Launch the Preferences dialog from the POD Farm 2 menu (Mac®), or the File menu (Windows®). There are three tabs of settings to behold here - Tones, Hardware and MIDI.

The Tones Tab

POD Farm 2 Preferences - Tones tab

Default Tone Author Name - Type in your name here if you want all newly created Tone presets to automatically have this entered in the Tone Info and saved with the Tone Preset (see the Edit Tone Info dialog in the Presets View section for details).

Automatically load last tone when POD Farm starts - This checkbox is checked by default and is quite handy since it loads the complete set of Tone settings you were last using in standalone mode when you launch in standalone mode again - regardless if things were saved as a Preset or not.

Use POD Farm for opening files with the following extensions - The three boxes here indicate if these Line 6 file formats are currently "associated" with the POD Farm 2 standalone application... meaning, if you double click on any of these Line 6 file types outside of POD Farm 2 (such as in a Windows® Explorer or a Mac® Finder window), the file will automatically launch POD Farm 2 in standalone operation and load the file.

- **Line 6 Tone (.l6t)** files can be loaded from most any other Line 6 software product - including earlier versions of POD Farm, GearBox, Line 6 Edit, POD, etc. You can even visit the Line 6 CustomTone site and download a bounty of Line 6 & user created Tones for free! Note that some models may be substituted in POD Farm 2 depending on the compatibilities of the hardware the Tone file was created with as compared to your POD Farm 2 connected hardware.

- **Line 6 Bundle (.l6b) & Collection (.l6c)** files will automatically create a Setlist in POD Farm 2, with all their individual Tones contained within - see "Presets View" on page 4•15.

Note that, due to some Windows® and Mac® operating system limitations, the following behaviors apply for these checkboxes:

- If you are on Windows®, during the POD Farm 2 installation there is an option to toggle the file associations to POD Farm 2 for these three file types. By default, all three are "on." If you run the POD Farm 2 installer again you can change these associations.

- On Windows® and Mac®, if you see these three boxes unchecked, you can check them to associate the file types to POD Farm 2.

  - If you are not logged into Windows® or onto your Mac® with "Administrator" privileges, you will see a message in this Preferences - Tones dialog telling you this is the case, and you will not be able to check the boxes.

- On Windows® and Mac®, if you see the boxes already checked, the files are currently associated to open with POD Farm 2. However, it is not possible to uncheck them in this dialog due to Operating System restrictions.

The Hardware Tab
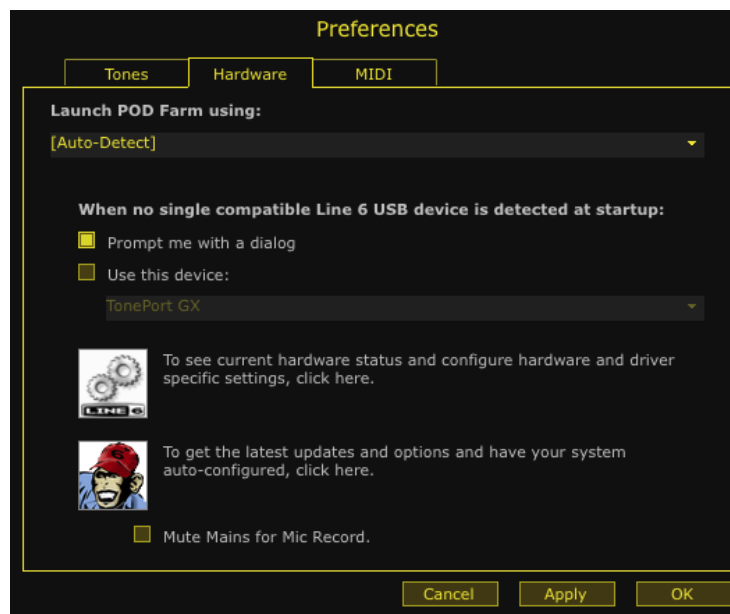
POD Farm 2 Preferences - Hardware tab

Launch POD Farm using - Here you can choose a specific Line 6 device for POD Farm 2 standalone to always use when it launches (provided that device is connected and powered on). If you typically connect only one supported Line 6 device to your computer at a time, then it is easiest to just leave this set to **Auto-Detect** and POD Farm 2 will do just that. But if you keep more than one Line 6 device connected to your computer, you can set this to have the application always connect to just that device.

When no single compatible Line 6 USB device is detected at startup - Keep this set to **Prompt me with a dialog** and you can choose a device (or, just connect your Line 6 USB device if you forgot!). Or, you can set this to use a specific device - useful if you just want to launch the POD Farm 2 standalone application as if connected to a device, such as to review some presets or Preferences settings.

Line 6 Audio-MIDI Devices & Line 6 Monkey buttons - Click these handy shortcuts to launch these software utilities.

- For more about the Line 6 Audio-MIDI Devices - please see "Line 6 Driver Panel & Recording" on page 3•1.

- For more about Line 6 Monkey - please see "Updating & Registering with Line 6 Monkey™" on page 1•2.

Mute Mains for Mic Record (UX1, UX2 and KB37 devices only) - Activating this checkbox silences the POD Farm 2 signal that is fed to your hardware's Main Outputs. However, the POD Farm 2 Tone A & B signals are still fed to the Headphone outs and Record Sends. This feature facilitates recording with microphones. Simply activate the Mute Mains option and listen via headphones while recording vocals when you are in the same room as your monitor speaker system.

The MIDI Tab

POD Farm 2 Preferences - Hardware tab

Here you can select the MIDI input port(s) from any connected external MIDI controller device to allow it to send MIDI commands to the POD Farm 2 standalone application. Please see "POD Farm 2 MIDI Control" on page 6•12.

'About POD Farm 2' Dialog

Launch the 'About' dialog from the POD Farm 2 menu (Mac®), or the Help menu (Windows®).

Launch the POD Farm 2 Help documentation

Application version information

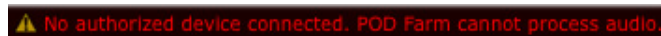Line 6 Device in use by POD Farm 2

Active Model Packs for current device

Help button - Click here to launch the *POD Farm 2 Basic User Guide*. However, you are already viewing the more detailed POD Farm 2 documentation, so read on!

Application Version info - Tells you the exact version of the POD Farm 2 application you are running. We do release updates from time to time - please see <u>"Updating & Registering with Line 6 Monkey™"</u> <u>on page 1•2</u> for checking to see if newer version is available.

Connected To - Tells you the Line 6 POD Studio, TonePort or GuitarPort device currently in use by the POD Farm 2 standalone application. Note that if no compatible Line 6 USB device is detected by POD Farm 2, you'll see this alert at the bottom of the dialog:

⚠ No authorized device connected. POD Farm cannot process audio.

If you see this error, then obviously you either do not have your Line 6 device USB-connected, or your device is not one authorized to run the POD Farm 2 standalone application. Please see <u>"Updating & Registering with Line 6 Monkey™" on page 1•2</u> about checking your hardware with Line 6 Monkey.

Authorized Model Packs - Tells you which "Add-On" Model Packs your connected Line 6 device includes authorized Licenses for. Model Packs are available for all POD Studio, TonePort and GuitarPort devices - once again, see <u>"Updating & Registering with Line 6 Monkey™" on page 1•2</u> to see how to use Line 6 Monkey to check for and purchase available Add-ons!

Also, if you wait a few seconds you'll also get to see the nifty scrolling credits for the software!

Main Control Bar

The Main Control Bar is always shown at the top of the POD Farm 2 window, and includes a number of global controls and "View" buttons. The controls are the same here as described in the Plug-In chapter's "1 - Main Control Bar" on page 4•5, with the exception of the Input & Output controls, described as follows.

Input Meter   Master Output Control

The Main Control Bar - Input & Output controls

Input Meter - The meter provides peak display with clip indicators to measure the level of your selected Source Input(s).

- You'll see a Mono or Stereo meter here, depending on if you've selected either one or two Input Sources for Tone A & B (see "Choosing your POD Farm 2 Source Inputs" on page 6•8).
- The "colorized" stereo level meters provide the following input level information:
    - The green to yellow range of the meters indicates up to -18 dB (instrument level).
    - The yellow range of the meters indicates from -18 dB to 0 dB (full scale).
    - The red "clip indicators" light up if the input exceeds 0 dB. Clipping should always be avoided!

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*Important! Setting your input levels before they are fed into POD Farm 2 is critical for optimizing your audio signal quality. Here are some helpful tips concerning Input levels:

- Some POD Farm 2 models are calibrated to receive an "instrument level" audio signal (-18 dB). Therefore, when any of these models exist in your Tone path, use your instrument or input device's volume or gain controls to optimize the input level coming into POD Farm 2 so that the Input meters remain in the higher end of the green range. These "instrument level" models include all those in the following categories:

    - **Guitar Amps**
    - **Bass Amps**
    - **Distortions**
    - **Filters**
    - **Dynamics** (excluding the "Compressor " model, which receives up to full scale input)
- When your Tone path does not include any of the above instrument level models, then the Input level can be as high as full scale.

Master Output Control - Use the knob and meter here to optimize the POD Farm 2 Tone A & B monitor output level.

TIP: The Master Output knob & meter control only the ToneDirect™ Monitoring output of POD Farm 2 (the signal you hear from your Line 6 hardware Main & Headphone outputs). Use the Mixer View's Record Send faders (see page 6•10) to independently control the levels fed to your DAW software for recording!

- If you have a Dual Tone signal path, this controls the total mix of Tones A & B.
- The knob provides level adjustment from 0 (silence) to 100% (unity gain).
- Stereo level meters provide peak display with clip indicators.

TIP: Many models within POD Farm 2 are capable of adding a significant amount of gain to your input signal, such as amps, distortions, compressors, etc. When using these type of models it is advised to adjust their individual "volume" and "gain" knobs to avoid boosting the output signal too high. Watch the Master Output meter and make sure it never indicates clipping. The Master Output knob can also be used to fine tune the POD Farm 2 main output level.

Mixer View

When utilizing POD Farm 2 in standalone operation, many of your key controls are found within the Mixer View, where you can control numerous Input and Output levels & signal routings!

Choosing your POD Farm 2 Source Inputs

In POD Farm 2, the "Source" inputs are the physical inputs on your Line 6 hardware (Instrument, Mic, Line In, etc.), where you connect your guitar, bass, mic or other line-level devices to feed their signal into POD Farm 2.

- For Line 6 devices that offer a single input and single tone capability (GX, D.I. and GuitarPort devices), this Instrument Input is the "fixed" Source.
- For all other POD Studio & TonePort devices, there are multiple input capabilities and, therefore, you'll see Source Select menus within the POD Farm 2 Mixer View for Tone A & Tone B.

Input Source Select Menus

POD Farm 2 offers independent Input Source Selectors for Tone A & Tone B

- Unlike the POD Farm 2 Plug-In interface, there is no Input Volume knob for the standalone application. To adjust the input levels of your Sources, use your guitar's volume knob, the Mic Gain knobs on your Line 6 hardware, or the output controls on any source device that is feeding into your Line 6 hardware. As always, is best to watch the Tone input meters and maintain a robust input signal, but to avoid "clipping!"

Once you have your guitar, bass, mic, or line level item(s) plugged into your device, use the **Source Select** menu(s) to choose which of these "sources" you want fed into POD Farm 2 for each Tone path.

> **TIP: To feed one single input source (such as your guitar, plugged into your device's Instrument jack) into both Tone paths, select "Same as Tone A" in the Tone B Source menu as shown above. This allows you to use the A/B Switch Box to feed into both Tones (see the following section)!**

Tone A & B Input Source Menus

- Each Tone's Input Source menu allows you to choose which of your Line 6 hardware's inputs (Instrument, Mic 1, Line Stereo, etc.) is routed to the respective Tone path. Note that the options available in the menu differ depending on the connected Line 6 hardware,* and for Single versus Dual Tone modes.

> ***Note: When a Line 6 GX, D.I. or GuitarPort is the device in use, no Input Menus are displayed since these devices offer a single, "fixed" Instrument Input.**

- In Single Tone mode, the Tone A Input Source menu lists each of the Mono & Stereo Input Sources your specific Line 6 device offers.

- In Dual Tone mode, there is an Input Source menu selectable for each Tone within the Mixer View. The Source menu for Tone A lists each of the Mono inputs your device offers, The Source menu for Tone B is dynamic and contingent upon the source selected for Tone A.

The Tone A Input Source menu options with a UX2 device - Single Tone Mode (left) Dual Tone mode (right)

> **UX1, UX2 & KB37 Users: If you want to Mute only the Main, Analog Outs of your device but still hear your monitor signal through your Headphones output, use the Mute Main Outs option in the Preferences! See page 6•5.**

A/B Switch Box

The function of the A/B Switch Box is to allow you to route a single input source into either Tone A or Tone B, or into both. If you have a Dual Tone configuration within POD Farm 2, with a single input source (or when Tone B's Input Menu is set to "Same as Tone A") you'll see this A/B Switch Box active in the Mixer. Whenever you have a Single Tone configuration, or have different input sources in Tone A and B, the A/B Switch Box is disabled.

- Click the A/B button to toggle between feeding your single input source into *either* Tone A or Tone B. The A and B lights tell you which Tone is active.

- Click the A+B button to feed your single input source into *both* Tones A and B simultaneously. Both A and B lights illuminate to indicate A+B mode is active.

Note that this is a duplicate of the A/B Switch Box you see in the Signal Flow View and functions the same - we've simply added it here as well so that you can easily toggle these Tone A/B options while making your Mixer adjustments. Wasn't that thoughtful of us?

Record Send Controls

The controls in this section allow you to select the type of signal routed to POD Farm 2 Record Sends 1-2 & 3-4 (or Sends 9-10 & 11-12 for UX8 devices), and adjust Send output levels. You can think of the two Record Sends as "virtual pipelines" that each carry a stereo output signal from POD Farm 2, allowing you to select your POD Farm signals within your recording software as Input sources for recording into audio tracks.
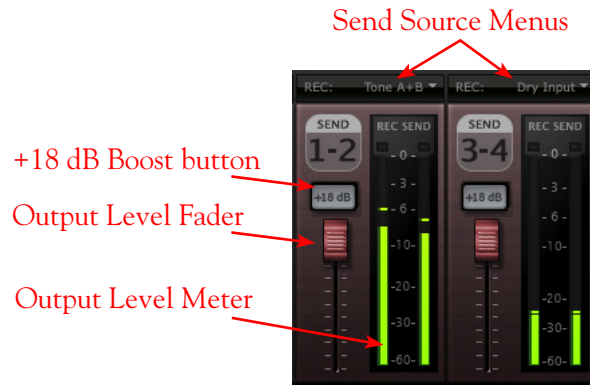
The POD Farm 2 Mixer - Record Send controls

Once you've installed the Line 6 USB audio device driver (which you did automatically when you installed POD Farm 2) and connected the USB cable, these Record Sends are established on your computer and accessible within the Line 6 Audio-MIDI Control Panel dialog. Note that these Sends carry audio back and forth regardless if you are using POD Farm 2 in standalone operation or not. And, for POD X3 & PODxt devices (which do not utilize standalone operation) you can still access the device's Record Sends within audio software on your computer to utilize your device as a sound card for high quality audio recording and playback. For all POD Studio, TonePort and GuitarPort devices, the Record Sends carry the "unprocessed" output of whatever you're plugging into your device, but if you launch POD Farm 2 in standalone operation, you can process whatever Source you are inputting into your Line 6 device with all those luscious Tones!

For more about your Line 6 device's Record Sends and their use when not running POD Farm 2 in standalone operation, please see "Line 6 Driver Panel & Recording" on page 3•1.

Record Send Source Menus

Select the audio Source you want fed independently to each stereo Record Send. If POD Farm 2 is in Single Tone mode, the options available in the Send Source menus are:

- **Tone A** - The fully processed signal fed from Tone A.
- **Tone A (semi)** - A signal from Tone A which is processed only by any existing Amp/Cab/Preamp and effects models positioned to the left of them (i.e. - "Pre" positioned effects).
- **Dry** - A completely unprocessed signal from the Tone A assigned input source.
- If POD Farm 2 is in Dual Tone mode, the options available in the Send Source menus are:
  - **Tone A** - The fully processed signal fed from Tone A.
  - **Tone B** - The fully processed signal fed from Tone B.
  - **Tone A+B** - The fully processed signals fed from both Tone A & B.
  - **Dry** - A completely unprocessed signal from the Tone A & B assigned input sources.

Record Send Level Controls

- Use the **Level Fader** to adjust the output of each Record Send. This is how you adjust the level of the signal that gets recorded into your audio software.

> ***Note that the Record Send Source selection and Level controls do not affect the POD Farm 2 Tone A & B Monitoring signal (the signal you hear from your main analog & headphone outs of your Line 6 hardware). These controls affect only the POD Farm 2 signals fed to your Record Sends, providing you with independent control over your software recording levels versus your Monitoring signals!**

- Use the **Output Level Meter** to gauge your levels. The red clip indicator will light up if your level is too high - clipping should always be avoided to produce good quality recordings!
- Use the **+18 dB Boost** button if your Send signal is not hot enough. When this button is lit, an 18 dB gain boost is applied to the Record Send output signal. Watch the meters and adjust the Level fader for a nice, hot signal.

Record Send Behaviors

It is important to note that, when in Dual Tone mode, the Record Send Source menu selections also result in slightly different interactions between the Tone A & B and Record Send Mixer controls.

- When a Record Send Source menu is set to "Tone A+B", the Tone A and Tone B Output Level fader, Balance knob and Mute buttons all affect what is fed to this Record Send (as well as what you hear as the POD Farm 2 ToneDirect Monitoring signal).
- When a Record Send Source menu is set to any option *other than* "Tone A+B", the Tone A and Tone B Mixer controls do not affect what is fed to this Record Send (they only affect what you hear as the POD Farm 2 ToneDirect Monitoring signal).

> **Note: The Mixer View Record Send (Send menu, Send Level, Balance and +18 controls) are "global" settings - meaning, they are not saved individually with each Tone Preset, but rather persist regardless of the Tone Preset loaded. However, you may see the Record Send menu options change accordingly when loading a Preset with a Single Tone versus Dual Tone configuration.**

ToneDirect™ Monitoring

ToneDirect™ Monitoring is a unique feature of your Line 6 hardware that provides an extremely low latency monitor signal of your POD Farm 2 Tones through your device directly to your Main/Analog Outputs, while your Source signal is simultaneously fed out the Record Sends to your DAW software for recording. This allows you to configure your Tones in POD Farm 2 however you want to hear them for your performance, and then choose to feed either this "processed" signal, or a "dry", unprocessed signal to your DAW. Recording a dry signal in your DAW software allows you to then use POD Farm 2 and POD Farm Elements Plug-Ins on the DAW track to "non-destructively" make changes to your recorded track's Tone any time up until your final mix. Or, you can choose to feed the fully processed Tone from the POD Farm 2 standalone application to the Record Sends, and record your POD Farm 2 Tones exactly as you hear them! Please see the Mixer View section for details on configuring the Record Sends.

Also, since ToneDirect™ handles all the monitoring completely through your Line 6 hardware rather than through your DAW software, you won't need to use your DAW's "software monitoring" features. This means you can keep the DAW software's buffers at higher settings for greater stability and better CPU performance! Please also see "ToneDirect™ Monitoring" on page 2•30 for more info.

Tuner View

Click the Tuner button on the Main Control Bar to display the Tuner View and pluck a string on your guitar or bass to get in tune!

Pitch Indicator   "Flat" Indicator Arrow   Note Display

Reference Control   Mute Switch
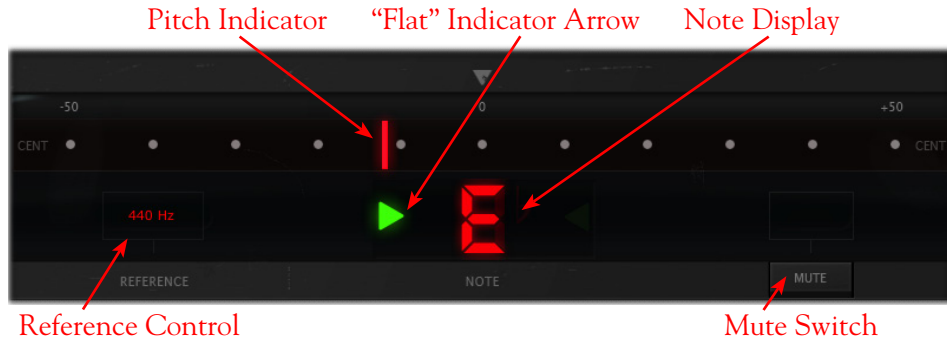
> The Tuner receives input from the Instrument input of your hardware, so if you are using a device other than a GX, D.I. or GuitarPort, be sure to select "Instrument" in the Mixer's Tone A Input Source menu.

Tuning Indicators

The **Note Display** in the center of the Tuner will tell you the note you plucked, while the **Pitch Indicator** appears within the meter to show you if your tuning is flat (left of the center of the meter) or sharp (right of center). You'll see a right-pointing, green arrow appear (as pictured above) if your tuning is flat, or a left-pointing, green arrow if sharp. Additionally, you'll see the Pitch Indicator turn green when your plucked string is in tune.

Reference Control

The Tuner's **Reference Control** tells the Tuner what to use as the base tuning reference pitch. 440 Hz is the standard reference value for A and is generally used for tuning reference in modern, western music. Unless you have a particular need to adjust the Tuner's reference, you probably want to stick with the standard 440 Hz setting for this control. To adjust the reference, either click on the number and drag up/down, or double click and enter the desired reference frequency.

Mute Switch

Activate the Mute switch to completely silence any signal fed into POD Farm 2. With the Mute button off you can keep the Tuner View displayed and active and still hear your fully processed POD Farm 2 signal if you prefer (some folks like to watch the Tuner while performing to see the note being played and check their tuning anytime!).

POD Farm 2 MIDI Control

Like POD Farm 2 Plug-In, POD Farm 2 in standalone operation also offers remote MIDI control over the majority of its parameters via an external MIDI controller device! The functionality is essentially the same as with POD Farm 2 Plug-In, so please refer to . Please also see . To follow, we've listed the details unique to using MIDI control with POD Farm 2 in standalone operation.

Configuring POD Farm 2 for MIDI Control

You first need to configure the POD Farm 2 standalone application to receive MIDI communication from your connected MIDI controller device. Be sure to connect your MIDI controller to your computer before launching POD Farm 2, then make the following settings.

- Launch the POD Farm 2 Preferences dialog and go to the MIDI tab. Here you will be able select any connected MIDI controller device (or any MIDI Input Port to which your controller device is connected):
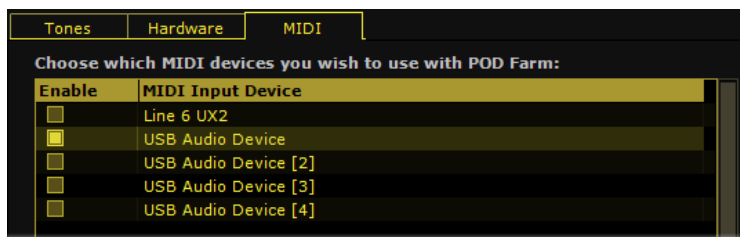

The Preferences, MIDI dialog - Selecting a MIDI Controller Device (Mac OS® X)*

*FBV MkII Users - Note that you'll see the four FBV MkII MIDI ports appear titled differently depending on you computer's operating system.

Preferences - MIDI dialog on Windows® 7 & Windows® Vista

Preferences - MIDI dialog on Windows® XP

- In the above example you can see that we've chosen to receive MIDI from only the Port 1 output of the connected Line 6 FBV Shortboard MkII controller. (Note that our connected Line 6 UX2 device is also an option, since its Footswitch 1 & 2 connections can be configured to send MIDI commands!)

- You then need to configure your MIDI controller device to transmit whatever MIDI commands are desired, as mentioned in "POD Farm 2 Plug-In MIDI Control" on page 4•34.

Pre-configured MIDI Assignments

As described on page 4•38 for POD Farm 2 Plug-In, the "pre-configured" MIDI control assignments are also available for most of the "POD Farm 2" Source Folder's Tone Presets. The POD Farm 2 standalone application additionally includes several pre-configured "Global" MIDI assignments. As the "Global" label suggests, these MIDI assignments are accessible at all times, regardless of the Tone Preset loaded! (Note that this differs from the POD Farm 2 Plug-In behavior, where Global MIDI assignments are only retained for the specific instance of the Plug-In, whereas in the standalone application, they are always retained unless you clear them.)

The MIDI control settings that are required to access the pre-configured Global MIDI assignments are as follows:

POD Farm 2 Global Parameter	MIDI Command
Tap Tempo - Tap repeatedly to set the System Tempo	MIDI CC 4, Values 127 = On, 0 = Off
A/B Switch - Switches between Tone A & Tone B	MIDI CC 16, Values 127 = B, 0 = A
Tuner View display - Toggles Tuner display On/Off	MIDI CC 17, Values 127 = On, 0 = Off
Tone A Level - Adjusts Tone A output level	MIDI CC 7, Value 0 thru 127
Tone B Level - Adjusts Tone B output level	MIDI CC 7, Value 0 thru 127

POD Farm 2 standalone application - pre-configured Global MIDI assignments

Tap Tempo - "Tap" on footswitch assigned to MIDI CC 4 at the desired rate to manually set a System Tempo for POD Farm 2. As described in "System Tempo - Host Sync and Tap Tempo Options" on page 4•14, you can optionally set most Delay and Modulation effects to follow this System Tempo.

A/B Switch - If you have a Dual Tone configuration with one common Source Input, then the A/B switch box is accessible in POD Farm 2. Use a footswitch assigned to MIDI CC 16 to toggle between feeding your Source into either Tone A or Tone B (also see "A/B Switch Box" on page 6•9). If you have only a single Tone configuration, then this switch will perform no action.

Tuner View display - Set a footswitch to MIDI CC MIDI CC 17 to toggle between the Tuner View and the previous View. Note that if you keep the Tuner's "Mute" button set to Off, then you'll continue hearing your Tone A & B output when the Tuner is displayed.

Tone A & B Level - Both the Tone A & B Levels can be controlled simultaneously by a pedal, knob or slider on your MIDI controller set to send MIDI CC 7. If your current POD Farm 2 configuration includes only a single Tone, then the Tone B Level will not perform any action.

FBV MkII Users: All MIDI commands listed in the above table are included in the "POD Farm 2-Shortboard" FBV Control preset for Shortboard. The Tone A & B Level MIDI commands are included in the "POD Farm 2-Express" FBV Control preset for the Express (see "MIDI Controller Devices" on page 4•34).

MIDI Learn

POD Farm 2 in standalone operation offers MIDI Learn functionality, which allows you to assign your MIDI Controller's pedals, knobs and switches to POD Farm 2 parameters in just a few clicks of the mouse. The functionality is the same as described for POD Farm 2 Plug-In - please refer to the POD Farm 2 Plug-In chapter's "MIDI Learn" on page 4•39 for details.

MIDI Control for Setlist and Preset Navigation

Just like the POD Farm 2 Plug-In, the POD Farm 2 standalone application also offers the same options for using your external MIDI controller device to navigate through Setlists & their Tone Presets. Please see .

In addition to the POD Farm 2 Plug-In options, we've also created some pre-configured Global MIDI assignments for accessing Setlists and Presets in the POD Farm 2 standalone application. Set your MIDI controller device's switches to send the following MIDI CC values to access these navigation settings. You'll also be able to see these settings within the MIDI Assignments View (see next section).

POD Farm 2 Global Parameter	MIDI Command
Next Preset	MIDI CC 20, Values 127 = On, 0 = Off
Previous Preset	MIDI CC 21, Values 127 = On, 0 = Off
Next Setlist	MIDI CC 27, Values 127 = On, 0 = Off
Previous Setlist	MIDI CC 26, Values 127 = On, 0 = Off

MIDI Assignments View

This display allows you to easily reference and manage your existing MIDI Control assignments for the POD Farm 2 standalone application. Here you can view the MIDI commands in use to access all existing "Global" MIDI assignments, as well as any "Local" MIDI assignments that exist for the current Tone Preset. Use the "Clear" buttons to remove any MIDI assignments. Note that Global assignments persist in the POD Farm 2 application regardless of the current Tone Preset, so removing any Global assignments removes them completely. Local assignments are saved individually with each Tone Preset.

The Assignments View - MIDI Assignments display

Unlike POD Farm 2 Plug-In, there are no "MIDI" and "Automation" display buttons at the top left of the Assignments View within the POD Farm 2 standalone application. Parameter Automation is a feature offered only within the Plug-In and therefore, no Automation View display exists in the standalone application. The features for the MIDI Assignments display within the POD Farm 2 standalone application are otherwise the same as described for the POD Farm 2 Plug-In - please see "MIDI Assignments View Display" on page 4•36.

For more information about the POD Farm 2 standalone application and its use with other audio applications, please check out the additional documentation found on the POD Farm Online Help site.

MODEL GALLERY

About the Model Gallery

You probably know by now that we're relentless tone fanatics here at Line 6. Once we've set our sights on creating a software emulation of a particular piece of gear, we go to great lengths to be sure that we've gotten our hands on the very best example of an amp, preamp, effect or speaker cabinet that we can find to study. We will (and have) scoured the globe in search of just the right specimen — that one, very particular piece of "holy grail" gear that has the magic. In fact, we pride ourselves on hand selecting each and every one of the amps, effect, preamps and speaker cabinets that we studied to create the software models in POD Farm™ 2, and for all Line 6 software and hardware products. The result is an extensive line up of Models, some completely original to Line 6, some based on well-loved classics.

To follow is the list of amp, cab and FX models that are included as "**Factory-Standard**"* models for POD Studio™, TonePort™, GuitarPort™ devices, as well as for the standard POD Farm 2 License for iLok. Note that the POD Studio UX1, UX2 & KB37 devices also come with the **FX Junkie** Model Pack Add-On included for free!

For the breakdown of the Factory-Standard Models for each supported Line 6 device, please see the . For descriptions of the Factory-Standard Models included in POD® X3 and POD®xt family devices, please refer to your ***Pilot's Handbook***, and more info is also available in the ***Model Pack Handbooks***.

> ***Factory-Standard Models are those that are included as permanently installed models on a Line 6 device. These models cannot be transferred to other Line 6 devices. Likewise, Add-Ons that come included with Line 6 device (such as the FX Junkie Model Pack Add-On that comes free on POD Studio UX1, UX2 & KB37 devices), are also "fixed" to the hardware. However, it is possible to transfer the License Key that you are granted for any Add-Ons that you purchase separately between any supporting Line 6 device that you own by using Line 6 Monkey. Please see** **chapter or Line 6 Online Support for more about Transferring License Keys.**

Guitar Amp & Cab Models

1964 Blackface 'Lux

The Holy Grail for many blues, country, and "roots" players has been a blackface Fender® Deluxe Reverb®. After listening to quite a few candidates back when we were seeking the ultimate Deluxe Reverb® for our 1964 Blackface 'Lux model to be based on,* we stumbled upon an extremely cool '64 Deluxe Reverb®. We still haven't found one better.

Most players love a Deluxe Reverb® when it's turned up to about 7 for a nice gritty sound that cleans up when you back off your guitar's volume knob just a little. Notice how the tone control response changes as this Amp Model's Drive is changed: clean settings are crisp and present, while more driven settings will mellow the high end. This is typical of what you get from a Deluxe Reverb® and is nicely captured here. The Deluxe Reverb® itself has only Bass and Treble controls, leaving us, once again, with the prospect of a couple knobs with nothing to say for themselves. But fear not; in this case, we've set up the model's Middle knob so you can add some post-Amp Model Midrange contouring for a little more flexibility, while Presence adds, well, Presence. Once again, set the Middle knob to its "neutral" 12

o'clock position and the Presence knob to 0 for the classic Deluxe sound. Tweaked up right, this tone will cut through and sing. We jacked into Input 1 of the Vibrato Channel to get this model cooked up.

* FENDER® and DELUXE REVERB® are registered trademarks of Fender Musical Instruments Corporation and are in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during the Line 6 sound model development.

▲   "Model Gallery"

Brit Gain 18

Based on the Marshall® 1974X "authentic re-issue" of the famous 1974 18W Combo from the late '60's. (Brief editorial aside: Marshall® has had a long tradition of coming up with model numbers that can easily be taken for years. The Model 1974 combo was manufacturer from 1965 to 1968, the Model 1961 and 1962 combos were first made in 1965. Is it any wonder we look confused sometimes?) The 1974 has a basic preamp, (gain and tone controls) and a cathode biased twin EL84 power amp. It is a great recording amplifier, with a wonderfully compressed and harmonically rich tone.

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▲   "Model Gallery"

1990 Brit J-800

The 1990 Brit J-800 Amp Model is based on* a Marshall® JCM 800.

Turn to this Amp Model to conjure up tones of the coveted JCM 800, one of Marshall's most universally acclaimed modern amps. This updated version of the Plexi continued Marshall's heritage with added gain and edge for a new generation of rock guitarists. One of the biggest differences here is that the tone controls are located after the preamp tubes.

Incidentally, some versions of JCM 800's get their distortion by clipping a diode. The amp we modeled uses a tube for distortion.

The JCM 800 is, of course, the metal sound Marshall made famous. And although not many people play Marshalls clean, it is a great tone, so you should also be sure to check out this model with a low Drive setting. Of course, you can always pump up the drive and rage.

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▲   "Model Gallery"

Citrus D-30

In 1968, in a little music store on Old Compton St. in London, Clifford Cooper was having trouble getting amplifier manufacturers to take him seriously as a dealer, as they thought he was too young, and his shop too small. So he did what seemed only logical to an enthusiastic young man with a background in electrical engineering – he designed and built his own amplifiers. Since he had come into a large quantity of bright orange vinyl that was what he used to cover his cabinets. It wasn't long before high-profile musicians like Fleetwood Mac, Stevie Wonder, and Frank Zappa were beating a path to his door. This model is based on an Orange®AD30TC head, a 30 watt, Class A number with a great personality that gracefully marries vintage British mid-gain breakup with modern shimmer and presence. Back off the drive and you'll get chimey boutique tones, dig in with the drive up and the AD30 purrs pure Brit Rock tone.

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▲   "Model Gallery"

1967 Class A-30 Top Boost

The 1967 Class A-30 Top Boost model is based on* a Vox® AC 30. Music was changing in the early '60s and guitarists were asking for more brilliance & twang. So the Jennings Company, makers of Vox® amps, decided to add Treble and Bass controls (and an extra 12AX7 gain stage, incidentally) in addition to the Treble Cut knob it already had (which in actuality was a sliding bandpass filter that always seemed like it was working backwards); this additional circuit became known as Top Boost.

The AC 30 with Top Boost was the amp made famous by many British invasion bands. Much of the unique character of the Vox® sound can be attributed to the fact that Class A amps overdrive in a very different way than Class AB. Brian May of Queen, Mike Campbell of Tom Petty's Heartbreakers, and The Edge of U2 have all used classic AC 30s to make their music. Although usually played fairly clean, a cranked AC 30 has a great saturated lead tone, a la Brian May on the early Queen albums.

On this Amp Model, the Middle control acts like the original Cut knob on the AC 30. We plugged into the Hi gain input of the AC 30's Brilliant channel when creating it. We also turned the tone controls around, since original Top Boost amps had the bass and treble turned all the way down when the knob was all the way up. Go figure.

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▲   "Model Gallery"

1987 Jazz Clean

The 1987 Jazz Clean Amp Model is modeled after* the classic Roland® JC-120.

This transistor amp was known for a strident clean sound and built-in stereo chorus. When using the JC-120 model, try cranking up the Treble for a shimmering clean sound that'll cut through just about any mix. It's also perfect for that 80's "new wave" sound (after all, it was Andy Summers' favorite amp with The Police).

You should also try setting all the tone controls at 12 o'clock for a darker jazz tone. It'll give you an essentially flat response, providing a balanced tone across the fret board for jazz chord melodies or single-line phrasing.

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▲   "Model Gallery"

Line 6 Chemical X

Just like those secret ingredients that detergent companies used to crow about (Now! Contains Ingredient X-27!) The Line 6 Sound Design guys wouldn't tell us anything about what the inspiration for this one was or who it might have belonged to (no matter what type of bribery we attempted). Suffice to say that it's a very punchy hi-gain sound that also cleans up quite nicely when you roll your volume back.

▲   "Model Gallery"

Line 6 Insane

Our goal here was to provide you with as much input gain distortion as possible short of complete meltdown. You get ridiculous, rich tube drive to shame the distortion of pretty much any amp on the planet while still retaining tonal definition and character. As a result, you get way lots of bottom end and cabinet character with tons of wide-ranging tone shaping. Crank up the Drive control and take no prisoners!

▲   "Model Gallery"

Line 6 Piezacoustic 2

This one is designed to work with the piezo output of solid body electrics that have one of those newfangled bridges with the 'acoustic' pickup built in. Since you don't have to worry about the body shaking itself to pieces with feedback on that type of guitar, we've cooked up this model with more low-mids and low frequencies. Try this one on your Line 6 Variax® guitar's acoustic models too - you did get yourself a Variax®, right?

▲   "Model Gallery"

Line 6 Spinal Puppet

You know how, when you're playing head-bangin' music, you look out into the audience and see all those heads bobbing up and down? Those are Spinal Puppets. Need we say more?

▲   "Model Gallery"

Line 6 Treadplate

Looking for tight, high gain tone? The kind of sound that powers classic Metallica or Dream Theater tracks? Then you've come to the right place, my friend. This model lets you dial in plenty of distortion perfect for chunk-chunk-chunking, and also ready to power some mosh pit punking. Its tone controls have plenty of range to let you scoop out your mids, or beef up the bottom for just the tone you need.

▲   "Model Gallery"

1968 Plexi Jump Lead

Guitar playing is all about experimentation, isn't it? That, and finding all the possible ways to get more distortion out of whatever gear you have at hand. One of the fun things you can do with a Plexi is take a short guitar cable and jumper channel I and channel II (as they're frequently numbered) together for a little extra saturation. Some guys loved this sound so much that they pulled the chassis and permanently wired a jumper into the amp. Being the obsessive/compulsive tone freaks we are, we just had to give you the 1968 Plexi Jump Lead model to give you a sound based on* of this setup.

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▲   "Model Gallery"

1968 Plexi Lead 100

The 1968 Plexi Lead 100 is modeled after* the infamous '68 Marshall® 'Plexi' Super Lead — coveted by tone connoisseurs the world over. We literally scoured the world for this particular amp, finally finding a great example of a Super Lead languishing (we like to think fate preserved it for us) in Holland. By the time this amp was built (ca. 1968), Marshall® had completely changed the circuitry away from the Fender® 6L6 power tube heritage and moved to an EL34 tube. Another major tone difference was due to the necessary output & power supply transformer changes. All this mucking about added up to create a tone forever linked with Rock Guitar. Amps of this era didn't have any sort of master volume control, so to get the sound you'd have to crank your Super Lead to max — just the thing to help you really make friends with the neighbors. Hendrix used Marshalls

of this era; a decade later Van Halen's first two records owed their "brown sound" to a 100-watt Plexi (Our Super Lead, in fact, has the 'lay down' transformer that was unique to '68 models, the same as Hendrix and Van Halen's Marshalls). To get a crunch sound out of a Plexi, you would likely crank the input volume and tone controls (to 10!) You'll find that, in keeping with our "make-it-sound-a-whole-lot-like-the-original" concept, this model is set up to do pretty darned near the same thing.

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▲　"Model Gallery"

Power Amp

Just need some clean stereo power with lots of headroom? Well here it is, but no need to hurt yourself lifting this heavy-duty power source!

▲　"Model Gallery"

1953 Small Tweed

Modeled after* a 1953 "wide panel" Fender® Tweed Deluxe Reverb®, the 1953 Small Tweed Amp Model will snarl with the best of them. The original amp had only a single Tone control, essentially a treble roll off. We set up the Treble knob to give you this treble roll off when using this Amp Model, which left us with the Bass and Middle knobs just sitting there, so we set up the Bass and Middle as post-Amp Model controls, which essentially lets you EQ up your tone as you would do on a mixing console after recording your amp. Set the Bass and Middle knobs at halfway to put them in 'neutral', turn the Presence to 0, and try the Treble knob somewhere above halfway for a classic Tweed sound.
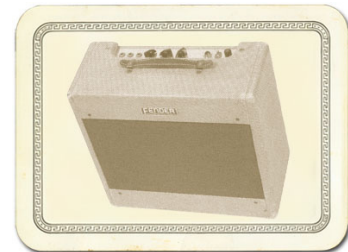
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▲　"Model Gallery"

1993 Solo 100 Head

The 1993 Solo 100 Head Amp Model is based on* a Soldano® SLO-100 head.

Mike Soldano first came to fame as the guy who could do all the really cool mods to your Marshall®. It wasn't long before he started building his own 'hot-rod' amps — sporting chromed transformers and chassis, no less. Mike's amps are also famous for their bullet-proof construction and military spec wiring and components.
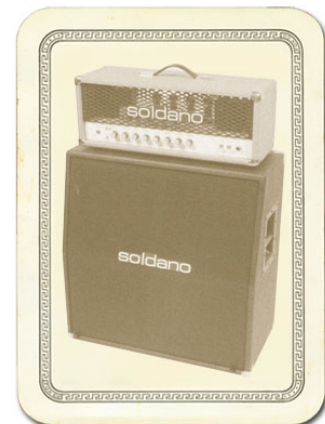
While primarily known for its high gain personality, the SLO-100 has a great clean tone as well. Eric Clapton put Soldano on the map when he played *Saturday Night Live* with his Soldano SLO-100.

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▲   "Model Gallery"

2001 Treadplate Dual

The 2001 Treadplate Dual Amp Model is based on* a 2001 3 Channel Mesa/Boogie® Dual Rectifier® Solo Head. The Dual Rectifier® was part of Boogie's more modern, high gain approach for that "big hair" sound. In contrast to the earlier Boogies, the Dual Rectifier's tone controls have more influence at high gain settings, so you can scoop the mids and increase the bottom end.

We used Channel 3 on the Modern setting for this one with the rear switches set to Bold and Tube Rectifier®, respectively.

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▲   "Model Gallery"

Tube Preamp

Before we created the dedicated Preamp Models featured in POD Farm 2, we developed this simple tube preamp model for the Amp Model slot of our POD®xt and GuitarPort®. This model was created to give PODxt and GuitarPort users a solution for plugging the output from an acoustic guitar's piezo pickup or a bass into GuitarPort or PODxt hardware. It can also deliver some tasty tones with a Line 6 Variax® guitar or bass, or standard electric guitar. With the tone controls at 12 o'clock, the EQ is "flat."

Adventurous recordists will find that it can even be used to add some tube warmth or distorted grind to just about anything — warming up keyboards, crunching up drums, and fuzzing up vocals the way producers and engineers often do in the studio with vintage tube gear. When you do this stuff, you want to use the Drive control like a mix knob on a reverb to control how much processing you want to hear.

▲   "Model Gallery"

1958 Tweed B-Man

The 1959 Tweed B-Man Model is based on* the classic '58 Fender® Bassman® 4x10 combo, the amp that started it all - instant rock and roll tone. Originally a bass guitar amp, the Bassman® became a Blues staple for 6-string guitarists. It has the fat bottom end you'd expect from a bass amp, but also has the Fender® twang on the top. Incidentally, when Jim Marshall built his first amps with Ken Bran they were heavily influenced by the early Bassman®.

One of the interesting things about the Bassman® is just how interactive the Middle and Treble controls are. The Middle control isn't a bandpass, as in most tone control setups. Instead, it's almost like a second treble control. The two are additive, so if you're running your Middle knob higher than halfway up with this model, you'll find that the Treble control might give you more bright than you really want. On the other hand, when you turn the Middle knob down, you'll probably want to boost the Treble.

The Bassman®, like many of the amps modeled for POD Farm 2, didn't have a master volume. So to get the kind of tone that the Bassman® can deliver at higher gain settings, you had to crank it up loud enough to do some serious damage to anyone who might be standing close by. Now you can get that kind of tone at a bedroom or studio level - or even through your headphones! Try a Drive setting of about 4 or 5 - it's guaranteed to dredge up the best R & B licks you know.

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▲   "Model Gallery"

Guitar Cab Models

While we're not going to bore you with complete descriptions of each cabinet that's modeled in POD Farm 2 ("...and with the change from 12 ply Finnish Spruce to 13 ply Baltic Birch in October of 1973, the resonant frequency of this cabinet dropped to 113.7Hz"), here's a list of all the speaker cabinets that were modeled for POD Farm 2:

Guitar Cab Models - Based On:	
1 x 6	1960 Super O (based on Supro S6616)
1 x 8	1960 Tiny Tweed (based on Fender® Tweed Champ®)
1x10	1959 Gibtone (based on Gibson® combo)
1x10	1960 G-Brand (based on Gretsch® 6156)
1x12	1953 Small Tweed (based on Fender® Tweed Wide Panel Deluxe Reverb®)
1x12	1964 Blackface 'Lux (based on Fender® Deluxe Reverb®)
1x12	1960 Class A-15 (based on Vox® AC-15)
2 x 2	2001 Mini T (based on Fender® Mini Twin)
2x12	2001 Line 6
2x12	1965 Blackface (based on Fender® Blackface Twin Reverb®)
2x12	1996 Match Chief (based on Matchless Chieftain)
2x12	1987 Jazz Clean (based on Roland® Jazz Chorus 120)
2x12	1967 Class A-30 (based on Vox® AC-30 Top Boost)
4x10	2001 Line 6

Guitar Cab Models - Based On:	
4x10	1959 Tweed B-Man (based on Fender® Bassman® cab)
4x12	2001 Line 6
4x12	1967 Green 20s (based on Marshall® "Basket Weave" cab with Celestion® Greenbacks)
4x12	1968 Green 25s (based on Marshall® cab with Celestion® Greenbacks)
4x12	1978 Brit Celest T-75s (based on Marshall® cab with stock Celestion® T-75's)
4x12	1996 Brit Celest V-30s (based on Marshall® cab with Celestion® Vintage 30's)
4x12	2001 Treadplate (based on Mesa/Boogie® Dual Rectifier® cab)
1x15	1962 Thunder (based on Supro® '62 Thunderbolt)
2x12	1967 Wishbook (based on Silvertone '67 Twin Twelve)

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▲   "Model Gallery"

Bass Amp & Cab Models

Rock Classic

For 30 years now, we've heard the tone and felt the power of the mighty Ampeg® SVT® that the POD Farm 2 Rock Classic model is based on.* This workhorse has appeared on innumerable recordings and arena stages worldwide – there is no equal to the original SVT® and its 300 watts of pure tube magic. First introduced in July 1969, the SVT® set the tone, punch and arena-rattling standard for all future big gun bass rigs. Its users have included everyone from The Rolling Stones to Van Halen, and pretty much every "rock" bass player in between. For the Rock Classic Model, we selected a 1974 Ampeg® SVT®, and we've also given you a 70's SVT 8x10 speaker cabinet to pair it with. The sonic combination of this head and cab is beyond big, but you had to pray that your bandmates would help you move it! Thanks to POD Farm 2, you can now get big classic rock bass tone without frequent visits to the chiropractor.

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▲   "Model Gallery"

Flip Top

The Flip Top model is based on* a 60's Ampeg® B-15 Portaflex® — one of the most popular studio bass amps of all time. It's tuned and front-ported, has a closed back, is 25 watts with a single 15-inch speaker, and set a new standard for cabinet and speaker efficiency, tone and convenience in bass amplification. If we had to sum up the amp's sound up in one sentence, we would simply say: Listen to James Jamerson's bass playing on the Motown®/Tamala records of the 1960's — The Supremes, The Four Tops, The Temptations, Marvin Gaye, Stevie Wonder, and many more. Jamerson played bass on more Motown hits than anyone else, and his choice for amplification was the Ampeg® B-15. We think you'll agree that the sound of his P Bass® through that amp on those records is as fresh and exciting today as it was 35 years ago. And if he's not enough to convince you, how about "Duck" Dunn! Don't get us started...

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▲   "Model Gallery"

Adam and Eve

After David Eden made cabs for SWR® for 3 or 4 years, he went into the business of making his own bass amp and cabinet line. Jim Demeter designed the electronics of the first Eden amps, and they were quickly adopted by a veritable who's who of modern bass society. The POD Farm 2 Adam and Eve model is based on* the WT-300, one of Eden's latter offerings which produces a clean, clear and rich tone.

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▲   "Model Gallery"

Silverface Bass

The Silverface Bass is modeled after* a 1967 Fender® Bassman®. By '68, when the Beatles went in to record The White Album, they had pretty much done away with their Vox®amps in favor of the new "silverface" Fender® line. John and George each played through a Twin Reverb®, and Paul through the 2x15 "tall cab" Bassman®. This amp remained his favorite through the end of the Beatles' recording career, and can be seen in the Revolution video (the cab is laying on its side), and all over the *Let It Be* movie - including the infamous "rooftop" concert which closes the film. Paul went on to use the amp for his first solo recordings, and live during the early Wings period. We've paired this Bassman® head with a 2x15 closed back cab loaded with JBLs. The sound of this cab also
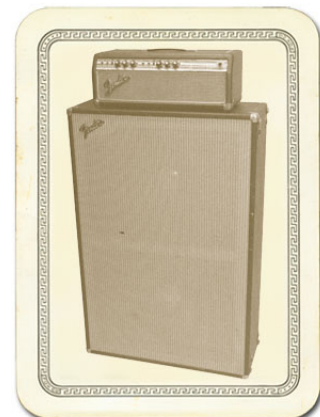
reminds us of the theme music from *Barney Miller*, and all of those days practicing with the high-school jazz ensemble. Try playing a little of the *Peter Gunn Theme...*

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▲   "Model Gallery"

Eighties

What would any collection of bass amps be without a Gallien-Krueger 800RB? This model is based on the solid state amp that helped define what new bass amps sounded like for the better part of that decade. Geddy Lee had one. Will Lee used one on *Late Night With David Letterman*. And bands like Def Leppard powered through a decade of pop metal with the 800RB. The GK 800RB produces a very scooped sound, and doesn't really distort. Try pairing this amp with another legend of the Eighties, the Hartke 410 cabinet. This rig is known for producing what we call the "mid 80's metal bass" tone. It's the perfect choice when you're ready for a little Pyromania.

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▲   "Model Gallery"

Bass Cab Models

Bass Cab Models - Based On:	
1 x 15	Flip Top Based on a 1960's Ampeg® B-15
2 x 15	DoubleShow Based on a Fender® Dual Showman® D130F
4 x 10	Adam Eve Based on an Eden® 410 cab
4 x 10	Silvercone Based on a Hartke® 410 cab
8 x 10	Classic Based on an Ampeg® SVT® Cab

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▲   "Model Gallery"

Preamp Models

American Classic

This model is based on* an API 512 Mic Pre and API 550b EQ housed in an API Lunchbox 500 6-B. In 1967 API introduced the 512 as the first modular mic pre. Along for the ride also came the 550 EQ and together the modular components were housed in a 4 position rack complete with a handle — the "lunchbox." This combination is responsible for many legendary recordings of the 60's and 70's. The resulting American Classic model also incorporates tonal elements of the analog tape machines of the day, by Revox, Studer, and MCI. Hence, our model is designed to give your inputs the "sonic love" of the entire analog recording process from the API mic pre, through the EQ, to the sound of recording to tape.
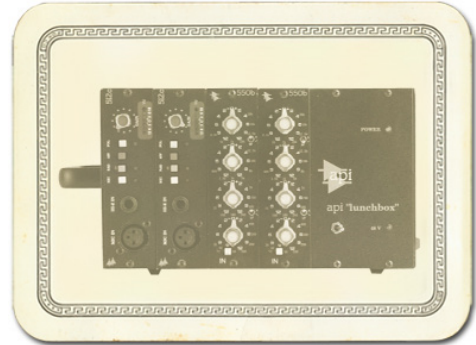
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▲ "Model Gallery"

Vintage U.K.

The POD Farm 2 Vintage UK model is based on* the truly classic Neve 1073 pre-amp. Designed by Rupert Neve in the early 1970's, as a discrete transistor mic/line amp with 3-band EQ and high-pass filter, the 1073 was used in a variety of Neve consoles. NOT known for being the flattest or cleanest kid on the block, the Neve 1073 became the "Gold Standard" of pre amps regardless. It's credits are endless and likely numerous songs playing on the radio right now, as you read this, were recorded with a Neve 1073. Like the American Classic, this model's sound is based not just on our analysis of the 1073, but also incorporates the kind of "sonic love" you'd have gotten when recording through a 1073 to legendary Revox, Studer, and MCI analog tape machines.

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▲ "Model Gallery"

Lo-Fi

Looking for something aggressive, trashy, or just plain interesting? Try the Lo-Fi! It gives you tones that are heavily band-passed (meaning there's little low end or extreme high end), with lots of distortion available from the driver knob. You'll find it's just the thing when you want your vocals to sound like they came through a telephone, megaphone or toy microphone.

▲ "Model Gallery"

Vintage

Incorporating elements of analog tape machines of the day, this composite model is true to form, lacking the crystal clear 8k and above which wouldn't arrive for years.

▲ "Model Gallery"

Modern

This model is based on* an Avalon® VT-737, which is an excellent example of a modern tube preamp design incorporating an all-discrete, Class A transistor circuit in the built-in 4-band equalizer. This is a good choice for clean, bright, non-compressed sound, with soft transients.
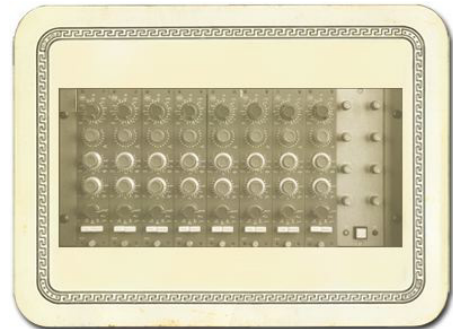
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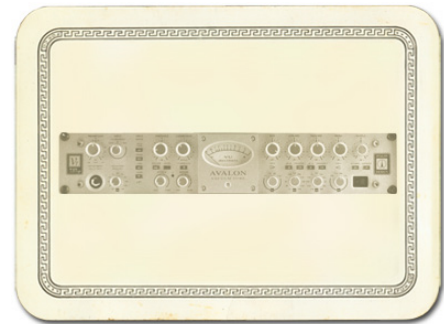
▲ "Model Gallery"

Console

Here's our model inspired by solid state console mic pre designs, delivering flat frequency response that is very clean and without the additional personality that the other Preamp Models provide. This is a great choice when you want to capture quality audio without adding color, as you might want to do when recording line level instruments like keyboards.

▲ "Model Gallery"

Effects Models

Delay

Delay Effects create echoes by repeating a delayed version of the signal that feeds them. The FEEDBACK knob on Delay control panels determine how many repeats you'll hear. TIME determines how late the

echo will be versus the input signal, and allows Tap Tempo. A short delay time and low feedback setting will give you a classic "slap back" delay. Longer delay times give you a distinctly separate echo, and higher feedback settings increase the number of echoes. There's always a MIX control, and each of the Models has a few other controls as well.

▲ "Model Gallery"

Analog Delay w/Modulation

The Analog Delay w/ Modulation model is based on* the Electro-Harmonix® Deluxe Memory Man which is a pedal that uses the "bucket brigade" electronics of other analog echoes, and adds a chorus circuit to boot. This adjustable chorus is applied to the echoes only, leaving the direct sound unaffected. The Memory Man, with its warm, distorted tone and swimming echoes, became an important tool for many guitarists, and was an essential part of the guitar sounds for the first U2 album. Part of the Deluxe in Deluxe Memory Man was the increased delay time of 500 milliseconds. Analog w/ Mod emulates that classic Memory Man tone with the added advantage of 2 seconds of delay time. The mod speed and depth controls set up the chorus on the delays.

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▲ "Model Gallery"

Tube Echo

The classic 1963 Maestro® EP-1 was the first of a series of "Echoplex®" designs distributed by the company, and made by Harris-Teller in Chicago. As touted in a Maestro advertisement, the Echoplex's "...special effects range all the way from a controlled high speed reverberation to a full, throbbing echo"! The main feature of the Echoplex design is a special cartridge of looped 1/4-inch audio tape that wraps past separate record and playback heads. The position of the playback head can be moved to adjust the delay time from 60 to 650 milliseconds. Tube Echo is based on* the classic Echoplex tone with the extra advantage of up to 2 seconds of delay time. DRIVE lets you dial up some tube warmth like the original and FLUTTER (short for wow and flutter) adds that unique sound of a slipping, dirty tape capstan!
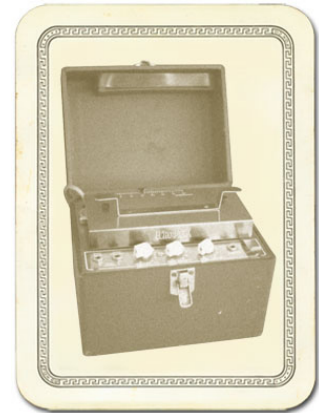
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▲ "Model Gallery"

Digital Delay

This model is a straight up digital delay with Bass and Treble tone controls. Nothing fancy here, just basic echo-cho-cho-cho. After all, it's good to cleanse the palate every once in a while.

▲   "Model Gallery"

Modulation

Mod Effects are things that swoosh, pulse and warble — from phase shifters to flangers to choruses. Why are they called Mod (Modulation) effects? Well, if we consult a dictionary, we discover that 'modulate,' in the electronic world means to "alter the amplitude or frequency of (a wave) by (using) a wave of a lower frequency to carry a signal" (definition courtesy of *The Oxford Encyclopedic English Dictionary, Third Edition*, thank you very much). That modulating wave is what causes all that swooshing, pulsing, and warbling. The SPEED of the Mod effects controls how quickly (or slowly) the modulating waveform sweeps, and generally allows Tap Tempo. DEPTH controls overall amplitude of the modulating wave, which usually determines just how intense the effect will be. There's always a MIX control, and sometimes there are also other controls, as we're about to describe.

Sine Chorus

Here's your basic digital chorus, which gives you the classic swimmy/watery sound of chorus, plus BASS and TREBLE controls for bass-ing and trebl-ing. :-)

Subtle settings of the chorus can also be used to give a fatter sound. Extreme settings can totally change the character of your sound.

▲   "Model Gallery"

Line 6 Flanger

Flanger is most famously known as the "jet-plane" whoosh effect of several classic 70s recordings. It can also be used to give a "swooshy" or "swept" sound to guitar and other sources, or just to create a "bigger" sound. Eddie Van Halen, for instance, used flanger effects as an important part of his signature sound on many classic Van Halen recordings, including "Ain't Talkin' 'Bout Love" and much of the Van Halen I album. . The Line 6 Flanger really shines when you set CONFIG to POST, letting the stereo sweep offset serve up luscious harmonic shimmer.

▲   "Model Gallery"

Phaser

The POD Farm 2 Phaser is based on* the MXR® Phase 90 — the guitar stomp box phaser that changed the world. The Phase 90 is relatively subtle compared to other phasers, and when you use it, it becomes part of the overall guitar tone rather than trying to grab the spotlight all to itself. Its lush, organic, and groovy swirl can be heard all over the first two Van Halen albums, as well as Jimmy Page's work on Physical Graffiti. The Phase 90 is a four stage phaser; its single knob controlled only speed. The POD Farm 2 Phaser gives you additional flexibility with MIX and FEEDBACK controls to adjust the intensity of the effect.
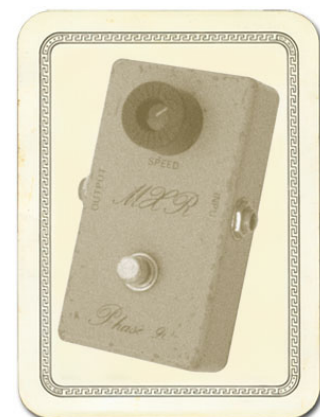
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▲   "Model Gallery"

U-Vibe

The U-Vibe model is based on* the now-legendary Uni-Vibe, which was put on the map in 1969 by Jimi Hendrix. Essentially a four-stage phase shifter, the Uni-Vibe is best known for its watery texture and sultry tones. One listen to "Machine Gun" and you'll know what we mean. You can recreate the effect of the original Uni-Vibe's vibrato switch by turning the MIX control to 100% wet. (That's what the switch did on the original.) The DEPTH control acts like the Uni-Vibe's "Intensity" knob.

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▲   "Model Gallery"

Opto Tremolo

The Opto Tremolo model is based on* the optical tremolo circuit that was used in the blackface Fender® amps, like the '64 Deluxe Reverb® and '65 Twin Reverb®. Basically a light bulb and a photo-resistor, when the light got brighter, the tremolo got louder (how's that for cutting edge?) It's a very smooth, even tremolo, and the obvious choice for use with the amp models that are based on Fender® originals.

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▲   "Model Gallery"

Rotary Drum + Horn

Fine furniture and cool tones — the Leslie® 145 that the Rotary Drum + Horn model is based on* gave you both at once! That tube-driven behemoth (you definitely don't want to try picking one up on your own) features a belt-drive rotating high frequency horn along with a downward-facing 15-inch speaker that had a segmented drum spinning under it to disperse the sound. It was originally designed to be used with electric organs like the Hammond B3, but once guitarists (and even vocalists!) heard it, they just had to get in on the rotate-o-rama. Our model gives you all that whirligig glory, without giving you a herniated disc. Slow/Fast switch acts like the one that came on the Leslie 145's preamp, ramping between the two speeds. This effect also gives you TONE and MIX settings. For the truly

authentic kind of spin that a Leslie delivers, you'll want to set the MIX knob to max, since a Leslie had no 'dry' path.

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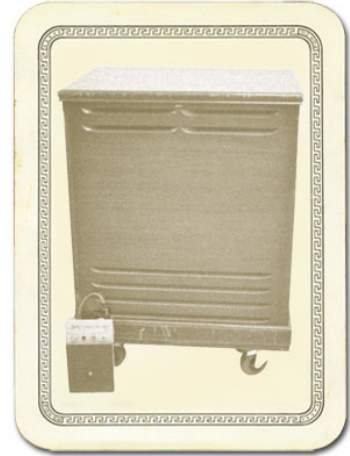
▲ "Model Gallery"

Stomp (Distortions, Dynamics, & Filters)

Stomp Effects give you a choice of Models of classic distortions stompboxes, a stomp box-style compressor, and a couple of De-Esser effects designed for taming Sss and Shh sounds that are common when recording vocals.

Facial Fuzz

Sometime in late 1966, an infamous circular stomp box hit the London music scene. Designed and built by Arbiter Music, the Fuzz Face would soon begin its famous association with guitar legend Jimi Hendrix (and more recently, Eric Johnson). Like all stompboxes from the early era, the Fuzz Face would see many design changes, as well as re-issues. Our model is based on* the germanium diode-powered treasure pictured here: an original, very early "gray with black screening" Arbiter Fuzz Face. Call the Facial Fuzz model up, and treat yourself to our faithful re-creation of the original's fuzz and glory. Crank up the drive, and you'll be seeing Purple Haze right before your eyes!

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▲ "Model Gallery"

Fuzz Pi

Not to be outdone by the Brits, the colonies came up with their own twist on the fuzz rage. Mike Matthews and his band of merry men at Electro-Harmonix® had been cooking up all sorts of nifty effects when their attention turned to the distortion/fuzz pedal. Their most popular offering was the Electro-Harmonix® Big Muff Pi®, which the Fuzz Pi model is based on.* The Pi was known more for its sweet sustain than for its buzz, as in early Santana or Ernie Isley.

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▲   "Model Gallery"

Screamer

From Stevie Ray Vaughan to Michael Landau, the simple Ibanez® Tube Screamer® is the overdrive heard 'round the world. This medium-gain pedal was introduced in the early '80s, and in many blues circles, you're not allowed to solo without one. Over the years, Ibanez® issued several variations of the venerable Tube Screamer®, but none have reached the fabled status of the TS-808® that this model is based on.*

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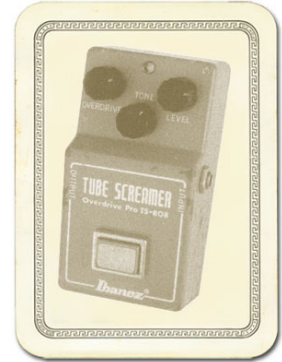
▲   "Model Gallery"

Classic Distortion

Born and bred in the late '70s, the ProCo Rat was the beginning of a new generation of distortion boxes. With a sound that was angrier and more aggressive than a fuzz, the Rat put teeth into a new breed of metal that was beginning to crawl to the surface of the music scene. The TONE knob on the POD Farm 2 Classic Distortion Model based on* the Rat model functions like the original's "filter" control, giving you brighter tone at lower settings, and darker tone at higher settings. Once bitten, you'll know why we call this one "tone with teeth!"

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▲   "Model Gallery"

Bass Overdrive

This model was inspired by our look at the Tech 21 Bass Sans Amp®, plus a few extra liberties taken by the Line 6 sound design team. The Sans Amp® is famous for delivering a very quiet and crisp signal under all circumstances, while also serving up a very distinct distortion. Is pleasingly metallic quality makes it a favorite with the Post-Metal crowd and Industrial bands, and producers in all genres of music have come to favor the Bass Sans Amp for crunching up loops. The Bass Overdrive covers the same sort of territory, with a bit of a uniquely Line 6 bent. Choose this distortion for your bass or any other signal and it will immediately become a very close and furry friend. Note for non-bass players: this stomp box absolutely rocks on signals other than bass. No, really, try it.

▲   "Model Gallery"

Bronze Master

Originally designed for bass, but equally cool on guitar, the Maestro® Bass Brassmaster is considered by many to be the Holy Grail of bass distortion units, and ultra-rare bird designed in the early '70's for Maestro® by synth genius Tom Oberheim. It showed up on Chris Squire's gear list in a mid-70's Yes tour program. In fact, the Brassmaster was the first distortion unit we can think of designed primarily with the bassist in mind, and man, did Mr. Oberheim get it right! The original has a fairly elaborate set of controls, include two separate volumes and toggles for accentuating different harmonic voicings. We weren't able to make an exact duplicate of some of that complexity when creating the Bronze Master for POD Farm 2, but you'll find that this model does give you a luscious palette of super-sweet bass fuzz in the style of the Brassmaster, with righteous distortion that doesn't take away that all-important low end. For guitar players, think of it as somewhere between an Octave Fuzz and a synth. You can get positively freaky with this one.

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▲ "Model Gallery"

Sub Octaves

All bassists know that in just about every musical situation, lower can be better! But we couldn't just let bass players have all the fun, so we've included an Octave device that's inspired by the very popular Boss OC-2. Your Sub Octave gets you down into booty-shaking territory mighty quick. Use it to create additional voices, 1 octave and 2 octaves below what you're playing. Remember, lower can be better, especially when it makes the booty shake!

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▲ "Model Gallery"

Female De-Esser

The Female De-esser should be your first choice when taming the Sss and Shh sounds of female vocalists, although as with all things musical, you may find many uses for it and may find that for some male vocalists it works better than the Male De-esser. (See "What is De-Esser?" on page 10•7.) Technically-savvy users will want to know that this de-esser performs its gain reduction only on the selected frequency band, unlike the more typical insert-style De-essing of the Male De-esser.

▲ "Model Gallery"

Male De-Esser

The Male De-esser should be your first choice for controlling the Sss and Shh sounds of male vocalists, although as with all things musical, you may find many uses for it and may find that for some female vocalists it works better than the Female De-Esser. (See "What is De-Esser?" on page 10•7.) Technically-savvy users will want to know that this is a standard insert-style De-esser, performing gain reduction on the full bandwidth audio signal.

▲ "Model Gallery"

Vetta Comp

This effect is taken from the Vetta II, the Line 6 flagship guitar amplifier. A Line 6 original, Vetta Comp has a fixed ratio (2.35:1, in case you're asking) with the threshold (that would be your SENS knob) adjustable from -9dB to -56dB and up to 12dB of gain available at the LEVEL knob. In other words, turn the SENS knob 'til you like the way your signal's compressed, then set the volume with LEVEL.

▲ "Model Gallery"

Reverb

Reverb Effects simulate the reverberation of sound in a physical space, where the source sound combines with countless, tightly spaced echoes. The POD Farm 2 collection of reverb models emulate physical environments (rooms and halls), plate reverbs (which traditionally feature a big steel plate with some sort of speaker driving it plus multiple pickups to pick up the vibrations of the plate) and spring reverbs (the kind guitar players know best). Choose a Spring Reverb when you want the kind of classic sound created by spring reverb tanks built into guitar amps, or used for studio processing on classic recordings. This is the place to come, for instance, when you're looking for that signature Surf Music sound of splattering reverb. Choose a Room Reverb when you want a polished, modern studio sound. It simulates the sound of ambience in a room, and can be set to subtly enhance the size and polish of your tone, or make it sound like you're playing in a large, resonant chamber.

Standard Spring

One of the many things that people have loved about the blackface Fender® Twin Reverb® over the years has been its rich, dense reverb sound. The three-spring tank offered a more complex sound than the Fender® earlier spring reverbs, and of course that's what the POD Farm 2 Standard - Spring model is based on.* Go find yourself a bevy of bikini-clad beauties, wax up your board, and dig in.

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▲ "Model Gallery"

Brite Room

Here's the sound of a live, bright room to add life to any track.

Medium Hall

A medium sized hall with heavy reflections - this one is meant to be heard.

Cavernous

Now that's big! Fire this verb up and get set for a long night of dandelion dreams.

Slap Plate

This reverb dishes up the vibe of early rock and roll recordings, like Sam Phillips' great work at Sun Studios. Thank you very much.

▲　"Model Gallery"

Wah

The POD Farm 2 Wah effects simulate classic wah pedals, and can be used to provide a "parked wah" sound. Or, like most POD Farm 2 amp & effect parameters, the Wah's "position" control can be controlled remotely by a connected MIDI pedal, such as the Line 6 FBV® MkII Series controllers! Also, if using POD Farm 2 Plug-In, the Wah position can be controlled via your DAW software's parameter automation. These can be great ways to get some true wah action into your performance.

Vetta Wah

This is the original PODxt/Vetta Wah Model, which is a bit of a play on an old classic. We've made it a nice balanced wah, designed to sound great in most any style of playing.

▲　"Model Gallery"

Weeper

Modeled after* an Arbiter® Cry Baby, this is yet another variation on the original Vox® wah design. The biggest variation between many of these wah pedals is the inductor and the tolerances of the capacitors and resistors that make up the filter circuit. Just like vintage guitar amps, two of them made on the same day, by the same person, from the same parts bin might sound totally different. As always, we went for the best examples we could find.

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▲　"Model Gallery"

Other Effects

Noise Gate

The Noise Gate is designed to reduce the noise that your guitar or other source makes when you are not playing. You can think of it as a gate that opens to let your guitar or other sound through when you play, and closes when you stop playing to shut out the noise you would otherwise hear after you stop playing. The Noise Gate works by detecting the input level coming into POD Farm 2. When the input level is below the level set for the gate's THRESHOLD knob, the gate will close at the speed set by the Noise Gate's DECAY knob, and cut off the signal from your input. When the input level is above the threshold, the gate will open to let your input signal through. Turning the Threshold knob clockwise increases the aggressiveness of the gate in its effort to cut off sound. The idea is to set the threshold low enough so that it doesn't cut off the signal as you are playing or a note is sustaining, but high enough so that the background noise from your guitar or other source doesn't keep the gate open. When you're

using a Stomp effect, Amp Model or Preamp Model that adds a lot of distortion to your Tone, you'll need to adjust the Noise Gate to work well with that, and you'll probably have to tweak the Noise Gate if you change Models, change drive settings, or use different guitar(s), pickup configurations, or other changes to your input source, and the volume of audio that it's providing.

You can turn the Gate on/off by clicking its bypass button, and the setting of the Gate is saved as part of a Tone.

> Note: POD Farm 2 also offers the Global Gate at the top left of the application & Plug-In window. This is an additional Noise Gate that can be applied "globally" - that is, set and left on for any loaded Tone Preset. It also acts on both Tone paths when using a Dual Tone configuration. The Global Gate's controls works the same way as those described for the Noise Gate above.

▲   "Model Gallery"

Compressor

The Compressor effect in POD Farm 2 is modeled after* the classic, studio-standard LA-2A® tube compressor. It's just the thing when you want to smooth out your levels the way that you would typically do in a recording studio. The THRESHOLD knob determines how aggressive the compressor will be in smoothing things out. Turning the knob farther to the left give you more aggressive compression. The GAIN knob lets you increase level once you've smoothed things out. But be careful: if you add too much gain here, you may see that you start clipping, and need to back off again on the gain.
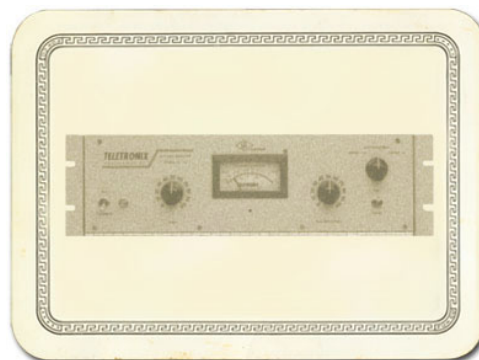
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▲   "Model Gallery"

EQ

The 4 Band Semi-Parametric EQ lets you emphasize and de-emphasize selected ranges of audio frequencies, from bass to midrange to treble. The knobs on the left of the EQ's control panel let you choose the frequency that each of the 4 bands of the EQ will focus on, and set the amount of gain that will be added to or subtracted from that frequency band.

The top knob pair is for the highest frequency range (the treble), providing a high shelf which boosts all the audio at and above the frequency point you select. As you make changes to this and the other EQ bands, the resulting EQ curve is shown in the EQ Edit Panel. The second knob pair down controls a bandpass filter for the for the high-mids, boosting frequencies at and around the frequency that you select. The third knob pair down is for the low mids, and the bottom knob pair, for the bass, controls a low which boosts all the audio at and below the frequency you select. Press the RESET button to "zero" out all the gains, and set each band to a default frequency point, which is generally a good starting point. As you make EQ adjustments, it's a good idea to frequently check what the Tone sounds like with the EQ turned off, to make sure that you're really making improvements when adding EQ!

Model List

To follow is a list of all Amp, Cab and Effects models that are included as "Factory-Standard" models for each Line 6 device supported by POD Farm 2/POD Farm 2 Plug-In, as well as included within each optional Model Pack. These models will appear within the POD Farm 2, POD Farm 2 Plug-In and POD Farm Elements Plug-Ins Gear View menus when the respective device is the one in use, and if the optional Model Packs are authorized for the Line 6 device.

Note that the new POD Studio UX1, UX2 & KB37 devices also come with the **FX Junkie** Model Pack included for free!

Please refer to the "About the Model Gallery" section for descriptions of the POD Farm 2 Factory Standard Models. Additional descriptions for models can be found in the *Pilot's Handbook* for your device and in the *Model Pack Handbooks*. Please visit the Line 6 Online Store for information about Add-On Model Packs and iLok Licenses & upgrades for POD Farm 2 – or just launch Line 6 Monkey with your Line 6 USB interface connected and look in the Optional Add-Ons tab to see what's in store for you!

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Guitar Amps								
Line 6 21st Century Clean		■	■	■				
Line 6 Sparkle		■				■		
Line 6 Twang		■				■		
Line 6 Bayou		■				■		
Line 6 JTS-45		■	■	■				
Line 6 Class A		■	■	■				
Line 6 Mood		■	■	■				
Line 6 Spinal Puppet	■	■	■					
Line 6 Throttle		■				■		
Line 6 Chemical X	■	■	■					
Line 6 Purge		■				■		
Line 6 Insane	■	■	■					
Line 6 Octone		■				■		
Line 6 Piezacoustic 2	■	■	■					
2001 Zen Master		■	■					
1953 Small Tweed	■	■	■					
1958 Tweed B-Man	■	■	■					
1960 Tiny Tweed		■	■					
1964 Blackface 'Lux	■	■	■					
1965 Double Verb		■	■	■				

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
1996 Mini Double		■				■		
1960 Gibtone Expo		■				■		
1960 Two-Tone		■	■	■				
1973 Hiway 100		■	■	■				
1965 Plexi 45		■	■	■				
1968 Plexi Lead 100	■	■	■					
1968 Brit Plexi Bass 100		■				■		
1968 Plexi Jump Lead	■	■	■					
1968 Plexi Variac'd		■	■	■				
1969 Brit Plexi Lead 200		■				■		
1990 Brit J-800	■	■	■					
1996 Brit JM Pre		■	■	■				
1996 Match Chief		■	■	■				
1993 Match D-30		■	■	■				
2001 Treadplate Dual	■	■	■					
2001 Cali Diamond Plate		■			■			
1985 Cali Crunch		■	■					
1987 Jazz Clean	■	■	■					
1967 Wishbook Silver 12		■				■		
1993 Solo 100 Head	■	■	■					
1960s Super O		■	■	■				
1962 Super O Thunder		■				■		
1960 Class A-15		■	■	■				
1967 Class A-30 Top Boost	■	■	■					
Tube Instrument Preamp	■	■	■					
2002 Bomber Uber		■			■			
2002 Bomber X-TC		■				■		
2002 Angel P-Ball		■			■			
Line 6 Variax Acoustic		■	■	■				
Line 6 Super Clean		■				■		
Line 6 Super Sparkle		■				■		
Line 6 Sparkle Clean		■			■			
Line 6 Crunch		■				■		
Line 6 Smash		■			■			

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Line 6 Fuzz		■			■			
Line 6 Chunk Chunk		■			■			
Line 6 Big Bottom		■			■			
Line 6 Treadplate	■	■	■	■				
Line 6 Lunatic		■	■	■				
Line 6 Agro		■	■	■				
2003 Connor 50		■			■			
2003 Deity Crunch		■				■		
2003 Deity Lead		■			■			
2003 Deity's Son		■			■			
1963 Blackface Vibro		■				■		
1967 Double Show		■				■		
1972 Silverface Bass		■				■		
1987 Brit Gain Silver J		■			■			
1992 Brit Gain J-900 Clean		■			■			
1992 Brit Gain J-900 Dist		■			■			
2003 Brit Gain J-2000		■			■			
2002 Mississippi Criminal		■			■			
Citrus D-30	■	■	■					
L6 Modern Hi Gain		■	■	■				
L6 Boutique #1		■	■	■				
Class A-30 Fawn		■	■	■				
Brit Gain 18	■	■	■					
Brit J-2000 #2		■	■	■				
Power Amp	■							
Bass Amps								
Line 6 Tube Preamp		■						■
Line 6 Classic Jazz		■						■
Line 6 Brit Invader		■						■
Line 6 Super Thor		■						■
Line 6 Frankenstein		■						■
Line 6 Ebony Lux		■						■
Line 6 Doppleganger		■						■

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Line 6 Sub Dub		■						■
1972 Amp 360		■						■
2003 Jaguar		■						■
1975 Alchemist		■						■
1974 Rock Classic	■	■						■
1968 Flip Top	■	■						■
1998 Adam and Eve	■	■						■
1958 Tweed B-Man		■						■
1967 Silverface Bass	■	■						■
1964 Double Show		■						■
1989 Eighties	■	■						■
1973 Hiway 100		■						■
1971 Hiway 200		■						■
1969 British Major		■						■
1968 Brit Bass		■						■
2003 California		■						■
1998 Jazz Tone		■						■
1978 Stadium		■						■
2002 Studio Tone		■						■
1967 Motor City		■						■
1965 Brit Class A100		■						■
Pre-Amps								
American Classic	■	■						
Brit Classic	■	■						
Lo-Fi	■	■						
Vintage	■	■						
Modern	■	■						
Console	■	■						
Guitar Cabs								
1x6 1960s Super O	■	■	■					
1x8 1960 Tiny Tweed	■	■	■					
1x10 1959 Gibtone	■	■	■					

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxт Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
1x10 1960 G-Brand	■	■	■					
1x12 2001 Line 6	■	■	■					
1x12 1953 Small Tweed	■	■	■					
1x12 1964 Blackface 'Lux	■	■	■					
1x12 1960 Class A-15	■	■	■					
2x2 2001 Mini T	■	■	■					
2x12 2001 Line 6	■	■	■					
2x12 1965 Blackface	■	■	■					
2x12 1996 Match Chief	■	■	■					
2x12 1987 Jazz Clean	■	■	■					
2x12 1967 Class A-30	■	■	■					
4x10 2001 Line 6	■	■	■					
4x10 1958 Tweed B-Man	■	■	■					
4x12 2001 Line 6	■	■	■					
4x12 1967 Green 20s	■	■	■					
4x12 1968 Green 25s	■	■	■					
4x12 1978 Brit Celest T-75s	■	■	■					
4x12 1996 Brit Celest V-30s	■	■	■					
4x12 2001 Treadplate	■	■	■					
1x15 1962 Thunder	■	■	■					
2x12 1967 Wishbook	■	■	■					
Bass Cabs								
1x12 Boutique		■						■
1x12 Motor City		■						■
1x15 Flip Top	■	■						■
1x15 Jazz Tone		■						■
1x18 Session		■						■
1x18 Amp 360		■						■
1x18 California		■						■
1x18+12 Stadium		■						■
2x10 Modern UK		■						■
2x15 Doubleshow	■	■						■

POD Farm 2 Advanced User Guide – Model Gallery

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
2x15 California		■						■
2x15 Class A		■						■
4x10 Line 6		■						■
4x10 Tweed		■						■
4x10 Adam and Eve	■	■						■
4x10 Silvercone	■	■						■
4x10 Session		■						■
4x12 Hiway		■						■
4x12 Green 2019s		■						■
4x12 Green 2519s		■						■
4x15 Big Boy		■						■
8x10 Classic	■	■						■
Dynamics								
Noise Gate	■	■	■					
Compressor	■	■	■					
Blue Comp		■	■	■				
Blue Comp Treble Boost		■					■	
Red Comp		■	■	■				
Vetta Comp	■	■	■					
Vetta Juice		■					■	
Auto Swell		■	■	■				
Volume	■	■						
Female De-Esser	■	■						
Male De-Esser	■	■						
Delays								
Delay		■						
Analog Delay		■	■	■				
Analog Delay w/Modulation	■	■	■					
Tube Echo	■	■	■					
Multi-Head Delay		■	■	■				
Sweep Echo		■	■	■				

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Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Digital Delay	■	■	■					
Stereo Delay		■	■	■				
Ping Pong Delay		■	■	■				
Reverse Delay		■	■	■				
Tape Echo		■	■				■	
Echo Platter		■					■	
Low Rez		■					■	
Phaze Eko		■					■	
Bubble Echo		■					■	
Mods								
Sine Chorus (Mono)	■	■	■					
Sine Chorus (Stereo)	■	■	■					
Analog Chorus		■	■	■				
Line 6 Flanger (Mono)	■	■	■					
Line 6 Flanger (Stereo)	■	■	■					
Jet Flanger		■	■	■				
Phaser (Mono)	■	■	■					
Phaser (Stereo)	■	■	■					
U-Vibe	■	■	■					
Opto Tremolo	■	■	■					
Bias Tremolo		■	■	■				
Rotary Drum + Horn	■	■	■					
Rotary Drum		■	■	■				
Auto Pan		■	■	■				
Lumpy Phase		■					■	
Stereo Square Chorus		■					■	
Expo Flange		■					■	
Random Chorus		■					■	
Analog Square Chorus		■					■	
POD Purple X		■					■	
Random S & H		■					■	
Tape Eater		■					■	
Hi Talk		■					■	

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Sweeper		■					■	
Warble-Matic		■					■	
Stereo Expo Chorus		■					■	
Stereo Square Flange		■					■	
Reverbs								
'Lux Spring		■	■	■				
Standard Spring	■	■	■					
King Spring		■	■	■				
Small Room		■	■	■				
Tiled Room		■	■	■				
Brite Room	■	■	■					
Dark Hall		■	■	■				
Medium Hall	■	■	■					
Large Hall		■	■	■				
Rich Chamber		■	■	■				
Chamber		■	■	■				
Cavernous	■	■	■					
Slap Plate	■	■	■					
Vintage Plate		■	■	■				
Large Plate		■	■	■				
Distortions								
Facial Fuzz	■	■	■					
Tube Drive		■					■	
Fuzz Pi	■	■	■					
Screamer	■	■	■					
Octave Fuzz		■	■					
Classic Distortion	■	■	■					
Killer Z		■					■	
Boost + EQ		■					■	
Bass Overdrive	■	■	■					
Bronze Master	■	■	■					

Model Name	POD Studio, TonePort, GuitarPort & iLok Standard	POD X3 & Platinum Bundle	PODxt Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expansion Pack
Wahs								
Vetta Wah	■	■	■					
Fassel		■	■	■				
Weeper	■	■	■					
Chrome		■	■	■				
Chrome Custom		■	■	■				
Throaty		■	■	■				
Conductor		■	■	■				
Colorful		■	■	■				
Filters								
Auto Wah		■	■	■				
Synth Lead		■				■		
Synth String		■				■		
Synth Analog		■				■		
Synth FX		■				■		
Buzz Wave		■				■		
Rez Synth		■				■		
Saturn 5 Ring Mod		■				■		
Double Bass		■				■		
Synth Harmony		■				■		
Dingo Tron		■				■		
Clean Sweep		■				■		
Seismik Synth		■				■		
Sub Octaves	■	■	■					
Bender		■	■	■				
EQ								
4 Band SemiParametric EQ	■	■	■					

How To...

Basic Operation

How to Insert POD Farm 2 Plug-In on an audio track

You can load POD Farm 2 Plug-In (or any POD Farm Elements Plug-In) as an "Insert" effect on any audio, aux or bus track in your DAW host software to process any input fed into the audio track, or to process the playback of any audio clip within the audio track. Unlike most effect Plug-Ins, POD Farm 2 is not a single "one-trick-pony" effect, but actually a massive arsenal of multiple processing components, designed to add amp, speaker & mic simulation, plus a number of different effects simultaneously. And, in Dual Tone mode, you can apply two sets of all these processing goodies! This may sound complex, but the good news here is that you still use POD Farm 2 Plug-In just like any other individual effect Plug-In. Just choose "POD 2 Farm Plug-In" in your DAW host's track - effects insert menu. Host applications present this menu slightly differently, but it can typically be found with other audio track options in the track header, and /or in their Mixer panel's track options. For example, Steinberg Cubase® offers a set of "Insert" menus for each audio track both at the left of the track in its Inspector panel, as well as in the Cubase Mixer:
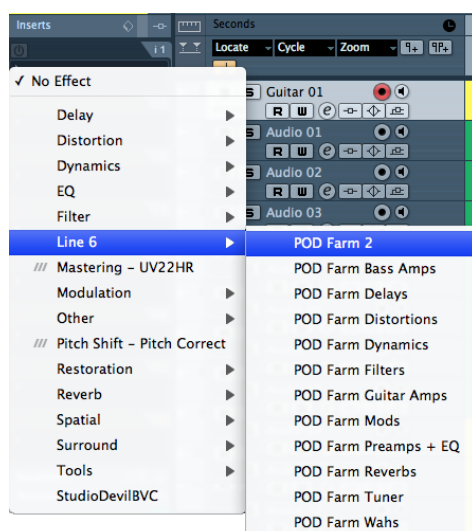
Selecting POD Farm 2 or Elements Plug-Ins within a Steinberg Cubase® audio track Insert menu

As mentioned in the POD Farm 2 Plug-In chapter ([page 4•1](#)), some hosts differ in their options for Mono versus Stereo audio tracks, so you'll have some choices within the POD Farm 2 Mixer Source menus, depending on specifically what signal you want the POD Farm Tone 1 and Tone 2 to receive. In most cases, the default Source options will choose the necessary Stereo or Mono audio channel inputs, leaving it up to you to simply load a Tone Preset and dial in your desired amp & effect settings in the POD Farm 2 Plug-In window.

With POD Farm 2 Plug-In inserted on your audio track, you can now record a dry, "unprocessed" guitar, bass or microphone input signal, or load a previously recorded audio clip into the DAW track, and choose whatever amp & effects processing you like in the Plug-In. The real benefit here is that POD Farm 2 Plug-In processes everything in real-time, on the playback *output* of the track. This is referred to as "non-destructive" processing. Just as the term implies, audio files recorded or inserted into the track are never altered by POD Farm 2 Plug-In, so you can change the Plug-In's settings at any time all the way up until your final mix of the project without committing to any Tone settings. You can also insert additional POD Farm 2 or Elements Plug-In instances on other tracks (as well as Aux. Sends/Buses) in the same project - the only limits are you computer's CPU capacity and your creativity.

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How to switch Views (Gear, Panel, Presets)

Use the 6 View Buttons on the Main Control Bar, at the top of the POD Farm 2 window, to switch between the displayed "Views." The Gear View is where you can choose your Amp & Effects models to insert into your Tone paths. The Panel View is where you edit the Amp & Effects settings. And the Presets View offers a fully searchable "tree view" list of all the saved Tone Presets.

Gear View   Presets View   Mixer View Tuner View

Panel View   Assignments View

How to add models to a Tone

You can customize your Tone by changing or adding Amp and Effects models to any of the dozens available in POD Farm 2. Click on the Gear View button on the Main Control Bar of the POD Farm 2 window. Then select any of the category menus across the top of the Gear View panel to display the category's models. Use the scroll bar to navigate through the "carousel" of gear!

Selected Gear Category   Model Categories

Selected Model   Scroll Bar   Peripheral Models
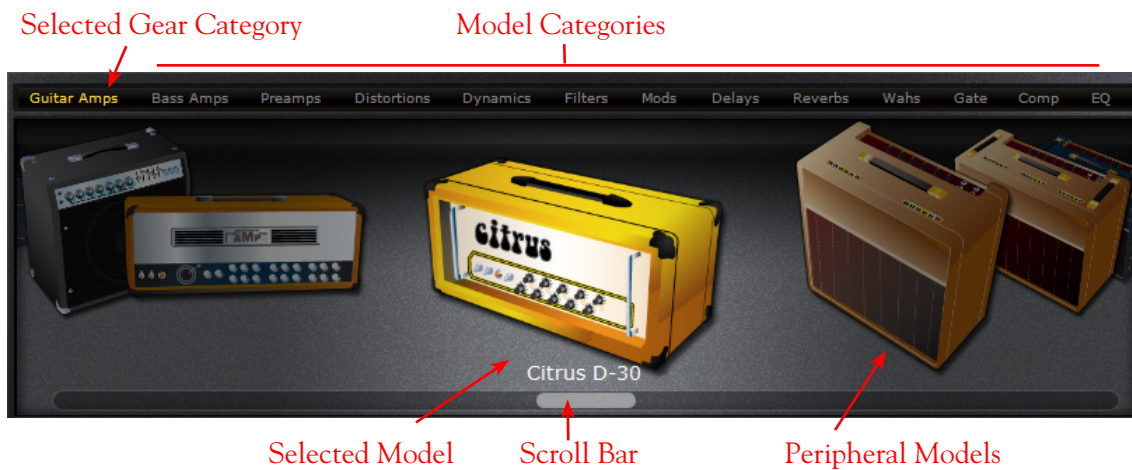
Once you find the piece of gear you want, either double click on it to add it to the currently selected Tone, or drag it directly into the Signal Flow View below. Note that you can also click at the right of each category name at the top to choose a model directly from the menu as opposed to scrolling through all models in carousel. Please see "Gear View" on page 4•9 for more details.
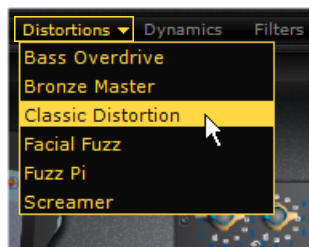
Selecting a specific model directly from a category menu in Gear View

How to edit Amp or Effects settings

All POD Farm 2 amps and effects can be edited easily in the Panel View. Just click the Panel View button at the top left, and then click on any Amp or Effect model in your Signal Flow to display its Edit Panel. (In POD Farm Elements Plug-Ins the current amp or effect panel is shown at all times.) See "Panel View" on page 4•10.

Panel View, displaying a Delay effect's Edit Panel

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How to turn the POD Farm 2 software knobs

- Click your mouse anywhere on the knob.
- While continuing to hold the mouse button, drag the mouse up and down.
- Do not drag your mouse in a circular turning motion.

Also, check out the details on "fine-tuning" knobs and other settings…

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How to fine-tune POD Farm's knobs and Model or Tone menus

You can fine-tune the setting of most of the POD Farm 2 on-screen knobs as well as the Model and Tone Preset menus.

For knobs:

- Click the left button of your mouse anywhere on the knob or other control.
- Use your keyboard's left/right or up/down arrows to "fine-tune" it's value, adjusting in small increments.
- To "reset" the POD Farm 2 Mixer's Balance knobs to center, double-click directly on the Balance knob.

For Model and Tone menus:

- Click directly on the up & down arrows on the handy little "spinner" control at the left of many POD Farm 2 menus to step through the menu's contents.

- Your keyboard's up/down arrows will also select the next/previous item in the menu once you've previously selected an item within the menu.

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How to use the Tuner

Click the Tuner View button on the POD Farm 2 Main Control Bar to display the Tuner. Or, insert the Elements "POD Farm Tuner" Plug-In on your DAW audio track. For POD Farm 2 in standalone operation, the Tuner accepts input from anything plugged into the Instrument jack on your Line 6 device. For the POD Farm 2 & POD Farm Tuner Plug-Ins, the Tuner receives input from the track on which the Plug-In is inserted - note that you'll need to enable your DAW track's Input Monitoring function to allow your instrument input to feed into the Plug-In.
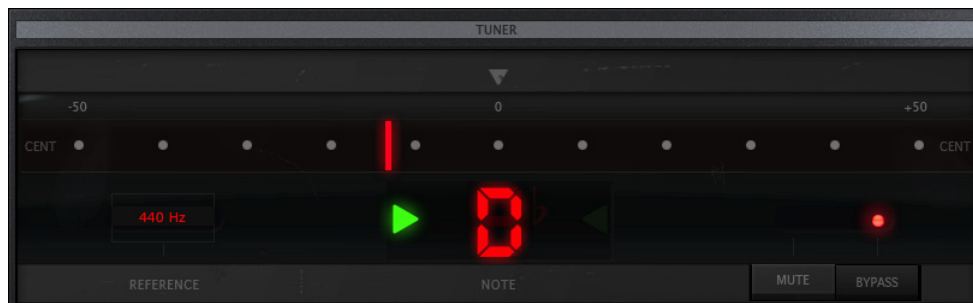
The Tuner View display

Pluck an open single string on your guitar (or bass), and the display will show you the note that string is currently tuned to. The large meter in the tuner shows you whether the string is sharp or flat relative to that note. When the indicator is anywhere on the left side of the meter, your string is flat and needs to be tuned up. When the indicator is anywhere on the right side of the meter, your string is sharp and needs to be tuned down. The Mute/Bypass switch lets you choose to Mute your guitar, or to hear it while tuning (with amp/cab/effect processing bypassed).

The Tuner's Reference control tells the Tuner what base frequency to tune to. 440Hz is the standard reference value for A, and is generally used for most modern, western music. Unless you have a particular need to adjust the Tuner's reference, you probably want to stick with the standard 440Hz setting for this control.

The standard tuning for guitar is, from the largest string to the smallest, E-A-D-G-B-E. The POD Farm Tuner is "chromatic" - meaning it can tune to any note in the chromatic 12 tone scale - so you are not limited to using it for standard guitar tuning. Use the tuner to try some different tunings as well. For instance, "Drop-D" tuning is accomplished by tuning the biggest string down to D instead of E. The table below provides a number of alternate tunings for you to try. Tunings are listed on the left. Columns labeled String 6 (the fattest string) to String 1 (the thinnest string) tell you the pitch to tune to for each string:

Tuning	String 6	String 5	String 4	String 3	String 2	String 1
Standard	E	A	D	G	B	E
Down 1 Half Step	E♭	A♭	D♭	G♭	B♭	E♭
Down 2 Half Steps	D	G	C	F	A	D
Down 3 Half Steps	D♭	G♭	B	E	A♭	D♭
Down 4 Half Steps	C	F	B♭	E♭	G	C
Down 5 Half Steps	B♭	E♭	A♭	D♭	F	B♭
Drop D	D	A	D	G	B	E
Drop D♭	D♭	A♭	D♭	G♭	B♭	E♭
Drop A	A	E	A	D	G♭	B
Drop B	B	G♭	B	E	A♭	D♭
Drop C	C	G	C	F	A	D
Open E	E	B	E	A♭	B	E
Open E7	E	B	D	A♭	B	E
Open G	D	G	D	G	B	D
Open D	D	A	D	G♭	A	D
Open A	E	A	D♭	E	A	E
DADGAD	D	A	D	G	A	D

Note: All half-steps use flats to match the chromatic tuner.

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Load and Save Tones

How to load a Tone Preset

There are actually a few ways to load a Tone Preset in POD Farm 2:

Presets View - Click on the Presets View button on the POD Farm 2 Main Control Bar to display the Presets View. Here you'll see all the saved POD Farm 2 Tone Presets. Use the Search field to find a specific Tone, or browse through the folders of Tones - then simply double-click on the Tone name and you'll see it load into the Signal Path View below. Please see the Presets View section for more info.

The Presets View

Main Control Bar - You can also use the handy Preset menu at the top of the POD Farm 2 window. Note that this menu always shows the contents of the currently selected Source folder or Setlist (the folder or Setlist that you see selected in the left pane of the Presets View).

Tone New/Open/Save Options   Next/Prev Preset Buttons   Tone Preset Menu

Tone Preset controls on the Main Control Bar

Tone - Open command - Click on the little folder icon on the Main Control Bar and choose **Open**. This allows you to browse your entire computer and load any POD Farm 2-supported Tone Preset file.

File > Open (standalone operation only) - Go to the POD Farm 2 standalone application's File menu and select **Open** to do the same as the above. You can also drag one of your .l6t preset files from one of you Operating System windows directly into the POD Farm 2 application window to load the preset.

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How to create a New (empty) Tone

Sometimes you just want to start from scratch, and create your own sonic masterpiece from the ground up. You can do this by clicking the little folder icon on the Main Control Bar and selecting **New**.

This loads a fresh, new Tone with no models loaded at all. Note that the type of new Tone created (Single versus Dual) is determined by the type of Tone you currently have loaded - if you currently have a Single Tone configuration, the new Tone will be an empty Single Tone. Since this is a totally new Tone, you'll want to Save it (probably with a more clever name than "New Tone") to recall it again in the future.

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How to Save a Tone

Once you've edited a Tone preset, or created a new one, you'll of course need to **Save** it on your computer as an ".l6t" file to be able to recall it again later in POD Farm 2 standalone or Plug-In. The settings saved in a Tone preset are; Your Guitar or Bass Amp & Cab, Preamp, and Effect Model selections with their current settings, the current Mixer View settings, MIDI Control assignments, Automation assignments (Plug-In only), the Single versus Dual Tone configuration, as well as any data in the Text Info dialog for the Tone. If a Tone name is shown followed by an asterisk within the Tone Preset menu, this tells you that the Tone Preset has been altered versus the saved version.

Click on the little folder Icon at the left of the Preset menu and choose **Save** to overwrite the current Tone preset with your changes. Or, choose **Save As** to leave the current Tone preset as it was, and save the new setting you've created as a unique, new Tone preset.

Note: If you are using POD Farm 2 in standalone operation, you can also choose the **Save** and **Save As** commands form the application's File menu.

Upgrade your Tone: If the Tone preset you are saving was originally created in an application other than POD Farm 2 (or from a Line 6 amp or POD device), then you'll be prompted to "upgrade" the Tone preset to the POD Farm 2 format:

Since POD Farm 2 Tone Presets are capable of storing more settings and information, they are not "backward-compatible" and can *only* be opened within POD Farm 2 Plug-In or the POD Farm 2 standalone application. Therefore, if you want to retain your original Tone Presets so that you can still open them in these other Line 6 applications or devices, you'll want to choose the **Save As** option to save a copy of the Tone Preset. Choose the **Upgrade** option if you don't care about loading your saved Tone Preset in anything other than POD Farm 2, and this will overwrite the original file.

If doing a Save As, in the **Save Tone As** dialog you'll be able to name the Tone, and optionally choose the location where to save it on your computer.

Note: By default, Tone Presets are saved to the assigned POD Farm 2 Tone folder. The POD Farm 2 Presets View is already configured to list all Tones stored in this directory. If you want to create additional Tone folders, and/or configure the Presets View to list contents of additional folders, please see .

Save As Options: As mentioned above, Save As allows you to create a new, unique copy of the current Tone Preset. When you choose the Save As command, you'll be presented with a dialog where you can enter a title, choose your Save directory, as well as add a plethora of descriptive information that gets saved as "Tone Info" text along with the Tone Preset.
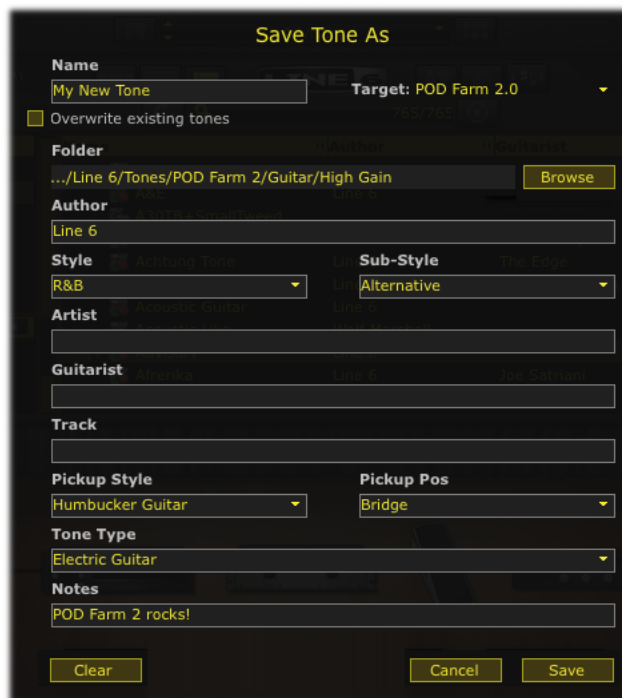
You also have the option to save the Tone Preset in a particular "Target" format - here is where you set the Tone Preset compatibility target for POD Farm version 2 or other, earlier Line 6 applications or devices.
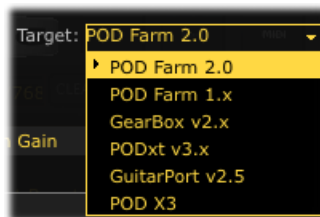
The Save As - Target menu

Note that only the POD Farm 1 & 2 and POD X3 target formats support Dual Tone presets - therefore, if saving a Dual Tone preset, only these three formats are offered in the Target menu.

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How to switch to Dual Tone mode

One of the most powerful features offered in POD Farm 2 is the ability to create a Dual Tone configuration. This provides two independent stereo Tone signal paths, each with their own set of Amp, Cab, Mic and Effects models. You can switch between Single Tone mode and Dual Tone mode via the Dual button on the Main Control Bar. When currently in Single Tone mode, the Dual button appear unlit, and clicking on it offers two options for how the second Tone (Tone B) will be created - as a totally empty Tone, or a copy of Tone A, with all its current models and settings intact:

The Dual Tone button & menu on the Main Control Bar

When in Dual Tone mode, the Dual button appears "lit" and you'll see two signal paths within the Signal Flow View, providing access to all components of both Tone A and Tone B.

TIP: Use the Tone A & B controls within the "Mixer View" to independently adjust the volume and pan of each Tone independently!

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How to switch to Single Tone mode

POD Farm 2 is capable of running in Single Tone or Dual Tone modes (please see the previous Dual Tone description). If you are currently in Dual Tone mode, you can click on the Dual Tone button and choose to remove either Tone A or B.

- **Remove Tone A** - This removes Tone A, and the existing Tone B becomes the only signal path, and thus becomes "Tone A."
- **Remove Tone B** - This removes Tone B, and the existing Tone A becomes the only signal Path.

When in Single Tone mode, you'll see the Dual button appear in a non-lit state.

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Hardware Setup

## How to select hardware for POD Farm 2 to use

The POD Farm 2 software was designed for the new POD Studio line of Line 6 USB audio interfaces. However, POD Farm 2 can also be used with any TonePort or GuitarPort device as well. Further, a POD Farm 2 Plug-In license can be purchased as an "Add-On" and authorized on POD X3 and PODxt devices, as well as iLok USB key devices. Please see "Product Activation & Authorization" on page 1•3 if you need some help with obtaining a POD Farm 2 license and activating it on your hardware.

When you insert POD Farm 2 or Elements Plug-In in your DAW host software, or when you launch POD Farm 2 in standalone mode, these products automatically look for an authorized Line 6 USB device or iLok connected to your computer. If an authorized device is not detected, the Plug-In or application will launch, but in a limited state, where it cannot process audio.

POD Farm 2 & Elements Plug-Ins: Upon initial launch of the POD Farm 2 Plug-In window, if no authorized device is detected, you'll see this alert (a similar alert is displayed on initial launch of an Elements Plug-In as well):

POD Farm 2 in standalone operation: Upon initial launch of the POD Farm 2 standalone application, if no authorized device is detected, you'll see the following dialog. This allows you to still launch the application in its "limited" mode. You can select the type of Line 6 device to emulate from the menu. Note that you can still click around in the POD Farm 2 application, load and edit Tone presets, look through the menus & panels, etc., which can sometimes be useful if you just want to reference your Tones or model settings.
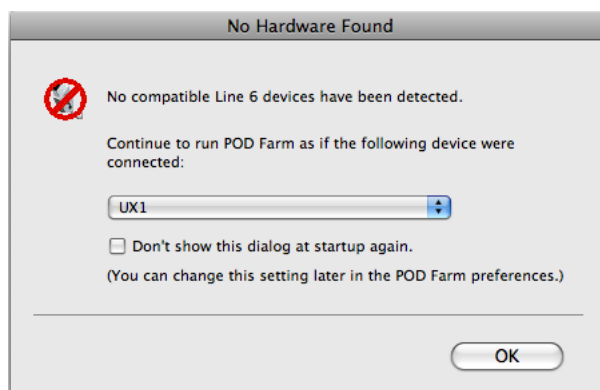

TIP: To check the device and authorization status of your POD Farm 2 Plug-Ins or software at any time, click on the Line 6 logo at the top of the main window and reference the device and Add-ons info in the About box.

Obviously, you'll first want to make sure your Line 6 or iLok device is properly connected to the USB port of your computer and powered on.* If not, exit POD Farm 2, connect the device and try again.

> ***Note**: It is specifically recommended to always connect a Line 6 USB device directly to your computer's USB port, and not into a USB hub. USB hubs can sometimes cause communication errors with USB audio devices.

If you have more than one authorized Line 6/iLok USB device connected to your computer, then POD Farm 2 Plug-In will automatically detect the authorization on either. When launching POD Farm 2 in standalone operation, you'll likely see the following dialog, where you can select the device you want POD Farm 2 Standalone to use.
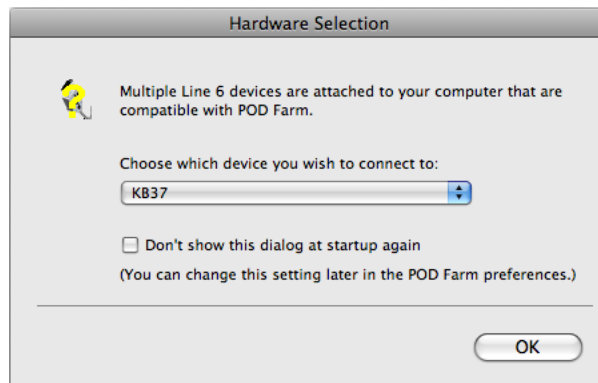
Optionally, you can go to the or **POD Farm 2 > Preferences** (Mac®) or **File > Preferences** (Windows®) **Hardware** tab when in POD Farm 2 standalone mode and set it to "use this device" if you prefer POD Farm 2 to always use the same device rather than display the above dialog.
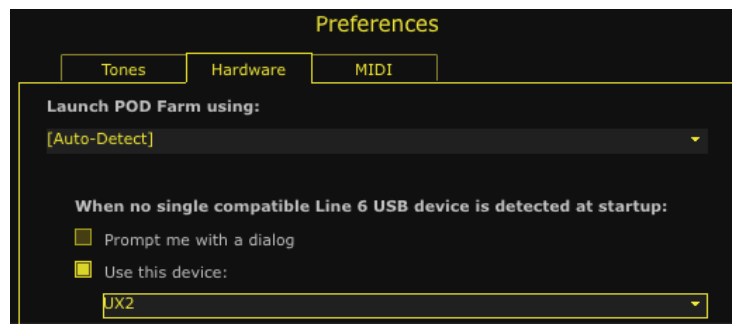
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How to configure your Line 6 hardware as your Default Audio Device

See the "Sound Cards & Sound Issues" on page 2•31 section in the Hardware chapter to learn how to set your Line 6 device versus a different audio interface as your "default" audio device in Windows® or Mac®.

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How to connect your Hardware to a guitar amp

We get this one a lot! Many Line 6 users want to know how to physically connect their hardware to a guitar amp, because they think it will sound better that way. In fact, typically the opposite is true: Because the audio signal we provide for direct monitoring features a virtual amp emulation that's optimized for full-range systems, the results you'll get when using a guitar amp will be less than ideal, due to the limited range of guitar amp circuits and speakers.

If a guitar amp is your only monitoring solution, following are a few pointers to help you get the most out this connection:

If your amp has an effects loop, plugging into the effects loop **return** is the preferred connection, for 2 reasons:

- You are bypassing the preamp's tone stack, which tends to color the signal in an undesirable fashion.
- Your Line 6 hardware generally puts out a line-level signal, which is generally too hot for the guitar input of your amp.

> **Note**: If you happen to have a stereo power amp (even better, a tube stereo power amp) then the above bullet points are true as well, since a power amp includes no preamp stage.

If your amp has no effects loop, then plug into the front input, following these steps:

- Place all your tone controls at the 12 O'clock position.
- Turn your amp's Drive or Volume setting all the way to zero. If your amp has a Master Volume, place that control at 12 O'clock or below.
- Plug in your hardware, and slowly bring up the Drive until you hear a satisfactory level of volume, being careful not to overdrive the input.

You can also try disabling cabinet modeling, by selecting **No Cab** in the POD Farm 2 Cabinet menu, to further enhance your tonal experience.

POD X3 & PODxt Users: POD devices feature an output setup menu that optimizes the output for different monitoring systems, including the front end or the loop of a guitar amp. Please refer to your *POD Pilot's Handbook* for more information.

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How to route a MIDI external controller to POD Farm 2 Plug-In

POD Farm 2 Plug-In does support the ability to be remotely controlled by an external MIDI controller device (such as the Line 6 FBV MkII Series Controllers, or most any 3rd party MIDI controller device). POD Farm 2 Plug-In is, of course, designed to run as an audio plug-in within your DAW host software. Therefore, you will need to configure your DAW host software to receive MIDI control data from your MIDI device's MIDI Out port. Within DAW host applications, there can be two ways to access audio plug-ins via external MIDI control; Via the DAW's own track parameter automation options, or via MIDI input into the plug-in itself. Not all audio plug-ins support the latter method, since this requires the plug-in to support MIDI input, but POD Farm 2 does support this so we've got you covered!

Each DAW application offers these MIDI input options slightly differently. For most DAWs, this is typically accomplished by setting up a MIDI track to receive from your MIDI controller device, and setting the MIDI track Output to the audio track & Plug-In. For example, here is how to configure this in Ableton Live, where POD Farm 2 Plug-In is inserted on Audio track 1:

Be sure to Arm the MIDI track to allow MIDI throughput

POD Farm 2 Plug-In is inserted on Audio track 1

On a new MIDI track, set the Input to receive from your MIDI controller device

Set the Output to be the Audio track where your POD Farm 2 Plug-In is inserted

The POD Farm 2 Plug-In should then appear as the "MIDI Output Channel" destination

Configuring Ableton Live for MIDI Input to POD Farm 2 Plug-In

These MIDI input options vary among DAW applications - Please see your DAW software's Help for details. Also, see the additional documentation available from the POD Farm Online Help for configuring specific DAW applications and MIDI settings.

Once the above MIDI routing is configured, you can map your controller to access the pre-configured POD Farm 2 MIDI control settings, or use the POD Farm 2 MIDI Learn feature to easily map your MIDI controller's individual knobs, pedals and switches to the many plug-in parameters. See "POD Farm 2 Plug-In MIDI Control" on page 4•34 for more info.

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Stay Up To Date

How to check & update POD Farm 2, Line 6 hardware drivers and firmware

To easily see what version of POD Farm software you are using, just go the **Help** (Windows®) or **POD Farm** (Mac®) menu and choose **About POD Farm**. This also lists the credits for the creation of this software.

To check for any available updates for POD Farm software or your Line 6 Gear… With your Line 6 hardware USB cable connected, and with your computer's Internet connection active, launch **Line 6 Monkey** from POD Farm's **Help** menu. Don't forget to check out all those additional items available for you in the **Optional Add-Ons** tab of Line 6 Monkey. Please see "Updating & Registering with Line 6 Monkey™" on page 1•2 for the full info.

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How to register your Line 6 hardware purchase

You may be required to register your line 6 hardware to allow some Add-Ons to be properly authorized on the device. It is also important to register your Line 6 hardware so that you can obtain customer support and stay informed about the latest new products and Add-Ons. Visit the Line 6 web site Support section and select the Register Gear option there. Alternatively, Line 6 Monkey will politely ask to take you there if the little Monkey fellow sees your gear is not registered yet (see previous item).

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How to find out what Amp & Effects Models are included with your Line 6 device

All Line 6 USB audio devices include a "Factory Standard" set of Amp, Cabinet, Mic & Effects Models right out of the box. The new POD Studio UX1, UX2 & KB37 devices also include the FX Junkie Model Pack for free. For the breakdown of the Factory-Standard Models for each supported Line 6 device, please see "Model Gallery" on page 7•1. For descriptions of the Factory-Standard Models included in POD X3 and PODxt family devices, please refer to your *Pilot's Handbook*, and more info is also available in the *Model Pack Handbooks*. You can always get the latest versions of these handbooks from the Line 6 Manuals download site.

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How to purchase Model Packs

Model Packs are additional sets of amp, cab and/or effects that you can purchase to expand the Tone possibilities for your Line 6 device and POD Farm 2. You can purchase, install and authorize Model Packs using Line 6 Monkey online – you don't even need to get out of your chair! With your Line 6 device connected, just launch **Line 6 Monkey** and go to the **Optional Add-Ons** tab and see what's available for your Line 6 hardware. Follow the steps to easily purchase and download Add-Ons and start using them in minutes.

You can launch the Line 6 Monkey program from:

- Windows® - Start button menu / Programs / Line 6 / Tools / Line 6 Monkey
- Mac® - / Applications / Line 6 / Line 6 Monkey

Or, you can head directly to the Line 6 Online Store to find out more.

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How to use your Model Packs with POD Farm 2

Once you've purchased and authorized your Model Packs, you'll simply see the new models available within the POD Farm 2 amp & effects model menus in POD Farm 2 & Elements Plug-Ins as well as when in standalone operation. You'll be able to select and use these added amp & effects models just like any others.

For more info on Model Packs, please check out the *Model Packs Handbook*, available for download on the Line 6 - User Manuals page.

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How to transfer Model Packs & POD Farm 2 Plug-In licenses

If you own more than one Line 6 USB device and have purchased any optional Add-Ons (Model Packs, GearBox Plug-In, POD Farm 2, etc.), then it is possible to utilize your online Line 6 account and Line 6 Monkey to transfer these Add-On licenses from one Line 6 device to another. Please see "Transferring POD Farm 2 & Add-On Licenses" on page 1•6.

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How to find FAQs

For the latest Frequently Asked Questions and up-to-the-minute support information, please visit the vast Knowledge Base reference and User Forums on the Line 6 Community page, covering all Line 6 products. More downloadable documentation for POD Farm 2 is also available on the POD Farm Online Help page.

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TROUBLESHOOTING

Audio Glitches

Audible pops and clicks and other audio glitches may occur when another program or device is trying to stream audio or video, or if your computer cannot provide enough system resources (RAM memory, or hard disk or computer processor speed) for POD Farm™ 2. There can be many different causes for this type of problem, since there are so many possible computer models, parts, and configurations. Be sure to check the additional POD Farm 2 computer optimization and recording documentation on the [POD Farm Online Help](#) page of the Line 6 web site. The following tips may also help to resolve audio issues…

On Windows® systems -

If you are experiencing audio dropouts or glitches with POD Farm 2 in standalone operation, then you can try adjusting the ToneDirect™ & USB Audio Streaming buffer slider. You can access this control by going to the Line 6 Audio-MIDI Devices dialog. Try adjusting the slider one tick to the right at a time, until the monitoring signal is free from audio dropouts
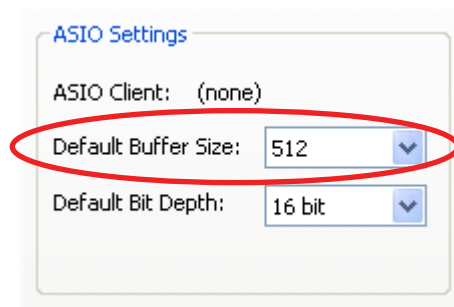
Windows® Control Panel > Line 6 Audio-MIDI devices.
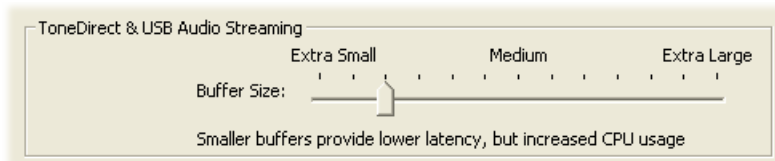
On Mac® or Windows® systems – If you are recording into your DAW software and experiencing dropouts or pops and clicks, then you can try adjusting a Recording Buffer, if one is offered (usually found in the DAW's Preferences or Audio Setup options).

On Windows® systems, the Line 6 Audio-MIDI settings dialog offer an ASIO® Buffer size adjustment, and this is what you should use. (Note that this is only available when you are using your Line 6 hardware's ASIO driver with your audio software.) You can access the Line 6 ASIO Buffer size setting by going to the Line 6 Audio-MIDI Devices dialog:

Control Panel > Line 6 Audio-MIDI device

Note that some Windows® audio programs also offer access to an ASIO Buffer size control within their own preferences or audio options, but is recommended that you always make ASIO buffer settings adjustments in the Line 6 Audio-MIDI devices dialog directly.

On Mac® systems, Line 6 devices utilize the Mac® Core Audio driver system and these audio driver settings are all handled by the Mac® Operating System's Audio-MIDI Setup dialog. This dialog does not offer buffer settings for the Core Audio driver. However, some DAW applications do offer their own audio buffer settings (usually found in the DAW's Preferences or Audio Setup options).

Audio glitches can be caused by your computer just being too busy processing other tasks from other software or hardware. When doing anything with POD Farm 2 and/or DAW software on your Windows® or Mac® computer, it is always a good idea to shut down all other programs that you do not need. It is especially important during audio recording on your computer that you are not performing other tasks on your computer such as copying files, playing your new first-person-shooter game, or burning a DVD!

Note that it is specifically recommended that you connect your Line 6 device's USB directly to a USB port on your computer, and not into a USB hub. Some USB hubs can cause communication errors with USB audio devices .

Other computer peripherals can sometimes cause conflicts with your Line 6 hardware, or might be fighting for use of the same computer resources. You can try disconnecting any USB devices you do not need while using your Line 6 device if you encounter any such USB device conflicts.

Keep it lean & mean - It is common for pro recording studios to make their computers be dedicated DAWs (Digital Audio Workstations), meaning they install practically NOTHING other than the DAW software and plug-ins they use for audio work, as well as limit the installation of peripheral non-audio hardware as well. Most of us need to use the computer for some other, non-audio tasks, but it's good to keep in mind that the more "stuff" you install and run, the greater the chance for software and hardware conflicts which can diminish the audio performance!

Also note that some USB speakers occasionally create clicks and pops themselves. Listen to your speakers separate from POD Farm 2 for a while if you suspect this might be the problem.

Hard disk access speed - One common cause of clicks and pops in your recording and playback audio is caused from your computer not being able to write/read the audio data from your hard disk fast enough. Most audio recording software will recommend that you use a hard disk that is rated at 7200 RPM disk speed (or faster). It is also not advisable that you use an external hard disk that is connected via USB 1.0 – instead it should be USB 2.0 or Firewire to ensure fast data transfer for audio work.

On Windows®, newer PCs typically utilize the Serial ATA (SATA) interface format for Hard Disks, which is fast and typically requires no user tweaking. But if your PC utilizes the IDE Hard Disk controller interface type, check that your internal IDE controller (which controls your hard disk and CD/DVD drives in your computer) is configured for DMA mode for higher speed operation. To configure your drives to use DMA mode under Windows:

- Click on the Start button, and select Settings > Control Panel.
- Double-Click the System icon.
- Select the Hardware tab, and press the Device Manager button.
- Select the IDE ATA/ATAPI Controllers tree and open it.
- Check each IDE channel to make sure the Transfer Mode is set to **DMA if available**.
- You must reboot your machine if you make changes to these settings.

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Why can't I hear the effects?

Are any models disabled (bypassed)? Each individual effect and amp/preamp can be disabled independently by clicking on the Enable/Disable button found within its Edit Panel, or found above the model's icon in the Signal Flow View. A disabled model appears dimmed within the Signal Flow View. Note that amp, cab and preamp models can be individually disabled this way as well (disabling a cab results in changing the amp sound to a "direct" tone, with no speaker or mic emulation added).

Enable/Disable Button

Edit Panel	*SFV - Enabled Model* *SFV - Disabled Model*
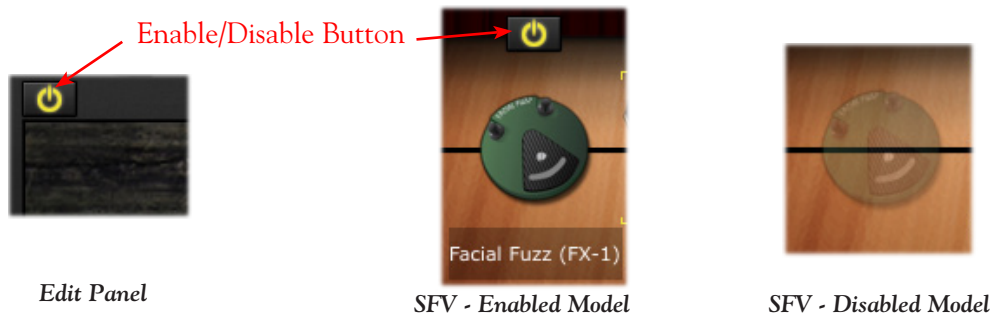
Is the Tone Muted? Both Tone A and Tone B offer a Mute button within the Mixer View. If active, this of course silences the entire Tone independently of the other - the Signal Path of the Tone is dimmed when muted.

The Mixer View - Tone A is Muted

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Why can't I launch POD Farm 2 in Standalone Operation?

POD Farm 2 standalone operation requires that a Line 6 POD Studio™, TonePort™ or GuitarPort™ USB audio interface is USB connected to your computer. Only these devices include the necessary audio components necessary for the "ToneDirect™ Monitoring" and Mixer capabilities offered in the POD Farm 2 standalone mode. If you do have one of these Line 6 devices connected, then please see for possible causes.

As an alternative, all Line 6 USB interfaces, (all POD® X3, POD®XT, POD Studio™, TonePort™ & GuitarPort™ hardware) support the Line 6 GearBox™ software for Mac® or Windows®. If you own one of these Line 6 devices, you can download the latest GearBox version for free on the Line 6 Downloads site. GearBox can be run in standalone operation and provide mixing, monitoring and Tone preset editing capabilities for your device. If you are using POD Farm™ 2 Plug-In, it is possible to run GearBox in standalone operation at the same time with your Line 6 hardware as well (it is recommended to use GearBox version 3.7 or later).

The Line 6 device Audio Driver cannot be found

When your computer does not automatically detect your Line 6 device on startup, (assuming you didn't forget to plug in the USB cable or power it on), it means that one of the Line 6 device driver files may be missing or corrupted. Download the latest POD Farm 2 installer directly from the Line 6 Software Downloads page and run it to install POD Farm 2 and the latest device drivers. Any missing or corrupt files will be re-installed, leaving any Tones Presets that you've saved in place.

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POD Farm 2 volume/output level is too low

If you're not getting as much volume as you want from the POD Farm 2 Tone you've chosen, you may need to go through your signal chain - from instrument to POD Farm 2 to hardware - and optimize your levels at several different stages.

Guitar/Mic Volume - Make sure that the Volume knob on your guitar/bass is turned up. If you are using a stomp box between your guitar and your Line 6 device, be sure its output level is turned up as well. If plugging a Mic into the Mic in of your Line 6 hardware, adjust the Mic Gain knob to get a sufficiently high signal. The only thing to be careful of here is that you shouldn't turn up so loud that you are now clipping the input of your Line 6 hardware. POD Studio UX1, UX2 and many other Line 6 devices offer meters and red CLIP light indicators on the front panel to warn you of this.

Amp Drive & Volume - Turn the Volume knob on the Amp Model that you're using as high as you can go without clipping. An Amp's Drive knob will add distortion as you turn it higher, which may not be the sound you are after, but if the Drive knob is very low this will affect the overall output of the Tone as well. So, you may need to turn up the Amp Volume knob to compensate for low Drive settings. Different Amp Models and settings of the Amp knobs will result in different perceived ranges for the Volume knob. This is because of the very different amount of energy that the Tone includes at various frequency ranges, and how the different distortion characters of the different amps are perceived as volume by our ears and brains. Turning the mids way down with a heavily overdriven sound to get a classic metal Tone, for instance, can result in a perceived lack of volume because all the midrange portion of your guitar signal has been removed.

Master Input & Output Level knobs (POD Farm 2 Plug-In only) - When inserted on a track, POD Farm 2 Plug-In receives the input from your DAW software's track, meaning it is affected by the level of your track input, the software's track input controls, the amplitude of audio clips within the track, and the track volume for output. Therefore, POD Farm 2 Plug-In offers both Master Input and Output knobs & meters at the top of the window. Use these knobs to balance the in and out levels, and of course always turn down to avoid clipping at either stage.

Master Input Level knob & meter   Master Output Level knob & meter

Note that when using POD Farm 2 in standalone operation, the Master Output Level knob controls the monitor signal levels only, and not the levels sent to the Record Sends.

Mixer Tone A & B Faders - A volume "fader" and meter is also available for each Tone A and Tone B in the Mixer View. You'll want to make sure these are turned up to show a healthy output level on the meters.

Tone A & B Faders and Meters

Note that when using POD Farm 2 in standalone operation, the Tone A & B faders control the monitor signal levels only, and the Record Send faders control the levels sent to your DAW application as its recording input level. One exception is if you have selected "Tone A+B" as the Source for your Record Sends within the Mixer. In this case, the Tone A and B Mixer controls do affect the signal fed to the Record Sends.

Hardware Volume - The Volume or Output knob on your Line 6 hardware determines the overall volume of everything you hear coming out the analog Outs/Main outs. Be sure it is turned up sufficiently to get a usable output. Note that this also affects the Headphone level on some Line 6 units, while others offer a separate Headphone volume knob.

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Light is off on Line 6 hardware

If the light or front panel meters on your POD Studio, GuitarPort or TonePort hardware does not light up, it means that the device is not receiving power from the USB connection. (TonePort UX8 includes an AC power cable and Power switch, so you should be sure to plug it in & turn it on!) See USB Errors.

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Line 6 hardware does not power up

The light on top or front panel meters of the POD Studio, TonePort and GuitarPort hardware comes on to show that it is receiving power and when the driver is correctly initialized and ready to go. These units' lights should come on solidly whenever connected via USB to your computer successfully. If it does not, or if the indicator light is red rather than green, or if the front panel lights are blinking, see the discussion of USB Errors.

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Multiple computers: Using POD Farm 2 on more than one computer

You can install and use POD Farm 2 with more than one computer if you like. You may need to Authorize your Line 6 device on the new computer the first time you go to use POD Farm 2 Plug-In or to run in standalone operation. It's a simple process really! Just connect your Line 6 hardware to the computer you'd like to use and run Line 6 Monkey - please check the Start Here chapter for more info. You won't be able to access any POD Farm 2 features without your Line 6 hardware connected. If you've purchased POD Farm 2 Plug-In for iLok, then once your license is downloaded to your iLok USB key you can run POD Farm 2 Plug-In on any computer as long as you have the iLok key connected - no Line 6 USB audio interface is required with the iLok license.

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No sound

There are a number of things that could be wrong here. Let's start with the simple stuff, and work our way through the possibilities for the Line 6 hardware:

- **Line 6 hardware output volume –** Be sure the knob on the your device is turned up, that it is connected properly to your headphones, speakers or audio system, that the power is on for your speakers or audio system, and that their volume(s) are turned up. Try playing something else through the speakers, audio system or headphones to make sure they're working. Try switching audio cables too since they sometimes can be the problem. If you are running POD Farm 2 in standalone operation, be sure the POD Farm 2 Source Select input menu for each Tone path is correctly set to the input(s) you are plugged into.

- **Can't get any input level from a microphone when plugging into a POD Studio/TonePort/ POD X3 Mic input? –** Be sure you are using a good XLR type mic cable, and if you are plugging the cable directly from the mic into the Line 6 device's XLR Mic In jack (no need to first go into a mixer or preamp with POD Studio or TonePort hardware – POD Farm 2 will provide the preamp for you). Check that the Mic Gain knob on your Line 6 device is turned up. If you are running POD Farm 2 in standalone operation, be sure the POD Farm 2 Source Select input menu for each Tone path is correctly set to the input jack you are plugged into.

- **Is the POD Farm 2 software running? (standalone operation only) –** Seems like a silly question, but if you have other software windows open, you might have closed the POD Farm 2 standalone application window and not noticed it! For POD Studio, TonePort and GuitarPort devices, you will not hear any processed signal unless POD Farm 2 is running and the Tones are not Muted.

- **Is the POD Farm 2 standalone application or POD Farm 2 Plug-In authorized?** POD Farm 2 application and Plug-In need to detect a valid software license, which is stored on your Line 6 USB device or iLok key. If this device is not detected, or if the license is not detected on the device, then POD Farm 2 application or Plug-In will launch in a "non-authorized" state, where will not pass audio. Please refer to "Product Activation & Authorization" on page 1•3.

- **Is there a USB problem with your hardware? –** The light on top of the UX1/DI/GX devices normally lights green when connected and properly recognized by the computer. If the light is not lit or is lit red, see USB Errors. If the light is green, try disconnecting and reconnecting the USB cable from the Line 6 hardware to "reboot" it to see if that fixes the problem. Also, try connecting into a different USB slot on your computer if one is available. The same is true of the UX2/UX8/KB37 front panel VU meters – they should light up when correctly connected and powered by the computer.

- **Is the guitar input working with your Line 6 hardware? –** The LED light on the GuitarPort hardware also acts as an input level indicator, flashing orange when medium volume sound is being received at the guitar connector, and red when the maximum level is reached. If the light doesn't go orange as you play your guitar loudly, you may have the volume turned down on your guitar (been there, done that), a bad guitar cable, the cable not plugged in all the way to the Line 6 hardware (been there and done that, too!), or a broken guitar. Try plugging the guitar into an amp or other device to see if it's working OK with them.

- **Are the meters showing levels in the POD Farm 2 software? –** The meters at the top right of the POD Farm 2 standalone application's window show the level of audio that is being output by the software. If they're moving but you don't hear sound, be sure you've checked the hardware output volume. If they're not moving as you play guitar, playing a different audio source through the hardware, such as your DAW software playback. You could have the Tone 1 or Tone 2 Mute button activated (at the top of each Tones signal path in POD Farm 2), the Monitor Volume knob turned all the way down, or the Amp Model's volume turned all the way down. It is also possible that you've got the Gate effect on with too aggressive a setting. Try bypassing the Gate effect in the POD Farm 2 Tone Signal Path View to check for this problem.

- **Are some of the TonePort UX8's inputs muted? –** In the 'Outputs & Monitoring' tab of the Line 6 Audio-MIDI Devices application, you can mute/unmute UX8 inputs as well as POD Farm 2 record sends. If you want to hear the POD Farm 2-processed audio from either Send 9-10 or Send 11-12, make sure that these inputs are not muted. If you are recording a dry signal into your recording software, but want to hear the processed signal, simply mute Inputs 1-2, unmute Send 9-10 and select the Input 1-2 as your audio source within your recording software.

  Note that all settings in the 'Outputs & Monitoring' panel affect only the UX8 hardware monitoring levels. These settings do not affect signals that are sent to the recording software.

- **Is the TonePort UX8 plugged into an AC outlet? Is the power switch on? –** Unlike other POD Studio/TonePort units, UX8 does not receive power from the USB bus. Make sure the unit is plugged in and switched on.

- **Is the Monitor Level slider up?** For POD X3 & PODxt, there is a Monitor Level slider in the 'Inputs & Recording' tab of the Line 6 Audio-MIDI Devices dialog.

- **No system sounds or sound from other audio programs while using Line 6 hardware –** Do these programs allow you to see and choose your Line 6 device or audio driver in their preferences? If not, then the Line 6 driver may not be installed correctly. You can run Line 6 Monkey with your Line 6 device connected and choose "Drivers" in the Updates tab to make sure you have the latest version. Or, just try re-installing the driver using Monkey, following the installer steps it provides.

- **If your Line 6 Hardware is not configured as your computer's Sound Card:** You must connect a cable from the Output of your Line 6 device to the input of your sound card.
  - **POD Studio & TonePort Users:** Connect either the ¼-inch Analog Outs or the Headphone Out to your sound card
  - **GuitarPort Users:** Connect an 1/8-inch stereo cord from the Monitor Out to the Line input of your sound card (very likely another 1/8-inch stereo connector).
  - **POD X3 & PODxt users:** Connect the ¼-inch Left & Right line outs, or the Headphone Output to your sound card.

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Causes of excess noise or unwanted distortion and clipping

Noise and distortion? That's what electric guitar is all about, right!? But if you're hearing the bad kind of noise or distortion from POD Farm 2, there are several possible sources and solutions, including the POD Farm 2 amp, Tone and Monitor volume knob settings, sound card noise, guitar noise, and speaker or audio system noise. Let's run through each of these, and how it might be a part of your problem:

- **Input and/or Output levels not optimal –** It is a good idea to go through your signal chain and make sure you've got all your components' levels set for the best audio quality. Please see the previous section - POD Farm volume/output level is too low. Also see the tips for optimizing input levels for POD Farm 2 Plug-In on page 4•5, and for the POD Farm 2 standalone application on page 6•7.

- **Guitar Noise –** It's easy to find out if your guitar or guitar cable is the source of your noise problem. Just disconnect your guitar cable from your Line 6 hardware and see if the noise goes away. If it does, try using a different guitar cable to see if the cable is the problem. If changing the cable doesn't take care of it, you may just have a guitar with noisy pickups, or your guitar may be picking up electrical noise from your computer's display or other sources. You can generally reduce these noises with the POD Farm 2 Gate effect.

- **Speaker or other Audio System Noise when using Line 6 hardware –** It's also possible that the noise is occurring AFTER your Line 6 device, in your speakers, headphones, or other system that you are connecting your device to for listening. If you're using headphones, try another pair that you own or can borrow from a friend to see if the headphones are the problem. If you're listening via multimedia speakers or other equipment, try connecting headphones directly to your Line 6 device instead to determine if noise is coming from the Line 6 device, or your speakers or audio system. You may have the volume turned too high on the speakers or audio system, causing distortion there. Also, try unplugging the cable that connects your Line 6 device to your speakers or audio system, and see if the noise goes away. If it does, the noise is probably coming from the Line 6 device or something feeding into it; if the noise doesn't go away, it means that the speakers or other audio system components are probably the noise makers. You should also try a different cable to connect your device's output to your system, to make sure the cable isn't the problem.

- **Noise complaints from your family and neighbors –** Sorry, you're on your own there.

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I still hear noise when the Noise Gate is on

The POD Farm 2 Noise Gate (as well as the Global Gate) will not completely eliminate noise, but will reduce it considerably. Please see the information on the Gate to learn how to adjust its controls for the best performance as you change Amp Models, pickups or guitars.

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USB Errors

If you are having USB communication problems with your Line 6 audio interface, the first thing to do is check your cables to make sure they haven't been disconnected accidentally. If you have a spare USB cable, try it instead to make sure the cable isn't the problem. To follow are several items relating to USB connectivity.

> TonePort UX8 and all POD X3 family devices require a USB 2.0 connection, all other Line 6 devices operate at USB 1.1 and can connect to either a USB 1.1 or USB 2.0 connection.

TonePort UX8 does not reconnect after Windows® goes into standby

When Windows® goes into standby mode or hibernation, the UX8 may not come back online. Toggle the power switch to reconnect the unit to the driver.

USB connection indicators

The POD Farm 2 standalone application displays a message at the bottom left of the "About POD Farm" window when successfully connected, listing the type of Line 6 device in use:

Line 6 Device in use by POD Farm 2 →

POD Farm Version: 2.0
L6TWXY Version: 5.0.0.0
Connected to: UX2

Authorized Model Packs:
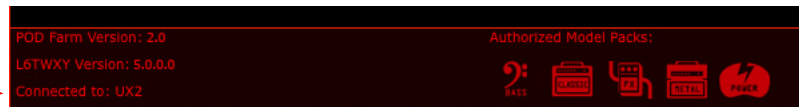
If no authorized Line 6 USB device is detected, you'll see this alert at the bottom of the "About POD Farm" window:

⚠ No authorized device connected. POD Farm cannot process audio.
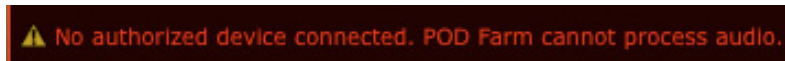
USB Connectivity

- It is specifically recommended that you always connect your Line 6 device directly to your computer's "built-in" USB port and not into a USB hub. USB hubs are known to sometimes cause communication errors with USB audio devices. USB audio devices require a fast, uninterrupted flow of audio data to and from the computer. (For iLok USB keys, these are usually fine connected to any USB 1.1 or 2.0 USB port or hub.)

- On Windows® systems, it is not recommended that you connect more than one PODxt or POD X3 family device to the computer at the same time. These Line 6 devices utilize a common device driver and only one can be initialized at a time.

- USB connection to your Line 6 hardware is required in order to use the audio features of POD Farm 2 in standalone operation.* POD Farm 2 Plug-In also requires the connection of the Line 6 device or iLok device which holds your POD Farm 2 license to launch in an authorized state. So make sure your device is connected to your computer via USB and powered on.

> Note: POD X3 and PODxt devices can utilize POD Farm 2 Plug-In as an optional Add-On, but POD Farm 2 requires a connected POD Studio, TonePort or GuitarPort device to be launched in standalone operation.

- If you believe that your USB connection is OK, try re-installing the Line 6 device's Driver or POD Farm 2 software. (Reinstalling POD Farm 2 will not affect any Tone Presets that you've stored.) The easiest way to do this is to run Line 6 Monkey with your Line 6 device connected and go to the Updates tab. Here you will see if you have the latest device driver and POD Farm 2 software versions installed. You can download and install any available updates here by selecting them in the Monkey Updates tab, or choose to re-install the same versions to make sure all is configured correctly. Just follow the steps as prompted by Line 6 Monkey.

iLok USB Issues

If you are using the POD Farm 2 Plug-In for iLok, and you have your iLok correctly connected to your USB port, but POD Farm 2 Plug-In is displaying a "not authorized" error, check the following:

- Is the LED on the iLok key lit? If not, then the iLok USB key may either not be inserted or installed correctly. Try exiting all audio software, then remove and reinsert the iLok key, or try it in a different USB port.

- Go to iLok.com, log in to your iLok account and check that the POD Farm 2 license is correctly installed on your iLok key.

- Check to see if there is an updated driver for the iLok USB key at iLok.com - if so, install the new driver following their instructions.

- You can find the details for your purchased POD Farm 2 Plug-In for iLok on your Line 6 account as well. For instructions on purchasing the POD Farm 2 for iLok license and configuration, please see "POD Farm 2 Plug-In for iLok" on page 1•7.

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Warranty, Customer Service and Repair Information

Before contacting the Line 6 Customer Service team, please take the time to visit the Line 6 Support site and the searchable Line 6 Knowledgebase system which is often the fastest and easiest way to get answers. There are also several documents posted on the POD Farm Online Help section of the Line 6 web site – please visit the site for the most up to date information on your Line 6 gear and warranty and service information.

WHAT IS...

What are the Amp, Cab, Preamp and Effect Models?

Line 6 pioneered the use of modeling technology for guitarists with the world's first "modeling" guitar amp. Since then, all Line 6 products have included Models developed through extensive, meticulous studies of guitar, bass and pro audio equipment heralded for its classic tone qualities.

To create a Model, we first locate an absolute mint version of a particular piece of equipment, with that special sound quality that makes it a truly remarkable guitar sound machine. We lock ourselves away in the Line 6 labs and sound studios to study this piece of classic equipment in exhaustive detail. We play guitars through it, listen to it, measure, write software, and then play and listen some more as we carefully craft a software Model that captures the signature qualities of the equipment being studied.

The resulting Model is designed to emulate the controls and sound qualities of the original equipment studied, including the beloved quirks and unruly qualities that made the original equipment classic in the first place. Each model is painstakingly perfected until it becomes an organic, living thing with guitar tone pumping through its veins. And when they're finally ready, we unleash these software Models in revolutionary new products like POD Farm™ 2.

Of course, as we're studying all that classic equipment, we're bound to come up with an idea or two for something that classic equipment can't do. When we do, you end up with something like the Line 6 Insane Amp Model - with as much paint-peeling high gain as a distortion box, but the well defined, love-to-play-it quality of a truly world class guitar amplifier.

The particular Models that power POD Farm 2 were each originally developed for the Line 6 revolutionary POD® X3 and POD®XT products, which have now transformed the way that guitar is recorded in the world's greatest studios, and on countless platinum recordings. Each represents a particular guitar or bass amp, mic preamp, speaker cabinet or type of effect that has become a standard in the music gear world. Together, they deliver a range of sound that allows you and POD Farm 2 to achieve the signature sounds of favorite classic recordings.

Check out the "Model Gallery" section to see exactly what gear Line 6 used to capture these classic Amp, Cab and Effects models!

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What are the Amp Model and Cab Model controls in Panel View?

When the Panel View button is selected at the top of POD Farm 2, and you select a guitar amp, bass amp, or preamp model, the amp's "Edit Panel" is displayed. This provides access to all the amp's familiar controls. Likewise, selecting the Cab button displays a Panel where you can select from among many different speaker cabinets, mics and adjust the amount of "Room" sound mixed in.

Amp Edit Panel
10•3

Room % Value   Cabinet Model Menu   Cab View Button

Cab Bypass Button   Mic Model Menu

Cab Edit Panel

These control functions are covered in detail in the "Panel View" on page 4•10 .

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What is ASIO® ?

ASIO® (Audio Stream Input/Output) is a computer sound card driver protocol for digital audio specified by Steinberg Media Technologies GmbH, providing a low-latency and high fidelity interface between a software application and a computer's sound card. It is supported by most Windows® DAW applications, which utilize ASIO to achieve the audio performance necessary for professional audio tasks. Line 6 POD Studio™, TonePort™, GuitarPort™, POD® X3 and POD®XT devices all come with ASIO® drivers for Windows® - these drivers are installed when you run the POD Farm 2 application installer, or can be downloaded individually from the Line 6 Support - Software Downloads page.

ASIO was designed with the assumption that a single sound card would provide input and output to your audio software application. When you choose set your audio software to use the ASIO driver for your Line 6 device, it will act as that single sound card. Your guitar (or whatever you are plugging into your Line 6 hardware's input) will feed into your computer through your Line 6 hardware, and your audio software will play back through this hardware's outputs, and not through other sound cards' outputs on your computer.

ASIO® also provides low "latency" performance on Windows® systems - that is, it allows the input signal that is fed into the sound card travel through the computer, your audio software, and back out the sound card outputs in a very short amount of time. Please see your Windows® recording program's instructions for details on ASIO® operation.

> **Note: Line 6 USB hardware utilizes ASIO® drivers for Windows® systems only. For Mac® computers, Line 6 hardware uses the driver, which also offers low latency operation, and is the driver format compatible with most popular Mac® audio software. See "What is Core Audio ?" .**

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What is the Assignments View?

The **Assignments View** displays all MIDI Control assignments, and (in POD Farm 2 Plug-In only) all active Automation assignments.

POD Farm 2 standalone application and plug-in both support the ability to be controlled remotely by a MIDI controller device - where you can "map" any individual knob, pedal or switch from your MIDI controller hardware to one of the numerous POD Farm 2 parameters to create a MIDI "assignment." The MIDI screen within the Assignments View displays handy reference info for all such MIDI assignments you create. See "MIDI Assignments View Display" on page 4•36 for more info.

POD Farm 2 Plug-In supports the ability to have most of its parameters utilized by your DAW host application's parameter automation features. As described in "POD Farm 2 Plug-In Parameter Automation" on page 4•43, you can "assign" up to 16 Knob and 16 Switch type parameters from amp, preamp or effects to the POD Farm 2 automation slots. The Automation screen within the Assignments View displays the specifics about these automation slot assignments, as well as some features to manage them. Please see "Automation Assignments Display" on page 4•45 for more info.

What is BPM?

BPM stands for "Beats Per Minute," which is the common unit of measure for musical tempo. POD Farm 2 offers a BPM option which allows you to enter in a specific tempo for Delay and Modulation effects to optionally "sync" to, thus allowing your echo repeats and that swishy chorus or flanger modulation to be in time with your music. Also see the related "System Tempo - Host Sync and Tap Tempo Options" on page 4•14.

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What is Chorus?

Chorus is one of the several "Mods" (modulation) category effects in POD Farm 2, as well as in the Elements "POD Farm Mods" Plug-In. Chorus, like all "modulation effects," add a very short delayed repeat to the original signal, and then "modulates" the pitch of the delayed signal using an oscillator. The Depth knob controls the intensity of the oscillation, while the Speed controls its rate. Chorus is generally used to give a "lush" or "swimmy" sound to guitar. Andy Summers of The Police, for instance, made chorus an important part of his signature sound. Some effects are modeled after classic gear described in the "Model Gallery".

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What is Compressor?

Compressor is one of the POD Farm 2 & Elements "Dynamics" Effects models. Compressors even out audio signals by reducing the volume of the loudest sounds to better match the volume of quieter sounds. You can use subtle compression to make your instrument playing sound more even, or drastic compression for dramatically increased sustain and a very consistent level. Compression is also extremely useful for vocals to even out the dynamics and allow them to be turned up and made more prominent in the musical mix.

The POD Farm 2 & Elements Dynamics model sets also include one or more other types of Compressors (depending on the Line 6 device and Add-Ons you own), each with their own slightly different flavor. Some effects are modeled after classic gear described in the "Model Gallery" .

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What is Core Audio ?

Core Audio is a Mac® audio device driver protocol for digital audio, providing a low-latency and high fidelity interface between a software application and a computer's audio interface. Practically all popular Mac® DAW applications now utilize Core Audio to communicate with the computer's audio devices. Line 6 POD Studio, TonePort, GuitarPort, POD X3 and PODxt devices come with Core Audio drivers. These drivers are installed when you run the POD Farm 2 application installer, or can be downloaded individually from the Line 6 Support - Software Downloads page.

Core Audio provides excellent performance on Mac® systems since it allows the input signal that is fed into the audio interface travel through the computer, your audio software, and back out the interface outputs in a very short amount of time. This is what is referred to as "low latency" operation. Please see your Mac® recording software's instructions for details on Core Audio operation.

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What is a DAW?

DAW is an acronym used by audio geek types to refer to a "Digital Audio Workstation" - which is really a fancy term for any Windows® or Mac® computer system that is primarily configured for audio recording & editing. With today's fast CPU chips, fast hard drives and plentiful RAM, practically any computer is up to the task of some serious audio recording right out of the box. The primary components you need for a DAW are a good quality sound card (or "audio interface") such as any Line 6 USB device, and a capable audio/MIDI recording & editing software, such as Steinberg Cubase® or Nuendo®, Digidesign Pro Tools® LE, Cakewalk SONAR™, Ableton Live® or Apple Logic or

GarageBand. These software applications vary in features, complexity and price, so there is certainly one out there just right for you (talent not included). POD Farm 2 can be a key element for any DAW, since it offers a huge array of pro quality tones, Plug-In support for most any major DAW software, and great ease-of-use!

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What is De-Esser?

A **De-esser** is an audio tool designed to reduce sibilance (Sss and Shh sounds) from vocals. It does this by "listening" for audio energy focused at a selected FREQUENCY (the frequency where the objectionable part of the Sss and Shh sounds are occurring). When it hears high level audio at and around this frequency, it quickly ducks the volume by the AMOUNT you choose, effectively reducing the volume of Sss and Ssh sounds. POD Farm 2 & the Elements Dynamics Plug-In offer two - a "Female" and a "Male" De-Esser, each for use with vocalists of respective gender.

To use the De-Esser appropriately, try adding the POD Farm 2 or Elements "POD Farm Dynamics" Plug-In to a test vocal track - if you hear more Sss and Shh sounds that you would like, try also adding the EQ within the Plug-In as well, and bypass the De-Esser for the moment. Set one of the EQ bands to provide a bandpass with a narrow width or Q, and set it to cut quite a bit, maybe something like -20dB. Now set the frequency for that band of EQ to one of the frequency points available from the De-Esser, and play the track, switching back and forth between enabling and bypassing the EQ to hear the results. Try different frequencies until you find the one that seems to have the most effect on the Sss and Shh sounds, then disable the EQ. Use that frequency setting in the De-Esser, and while playing, adjust the AMOUNT knob to where it sounds best. If all has gone well, you should hear that your Sss and Ssh sounds are being reduced, yet the overall vocal sound is minimally affected.

What is Delay?

Delay is one of the categories of POD Farm 2 Effects, and you'll find several types within the POD Farm 2 Delays menu, as well as within the Elements POD Farm Delays Plug-In. A Delay effect adds a delayed echo of your guitar. A short delay time and low feedback setting will give you a classic

"slapback" delay (great for that Rockabilly thing). Longer delay TIME gives you a distinctly separate echo, and a higher FEEDBACK setting increases the number of echo repeats. You can also utilize the SYNC button when using the POD Farm 2 & Elements Plug-In Host Sync feature to have your delay repeats follow along to the tempo set in your DAW software project (a little U2 inspiration, perhaps?) Please see "System Tempo - Host Sync and Tap Tempo Options" on page 4•14. Some Delay effects are modeled after classic gear described in the "Model Gallery".

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What are the D.I. Level & Delay Mixer controls?

The **D.I. (Direct Inject) Level and Delay** knobs are found within the POD Farm 2 Mixer View. Both Tone A and Tone B offer independent D.I. controls. The D.I. Level knob allows you to blend in some of the "dry," unprocessed signal from your Tone's input source along with the main (effected) POD Farm 2 Tone output signal.

This can be especially useful with a bass guitar input source, where you can mix in some "direct" bass guitar input signal using the level knob, much like bassists do in the studio with a D.I. box or direct mixer board input. The D.I. Delay knob offsets the D.I. signal by adding some delay to it - you can use this to correct "phasing" issues. Phasing can occur when you are blending the D.I. signal with the POD Farm 2 processed Tone, since the processed output can take milliseconds longer to reach the output sometimes resulting in a signal phase cancellation when the two signals combine. Phasing can have a "hollow" or thin sound and is typically not a desirable thing.

The D.I. Level & Delay knobs within the POD Farm 2 Mixer View

When used in POD Farm 2 in standalone operation, the D.I. signal is added to both your monitor output as well as the signal fed to the Record Sends.

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What is Dual Tone mode?

One of the most powerful features of POD Farm 2 is the ability to process not one, but two completely independent signal paths! This allows you to apply POD Farm 2 Plug-In on one guitar track, for example, and have it run through two separate amps, cabs & mics - each with their own sets of effects! You can switch between Single Tone mode and Dual Tone mode via the Dual button on the Main Control Bar. When currently in Single Tone mode, the Dual button appears unlit, and clicking on it offers two options for how the second Tone (Tone B) will be created - as a totally empty Tone, or a copy of Tone A, with all its current models and settings intact:

The Dual Tone button & menu on the Main Control Bar

When in Dual Tone mode, the Dual button appears "lit" and you'll see two signal paths within the Signal Flow View, providing access to all components of both Tone A and Tone B. Note that you can use the Mixer View for complete, independent control over each Tone's Input Source, Monitor Volume, Pan & more!

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What are the Effects?

POD Farm 2 includes eight category menus of Effects in the Gear View Panel - Distortions, Dynamics, Filters, Mods, Delays, Reverbs, Wahs, and EQ. The POD Farm Elements Plug-Ins of the same name also include these effects models. Within these category menus lie a vast arsenal of vintage and modern effects just waiting for you to use on audio tracks of all types! When you load a Tone Preset in POD Farm 2, the Effects will recall the settings saved for that Tone.

In the POD Farm 2 Gear View, click on any effect category to show its effects in the spinning "carousel" display. Or, click at the right of any effect category name at the top of the Gear View to choose a model directly from the menu. Then you can simply click on and drag any effect directly into the Tone 1 or Tone 2 signal path below. Please see "Gear View" on page 4•9 for more details.

Selecting an effect model directly from the category menu in the POD Farm 2 Gear View

In any of the Elements effects Plug-Ins, you'll be able to choose any individual effect model from the model menu at the top of the plug-in window. Many of the effects are modeled after classic gear described in the "Model Gallery".

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What is the Enable/Disable (bypass) button?

All amp & effects models include their own "Enable/Disable" button, which you'll see at the top left of the model's Edit Panel, as well as within the Signal Flow View whenever you hover your mouse over a model icon. Disabling turns the amp/effect model's processing "off", yet still allows the signal to pass through it unprocessed.

Enable/Disable Button

Edit Panel (at top left)   *SFV - Enabled Model*   *SFV - Disabled Model*
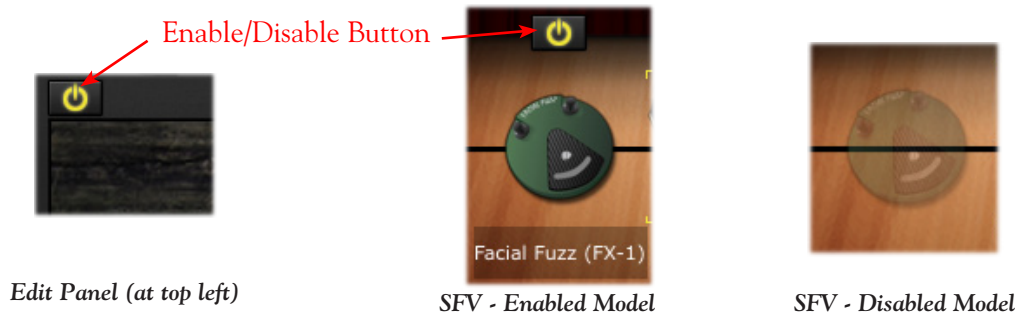
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What is EQ (4 Band Equalizer)?

EQ, which is an abbreviation for "equalizer" or "equalization," is one of the POD Farm 2 & Elements Effects. Equalizers add or remove any range of audio frequencies from bass to treble, offering a number of "bands" or graphical controls to individually boost or cut specific frequency ranges. POD Farm 2 offers a 4 Band "SemiParametric" style EQ. Like all effects models, you can drag the EQ to any position in your Tone's signal flow to most effectively apply equalization just where it is needed.

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What is a Flanger?

Flanger is one of the types of effects within the POD Farm 2 "Mods" (Modulation) effect category, as well as within the Elements POD Farm Mods Plug-In. The Flanger's sound is most famously known as the "jet-plane" whoosh effect of several classic 70's recordings. It can also be used to give a "swooshy" or "swept" sound to guitar, or just to create a "bigger" sound. Eddie Van Halen, for instance, used flanger effects as an important part of his signature sound on many classic Van Halen recordings. Adjust the DEPTH higher for a more intense sweep, and adjust the SPEED from a slow swoosh to an alien warble. As with most Modulation effects, FX Speed controls also allow you to "sync" to your tempo using the POD Farm 2 & Elements Plug-In Host Sync feature - please see "What are the FX Time/FX Speed controls?" Some Modulation effects are modeled after classic gear, as described in the "Model Gallery"

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What are the FX Time/FX Speed controls?

Most of the POD Farm 2 & Elements Delay and Modulation Effects allow you to set their time/speed using the set of FX TIME controls (found in Delay effects) or FX SPEED controls (found in Mod effects). With the SYNC button off, you can use the Time or Speed knob to set whatever rate you like. Or, double click directly in the numerical field and type in a specific value.

Additionally, you can turn the SYNC button to ON, which changes the function of the Time/Speed knob so that it sets configures to a note value division of the plug-ins System Tempo, which is located at the top right of the effects Edit Panel in the Panel View.

The POD Farm 2 Plug-In System Tempo controls

With the System Tempo's Host Sync option active,* the Plug-In's tempo value follows the tempo of the current host software project. With Host Sync off, the System Tempo is set either by dragging the BPM number up/down, or by using the Tap Tempo button. To use the Tap Tempo button, just click several times at a steady beat directly on the Tap button - you'll see the Tap button blink to indicate the tempo, as well as the BPM value displayed in the field.

> ***Note that when in POD Farm 2 standalone mode, you'll see only the BPM & Tap Tempo options (since there is no DAW "Host" application tempo to follow!)**

For example, with a moderate BPM set for the Plug-In's System Tempo (such as 120 BPM or so), turn FX Time/FX Speed SYNC button ON and set the Time/Speed knob to a quarter note setting. The plug-in's Delay and/or Mod Effect then pulses in quarter note time to match the 120 BPM tempo. You can also choose other notes values - U2's guitarist, The Edge, is fond of using dotted-eighth note delays.

Please also see "System Tempo - Host Sync and Tap Tempo Options" on page 4•14.

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What is Host Sync?

For POD Farm 2 & Elements Plug-Ins, you'll see the **Host Sync - BPM/Tap Tempo** controls at the top of the plug-in window.

Host Sync On   *Host Sync Off*

When the **Host Sync** button is activated, this sets the plug-in's System Tempo to follow the current project tempo of the DAW host project. You can then utilize the FX Time/FX Speed - Sync On/Off button found in most Delay and Modulation effects' Edit Panels to follow this System Tempo.

> ***Note that when in POD Farm 2 standalone mode, you'll see only the BPM & Tap Tempo options (since obviously there is no "Host" application tempo to follow!)**

Please also see "What are the FX Time/FX Speed controls?" on page 10•11?

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What are Hot Keys (keyboard shortcut assignments)?

What Hot Keys are available in POD Farm 2? You can type on your computer's keyboard to activate various POD Farm 2 functions. The Main Menu Commands Hot Keys are available in POD Farm 2 standalone operation only:

Hot Key Assignments		
Command - Action	**Windows®**	**Mac®**
Main Menu Commands		
File-New	Ctrl + N	⌘ N
File-Open	Ctrl + O	⌘ O
File-Tone-Save	Ctrl + S	⌘ S
File-Tone-Save As...	Ctrl + Shift + S	⌘ S
File-Tone Info...	Ctrl + I	⌘ I
File-Tone-Recent	Ctrl + [0 - 9]	⌘ [0 - 9]
Help-Open Help	F1	⌘ ?
POD Farm 2 - Preferences...		⌘ ,
POD Farm 2 - Hide POD Farm		⌘ H
POD Farm 2 - Hide Others		⌥⌘ H
POD Farm 2 - Quit POD Farm	Alt + F4	⌘ Q
Window-Minimize	WINKEY + M	⌘ M
Menus (After selecting item in menu in POD Farm 2...)		
Next Item	Down or Right Arrow	Down or Right Arrow
Previous Item	Up or Left Arrow	Up or Left Arrow
Knobs & Sliders (After selecting a knob or slider control in POD Farm 2...)		
Single Step Up	Up or Right Arrow	Up or Right Arrow
Single Step Down	Down or Left Arrow	Down or Left Arrow

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What is iLok?

The iLok is a proprietary USB hardware "dongle" key that holds licenses for software protected by PACE Anti-Piracy Interlok® system.

The iLok USB Smart Key

If you own an iLok and purchase the POD Farm 2 Plug-In for iLok, you can use the iLok USB key to store your POD Farm 2 Plug-In license, as well as any other Mac® and Windows® iLok-enabled software licenses, all on the one iLok USB key. The iLok is portable, and allows you to run POD Farm

2 Plug-In on any computer. It is also easy to manage all your iLok software licenses with iLok.com - where you can set up a secure account, view all licenses on your iLok key, take delivery of new licenses, and even move them between multiple iLok keys! Please see "POD Farm 2 Plug-In for iLok" on page 1•7 for more info.

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What is MIDI?

MIDI (Musical Instrument Digital Interface) is a communications protocol designed to allow various music-making machines and/or software to exchange information. It allows one device to control another, and several devices to all be used together in coordination. POD Farm 2 Plug-In and standalone application support MIDI control - that is, they support the ability to receive MIDI control messages from external MIDI controller devices, where the POD Farm 2 parameters adjust in response. This allows you to connect a device, such as the Line 6 FBV MkII Series controller, to your computer and use its pedal and switches to do things such as wangle the Wah effect, control the Delay Mix knob, swell your amp volume, switch through Setlists and Tone presets, etc. POD Farm 2 will work most 3rd party MIDI controller devices as well. Please see "POD Farm 2 Plug-In MIDI Control" on page 4•34 and the additional documentation on the POD Farm Online Help site for more info.

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What is MIDI Learn?

MIDI Learn is a feature included within POD Farm 2 Plug-In and standalone application which makes it very simple to "map" the knobs, pedals, switches of practically any external MIDI controller device to specific POD Farm 2 parameters. Once your MIDI controller device is connected to your computer, and correctly configured to access POD Farm 2 Plug-In or the POD Farm 2 standalone application, you can simply Ctrl+click on a POD Farm 2 parameter, select MIDI Learn, and POD Farm 2 waits for an incoming MIDI control (MIDI CC, Note On or Pitch Wheel) message.

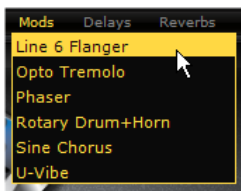Ctrl+click directly on the desired control (Delay-Mix knob, in this example)

Select **MIDI Learn** to place POD Farm 2 Plug-In in MIDI Learn mode

Once received, the MIDI control message is "learned" and the controller is assigned. Please see "POD Farm 2 Plug-In MIDI Control" on page 4•34.

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What is Modulation (or Mods)?

Modulation (abbreviated as "Mods"), is one of the categories of effects models found in POD Farm 2 and POD Farm Elements Plug-Ins. The Mods effects model menu in POD Farm 2 and in the Elements POD Farm Mods Plug-In, lists effects that incorporate pitch and/or volume modulation, such as Chorus, Flanger, Tremolo, etc. Many modulation effects are based on classics, as described in the "Model Gallery"

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What are Model Packs?

Model Packs are optional Add-Ons that you can purchase for your POD Studio, TonePort, GuitarPort and PODxt device* to expand its set of amp and/or effects model set. When you add Model Packs to your Line 6 device, the extra models are available within POD Farm 2 Plug-In & standalone application, as well as within the Elements Plug-Ins!

- The **Metal Shop** pack contains 18 bone crushing high gain amp models.
- The **Classic Collection** pack contains 18 vintage amp models.
- The **FX Junkie** contains 17 sinister stomps, 13 mind bending mods, and 5 dreamy delays. (POD Studio UX1, UX2, KB37 and PODxt Live units already includes all models in the FX Junkie.)
- The **Power Pack** expands the POD Studio/TonePort/GuitarPort amp, stomp, mod, delay, and verb collection to that of a PODxt. (PODxt units already includes all models in the Power Pack.)
- The **Bass Expansion** Model pack delivers 28 bass amp and 22 bass cab models all paired with the perfect mic selections.

*POD X3 Owners: Your POD X3 already includes all the above Model Packs! But don't put your wallet away just yet, there are still some other Add-Ons you can purchase via Line 6 Monkey.

iLok: Model Packs are not offered individually for iLok - the POD Farm 2 Platinum license for iLok includes all the models included in all Model Packs!

Go to the "About POD Farm" dialog and you'll see the Model Packs authorized for your connected device listed at the bottom right of the window. Or, just launch Line 6 Monkey, and the Optional Add-Ons tab will show you which Model Packs and other goodies are just a few clicks away (well, a few clicks and a credit card number anyway). For more info, please check out the **_Model Pack Handbooks_**.

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What is Noise Gate / Global Gate?

The **Noise Gate** effect is included within the POD Farm 2 and Elements Dynamics effects. It is designed to reduce the noise that your input source makes (such as pickup buzz or hiss) when you are not playing. You can think of it as a gate that opens to let its input signal through when playing, and closes when you stop playing to shut out the low level noise you would otherwise hear after you stop playing.

The Noise Gate works by detecting the input level coming into the effect itself. When the input level is below the level set for the gate's Threshold knob, the gate will close at the speed set by the Gate Decay knob, and silence the signal. When the input level is above the threshold, the gate will open to let the full signal through, unaffected. Turning the Threshold knob clockwise increases the aggressiveness of the gate in its effort to cut off sound. The idea is to set the threshold low enough so that it doesn't cut off the signal the input level decays (such as on sustained notes or ends of vocal phrases), but high enough so that low level noise doesn't keep the gate open.

Note that the POD Farm 2 Global Gate effect is actually a "global" Noise Gate effect, that is always available at the top of the POD Farm 2 window and is applied to both Tones when active.

The POD Farm 2 Global Gate

The Global Gate - Threshold and Decay knobs function the same as described above. The Global Gate's input, however, is positioned at the start of the TONE A & B signal paths, whereas the Noise Gate effect can be positioned anywhere within either Tone A or B to dictate where it grabs its input signal.

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What is Parameter Automation?

Most audio plug-ins are "automatable" from within your audio host software - meaning, adjustments of the Plug-In parameters (e.g. - wah pedal position, delay mix level, stomp on/off, etc.) can either recorded in real-time by the host software, or manually adjusted over time with editable envelopes right on the track where the Plug-In is inserted. All major DAW host applications, such as Steinberg Cubase®, Digidesign Pro Tools®, and Cakewalk SONAR™, provide plug-in parameter automation capabilities, typically on each audio track as well as on aux. bus channels. Each host software offers automation options slightly differently, so it is recommended you consult your host software's documentation for specific instructions.

Within an audio track of the DAW host software, you'll typically be able to access a menu of automatable parameters - this menu will also include the automatable parameters of any audio plug-in inserted on the track. When POD Farm 2 Plug-In is inserted on the track, you'll see a list of several "fixed " parameters, as well as several "assignable" parameters (listed as "Knob 1" thru "Knob 16" and "Switch" 1 thru "Switch 16"). Within POD Farm 2 Plug-In you can assign the desired POD Farm 2 knob and switch type parameters to these slots, thus allowing the DAW host to access them. Please see <u>"POD Farm 2 Plug-In Parameter Automation" on page 4•43</u>.

Elements Plug-Ins each show a "fixed" list of parameters to the DAW hosts' parameter automation menus. Please see <u>"POD Farm Elements Plug-In Parameter Automation" on page 5•4</u>.

Also check out the additional documentation on the <u>POD Farm Online Help </u>site for working with POD Farm 2 & Elements Plug-In automation!

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What is a Default Audio Device?

Windows® calls the device designated to be automatically used for multimedia applications' audio playback and recording the "Default" Audio Device. You can choose to make your Line 6 device your Default Audio Device - see <u>"Choosing your Line 6 Hardware as the Default Audio Device" on page 2•31</u>. (Note that most professional DAW applications offer their own, individual sound card input & output settings, where you can usually select your Line 6 device, regardless of the Windows® Default Audio Device settings.)

Your Line 6 USB audio device is one of the best-sounding USB bus-powered devices around, so if you do use it as your default audio device, you'll get no-compromise sound quality. However, on some systems you will lose some sound capabilities if your Line 6 device is the preferred audio device:

- If you have another existing sound card that provides surround sound via multiple speakers, this would also be a feature that you would lose by making your Line 6 hardware your preferred audio device. (Although UX8 with its multiple outputs may be able to be configured for surround and multi-speaker setups.)

- MIDI File Playback - Some sound cards also have synthesizer chips onboard that some programs such as Windows® Media Player® uses to be able to play MIDI files, and some games require it for their MIDI sound playback as well. Therefore, MIDI playback sounds might also not be available to you if you were using your Line 6 device as the preferred audio device. If your sound card has one of these, you could get around this by connecting the audio output from your computer to the Monitor In jack on the back of your Line 6 device. Another trick to retain synth functionality for MIDI file playback is to go to START > Control Panel > Sound > Audio tab > and set MIDI music playback to "Microsoft GS Wavetable SW Synth" which will play out the Preferred Audio Device.

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What is Re-Amping

Re-amping is the process by which you can record a completely dry, unprocessed signal to your DAW project's audio track, while monitoring an amp/fx processed tone, and then route the recorded dry audio back through an amp to apply this sound on the track later. The PODxt family of products features digital re-amping thru the USB output, allowing you to basically record dry audio and then later on run the audio back through PODxt to apply your desired Tone to it. This process is covered in detail in the "PODxt - Audio Signal Routing & Re-Amping" section of the Hardware chapter.

Note that for all Line 6 USB, including PODxt devices, you can alternatively purchase and use the **POD Farm 2 Plug-In** Add-On to provide the same "non-destructive" benefits within your recording software! Please check out the "POD Farm™ 2 Plug-In", chapter, or the Line 6 Online Store for more info.

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What is a Record Send?

A Record Send is a signal routing mechanism utilized in audio hardware and software mixing systems to allow specific input & output signals to be mixed together and then made available to the recording inputs in your audio recording software. You can think of a Send as a "virtual" audio cable that carries a signal between your audio hardware device, POD Farm 2 and other applications on your computer.

All Line 6 hardware offers a number of Record Sends, which are what appear in your DAW software as audio inputs. When you are using your Line 6 POD Studio/TonePort/GuitarPort device without the POD Farm 2 standalone application running, these Record Sends carry the unprocessed signal of whatever you have plugged into the inputs of your device.

When running POD Farm 2 in standalone operation, you can use the Record Sends' Source selectors in the Mixer View to set the type of signal that is fed to Record Sends 1-2 and 3-4 (Tone A, Tone B, Tone A+B or Dry Input), as well as set the output levels. Note that these Send level faders will affect the recording levels in your DAW audio tracks.
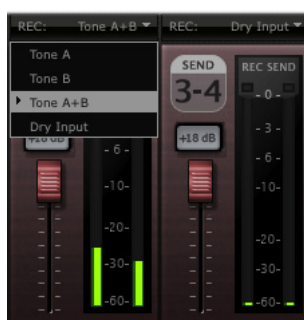
The Record Sends in POD Farm 2 standalone application - Send 1-2 Source menu displayed

For details about the Record Sends and options offered for your specific Line 6 device, please see the "Using Your Line 6 Hardware" chapter, and specifically look for the section covering your Line 6 device, for Windows® or Mac® .

> Note: If you have a POD X3 or PODxt device, they offer their own internal options for what to route out their Record Sends (Unprocessed, Semi-Processed or Processed) - these options are found in the Outputs section of the POD onboard settings.

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What is the Reference control in the Tuner?
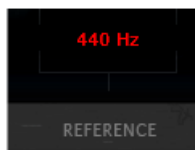
This control is available within the Tuner View of POD Farm 2, as well as in the Elements Tuner Plug-In. This configures the base tuning reference for the Tuner. 440 Hz is the standard reference value for A, and is generally used for tuning reference in most modern music. So, unless you have a particular need to adjust the Tuner's reference (and tune your guitar to match something other than standard), you probably want to stick with the standard 440Hz setting for this control.

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What is a Rotary Drum + Horn?

A **Rotary Drum + Horn** (or rotary speaker) is one of those things that makes you go, "Gee whiz!" when you first hear about it. A speaker is mounted on a rotating motor, and spun around as sound plays through it. A switch allows you to select slow or fast speed for the rotation, and one cool thing about a rotary is the gradual change in sound that you hear as the speaker speeds up or slows down to the new speed. The rotary drum + horn speaker enclosure was originally developed for organ players, but guitar players soon put it to use as well. Effects manufacturers also quickly started making foot pedals that emulated this effect too (check out the POD Farm 2 U-Vibe in the Mods effects menu for a model of one of these popular effects). Stevie Ray Vaughn and The Beatles were both heavy users of rotary speaker effects for guitar. Toggle the switch between SLOW and FAST spinning effects, and tweak the TONE for darker to brighter sound colors. In actual use, Rotary Drum & Horn units don't mix the "dry" input signal with that coming out of the Drum & Horn enclosure, so turn the MIX all the way up for full effect, but the MIX control can be nice for a little subtle warbling too!

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What is Reverb (Verb)?

Reverb (sometimes referred to as "verb" in audio engineer speak), is one of the effects categories included in POD Farm 2 and Elements Plug-Ins. The Reverbs model menu lets you choose from a number of different models, including Spring Reverb as well as Room, Hall and Plate Reverb types:

- Choose the **Spring Reverb** when you want the kind of classic sound created by spring reverb tanks built into guitar amps, or used for studio processing on classic recordings. This is the place to come, for instance, when you're looking for that signature Surf Music sound of splattering reverb.

- Choose a **Room or Hall Reverb** when you want a polished, modern studio sound. These simulate the sound of your amped guitar echoing in a small or large room, and can be set to subtly enhance the size and polish of your tone, or make it sound like you're playing in a large, resonant chamber.

- Choose a **Plate Reverb** for a more reflective reverberation, reminiscent of some of the famous old recordings. Plate reverb can be excellent for vocals or drums too.

Many of the effects are modeled after classic gear described in the "Model Gallery".

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What are Sends?

Sends are also referred to as "Record Sends" - please see the earlier topic, "What is a Record Send?"
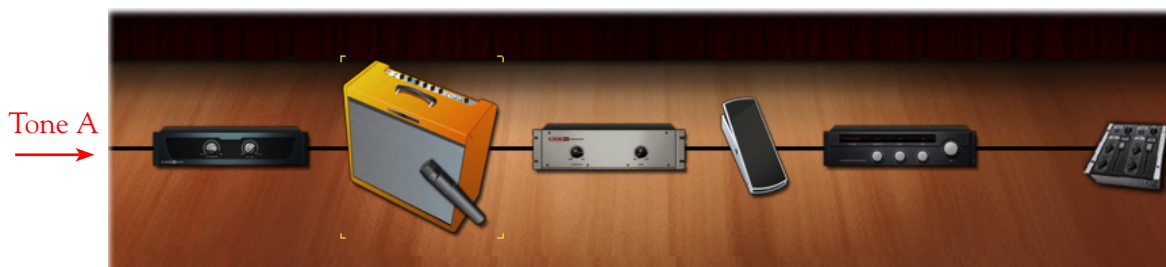
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What is the Signal Flow View?

The bottom of the POD Farm 2 window is what we call the **Signal Flow View** (SFV), and it displays the chain of models making up the current Single or Dual Tone paths. To edit any model's settings, just double-click directly on the model within the SFV and its Edit Panel will be displayed in the upper Panel View window.

Signal Flow View - Single Tone Mode

Signal Flow View - Dual Tone Mode

For descriptions of all the Signal View elements, please see the Signal Flow View section on page 4•28.

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What is a Sound Card (Audio Interface)?

A **sound card** is the piece of hardware in (or attached to) your computer that plays back and receives audio. In the world of Mac® computers, this device is more often referred to as an "audio interface." The purpose of such a device is to convert audio from analog to digital (for recording into your computer) and to convert digital audio to analog (to send to your speakers so you can hear it). Line 6 POD Studio, TonePort, GuitarPort, POD X3 and PODxt devices all operate as USB sound cards, since they utilize high performance audio drivers and can be accessed by any audio software on your Mac® or Windows® computer for quality audio recording and playback. Additional information is provided in the *Recording Setup Guide* on the POD Farm Online Help section of the Line 6 web site.

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What is Tap Tempo?

Please see "What are the FX Time/FX Speed controls?" on page 10•11.

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What is ToneDirect™ Monitoring?

Available within POD Farm 2 when run in standalone operation, ToneDirect™ Monitoring is a unique feature of your Line 6 hardware which feeds your POD Farm 2 tones directly out the Line 6 hardware's outputs (rather than strictly into your computer software). This provides a separate audio path allowing you to monitor your input signal with the lowest possible latency, for uncompromised feel and responsiveness when recording or jamming. Launch POD Farm 2 in standalone mode alongside your DAW software and you can dial in whatever Tone you want to monitor your performance with super low latency. By using the POD Farm 2 "Mixer View", you can then independently choose what feed to the Record Sends, which go out to your DAW software to be recorded - be it the fully processed Tone you are monitoring, or a "dry", unprocessed tone. Recording a dry tone allows you to utilize the POD Farm 2 or Elements Plug-Ins on the recorded track, and then choose or change your Tone settings at any time in your DAW project! Check out the "ToneDirect™ Monitoring" on page 2•30.

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What is a Tone Preset?

A **Tone Preset** is a saved file on your computer which holds all settings that affect the processed sound applied to POD Farm 2. This includes Amp, Cab, Mic and Effects models in use and their current settings, the Tone Preset Name and any text data entered in the Text Info dialog and MIDI assignments. Note that POD Farm 2 is also capable of creating and saving a Tone preset that contains one or two complete tones.

Tone Presets are stored on your computer as .l6t files and are accessed from either the Presets View, or one of the Tone Preset drop-down menus in the POD Farm 2 GUI. Please see "Presets View" on page 4•15, as well as "Load and Save Tones" on page 8•6.

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What is Tremolo?

Tremolo is one of the types Modulation Effects included within POD Farm 2 and Elements Plug-Ins "Mods" effects menus. Tremolo produces a pulsing sound, and based on that astonishing effect built into yester-year's tube amps. It works by turning the volume of your input down and back up again repeatedly, at the rate set via the SPEED knob. Many of the effects are modeled after classic gear described in the "Model Gallery".

What is a USB hub?

A USB hub is a hardware device that can be connected to a computer's "built-in" USB port to expand the number of USB connections to the computer. **However, please note that it is specifically recommended that you always connect your Line 6 device directly into your computer's built-in USB port and not into a USB hub.** USB hubs are known to sometimes cause communication errors for audio devices, which require a nice fast, uninterrupted flow of audio data.

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What is Variax®?

The Line 6 Variax® line of instruments includes the revolutionary modeling electric guitar, acoustic guitar & electric bass that offer the sounds of dozens of classic axes all in one instrument! You can plug your Variax guitar or bass directly into POD X3 Live and POD X3 Pro devices and process the numerous guitar/bass sounds even further with the all your favorite POD flavors. To get even more out of your Variax, you can also purchase the Variax Workbench software which allows you to dive deeper and tweak pickup, body & control options, alternate tunings, create custom presets and more! Please check out the Line 6 site for more about Variax.

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What is Wah?

Wahs is one of the categories of effects within POD Farm 2 and the Elements Plug-Ins. There are two different Wah models to choose – the Vetta Wah, and the Weeper (or even more Wahs if you own some of the optional Model Packs). These Wahs are designed after classic wah pedals. Use the knob to "sweep" through the pedal range for a "parked wah" sound (much like your favorite Michael Schenker solo). It is also possible to control the Wah position knob remotely, via the POD Farm 2 MIDI control functionality. Or, the Wah effect in POD Farm 2 Plug-In or Elements Plug-In can be controlled via your DAW's parameter automation for those familiar "whacka, whacka" wah pedal effects.

Many of the effects are modeled after classic gear described in the "Model Gallery".

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What is Windows® 64 Bit?

Microsoft offers several "flavors" of the Windows® operating system for PCs, and the most common ones for every-day computer folks these days are the Windows® XP. Windows Vista® and Windows® 7 "32 bit" operating systems. These are designed for running most all popular PC hardware and software, including all Line 6 USB hardware and software products. Microsoft also offers more powerful 64 bit versions of Windows® XP, Vista® & 7, for compatibility with 64 bit PCs. 64 bit PCs are essentially more powerful systems and are likely to be the future platform for computing. One big advantage of 64 bit Windows® PC systems is that they can utilize more RAM (32 bit Windows® PCs can utilize only up to 3.2 GB of RAM), making them better for running more applications simultaneously, and with better performance.

The good news is that all Line 6 POD Studio, TonePort, GuitarPort. PODxt and POD X3 devices, as well as POD Farm 2 standalone and the POD Farm 2 Plug-In software are compatible with Windows® 64 bit systems! POD Farm 2 installs and runs as a 32 bit application, but is fully compatible with these 64 bit operating systems and popular DAW applications. All you need to do is install Line 6 POD Farm 2 on your Windows® 64 bit system and you are ready to rock. The selection of other 64 bit compatible hardware and software in the marketplace, however, is still somewhat limited. So before you run out and buy that new 64 bit PC it is a good idea to look to the vendors of the other software and hardware you might want to use to be sure their products are compatible. Check out the Microsoft.com web site for the latest developments on Windows® 64 bit operating systems.

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ONLINE RESOURCES

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

- Several additional Help documents covering Installation, Recording, MIDI Control, Computer Optimization, the latest POD Farm news and support info, product Release Notes and more are available here:

POD Farm Online Help

- Looking for more control? Get all the info on the Line 6 FBV MkII Series Controllers - the perfect devices for external MIDI control of POD Farm 2 and other software:

FBV MkII Online Help

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

Line 6 Support

- Can't get enough of that Line 6 Gear, or want to check out the latest Add-Ons and accessories? Head on over to the Line 6 Store!

Line 6 Online Store

- Join the Community! Line 6 users are welcome to join the Line 6 Online Community... The place to get:

- Free downloadable Tones for POD Farm 2.
- Free MP3 jam tracks, loops for GarageBand®, Acid®, Reason® and more.
- Free guitar lessons from LA session pros.
- Breaking news, links and video clips.
- Info on contests and special offers.
- Access to discussion forums, software updates and more.

Line 6 Community