



**POD<sup>®</sup> 2.0**

# **Pilot's Handbook**

**Manuel de pilotage**

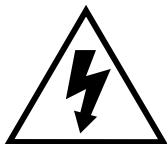
**Pilotenhandbuch**

**Pilotenhandboek**

**Manual del Piloto**

**取扱説明書**

## Important Safety Instructions



**CAUTION**  
**RISK OF ELECTRIC**  
**SHOCK DO NOT OPEN**



**WARNING :** TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT REMOVE SCREWS. NO USER-SERVICEABLE PARTS INSIDE.  
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

**WARNING :** TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THE APPLIANCE TO RAIN OR MOISTURE.

**CAUTION:** This equipment has been tested and found to comply with the limits for a Class B digital device pursuant to Part 15 of FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.



The lightning symbol within a triangle means “electrical caution!” It indicates the presence of information about operating voltage and potential risks of electrical shock.



The exclamation point within a triangle means “caution!” Please read the information next to all caution signs.

### Please Note:

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SERIAL NO: \_\_\_\_\_



**You should read these Important Safety Instructions. Keep these instructions in a safe place**



- Read these instructions.
- Keep these instructions.
- Heed all warnings.
- Follow all instructions.
- Do not use this apparatus near water.
- Clean only with dry cloth.
- Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- This apparatus shall be connected to a MAINS socket outlet with a protective earthing connection.
- Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Only use attachments/accessories specified by the manufacturer.
- Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- Unplug this apparatus during lightning storms or when unused for long periods of time.
- Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- The apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus.
- **WARNING:** To reduce the risk of fire or electric shock do not expose this apparatus to rain or moisture.
- The appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.
- Connect only to AC power outlets rated: 100/120V 220/240V 50/60Hz (depending on the voltage range of the included power supply).
- Prolonged listening at high volume levels may cause irreparable hearing loss and/or damage. Always be sure to practice "safe listening."
- Service is required when the apparatus has been damaged in any way, such as:
  - power-supply cord or plug is damaged.
  - liquid has been spilled or objects have fallen into the apparatus.
  - the unit has been exposed to rain or moisture.
  - the unit is dropped or the enclosure is damaged.
  - the unit does not operate normally or changes in performance in a significant way.



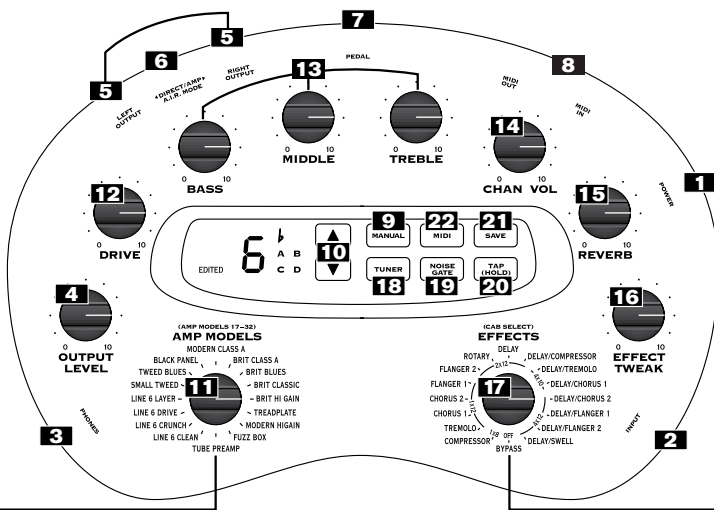
## CONTROLS & CONNECTIONS

## AMP MODELS\*

| Amp Model   | Based on:  | Volume Pedal | Reverb |
|---|--|--------------|--------|
| Line 6 Ocean  | Line 6 21st Century Clean                          | Pre          | Room   |
| Line 6 Crunch   | Line 6 Thick Grindage                              | Pre          | Spring |
| Line 6 Drive  | Line 6 Industrial Strung Overdrive                 | Post         | Room   |
| Line 6 Layer  | Line 6 Clean meets Psychotic Drive                 | Post         | Room   |
| Small Tweed   | 1952 Fender Tweed Deluxe                           | Pre          | Room   |
| Tweed Blues   | 1959 Fender Bassman                                | Pre          | Spring |
| Black Panel   | 1964 Blackface Fender Deluxe                       | Pre          | Spring |
| Modern Class A  | 1996 MaxMesa Chetlain                              | Pre          | Spring |
| Brit Class A  | 1960 Vox AC 15                                     | Pre          | Room   |
| Brit Blues  | 1964/65 Marshall JTM-45                            | Pre          | Room   |
| Brit Classic  | 1968 Marshall "Plexi"                              | Pre          | Room   |
| Brit Hi Gain  | 1984 Marshall JCM 800                              | Post         | Room   |
| Treadplate  | 1994 Mesa Boogie Dual Rectifier                    | Post         | Room   |
| Modern HiGain   | 1989 Ibanez SLO Super Lead Overdrive               | Post         | Room   |
| Fuzz  | 1960s Artisan Fuzz Face                            | Post         | Room   |
| Pump Preamp   | Tube-based instrument preamp                       | Post         | Room   |
| <b>(Hold Tap and turn to this position) for Amp Models 17-32:</b> |  |              |        |
| (Line 6 Ocean) Line 6 Twang                                       | Fender Deluxe and Bassman                          | Pre          | Spring |
| (Line 6 Crunch) Line 6 Crunch #2                                  | '68 Marshall Plexi 50 watt                         | Pre          | Room   |
| (Line 6 Drive) Line 6 Blues                                       | Marshall JTM-45 meets Budda Twinmaster             | Pre          | Room   |
| (Line 6 Layer) Line 6 Insane                                      | Way too many hours of shredding                    | Post         | Room   |
| (Small Tweed) Small Tweed #2                                      | '60 Tweed Fender Champ                             | Pre          | Room   |
| (Tweed Blues) Boutique #3   | Budda Twinmaster head                              | Pre          | Room   |
| (Black Panel) Black Panel #2                                      | '65 Blackface Fender Twin                          | Pre          | Spring |
| (Modern Class A) Brit Class A #3                                  | '60 Vox AC 15                                      | Pre          | Room   |
| (Brit Class A) Brit Class A #2                                    | '60 Vox AC 30 non-top                              | Pre          | Room   |
| (Brit Blues) California Crunch #1                                 | '85 Mesa Boogie Mark II <sup>®</sup> Clean Channel | Pre          | Spring |
| (Brit Classic) California Crunch #2                               | '85 Mesa Boogie Mark II <sup>®</sup> Drive Channel | Post         | Spring |
| (Brit Hi Gain) Boutique #1  | Dumble Overdrive Special Clean Channel             | Pre          | Room   |
| (Treadplate) Treadplate #2  | '95 Mesa Boogie Dual Rectifier Head                | Post         | Room   |
| (Modern HiGain) Modern HiGain #2                                  | '89 Soldano SLO Super Lead Overdrive               | Post         | Room   |
| (Fuzz Box) Boutique #2  | Dumble Overdrive Special Drive Channel             | Post         | Room   |
| (Pump Preamp) Jazz Clean  | 1987 Roland JC-120 Jazz Chorus                     | Post         | Room   |

## EFFECT SETUPS

| Effect         | Tap           | Tweak             | Notes  |
|----------------|---------------|-------------------|--|
| Bypass         | n/a           | n/a               | Turns off the effects  |
| Compressor     | n/a           | Ratio             | Higher settings "squeeze" your volume more.  |
| Tremolo        | Tremolo Speed | Depth             | The tremolo was designed with the characteristic Fender shape.                             |
| Chorus 1       | Chorus Speed  | Range of choruses | Square wave LFO, "rack" type chorus setup; subder than Chorus 2                            |
| Chorus 2       | Chorus Speed  | Range of choruses | Sine wave LFO, approx 10% feedback; emulates an old Roland CE-1 lo classic stomp box sound |
| Flanger 1      | Flanger Speed | Range of flangers | Light Flange   |
| Flanger 2      | Flanger Speed | Range of flangers | Heavier Flange with more feedback.   |
| Rotary Speaker | Rotary Speed  | Depth             | This emulates a classic spinning speaker, a la the Leslie                                  |
| Delay          | Delay Time    | Delay Level       | Very quick delays, will have no repeats for better slapback                                |
| Delay Swell    | Delay Time    | Swell Time        | Volume swell   |



1. **Power Switch** – Flip this to bring your POD to life.
2. **Input** – Plug your guitar in here. (You techies will want to know this is a mono, unbalanced connection).
3. **Phones** – Plug in your headphones here for silent practicing. Volume's set by the **Output Level** knob. The headphone amplifier is designed to provide hot signals for a variety of headphones.
4. **Output Level** – Controls the overall output level of POD. Also sets the headphone level. This setting is not saved when you store settings into one of the POD's memory locations. Changing the Output Level does not change your tone. So you can get the tone you want at any volume level.
5. **Left & Right Output** – These are balanced 1/4-inch TRS connectors, and ready to rock with pro +4 dBu balanced equipment. They will also work happily with unbalanced - 10 dBV equipment and standard guitar cables. If you are running POD mono, use the **Left output**.
6. **A.I.R. Mode** – If you're plugging your POD into a guitar amplifier to use POD as a "front end" to change the amp's tone, flip the **A.I.R. Mode** switch to **AMP**, and set your amp for a clean tone. This defeats the speaker-microphone-room tone simulation of the A.I.R. processing. If you're using POD in almost any other setup (plugging direct into a mixer, recorder, PA, power amplifier, etc.) you want the **DIRECT** position of this A.I.R. switch.

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7. **Foot Pedal Connector** – This is where you connect an optional Line 6 FBV series foot controller, such as the FBV Express or FBV Shortboard. If your POD has this connector labeled just “**PEDAL**” rather than “**FBV PEDAL**,” it is an older model that works with the older Floor Board and FB4 foot controllers and is not compatible with the newer generation FBV pedals.
  8. **MIDI In & Out** – Connect POD to your MIDI equipment to select channel memories (via Program Change messages) or automate POD settings (via controllers and/or Sysex). These jacks also give you access to the world of tone control and expansion that’s available at [www.customtone.com](http://www.customtone.com).
  9. **Manual Button** – Press this button to light it and activate Manual Mode. In this mode, wherever the knobs are set is what you’re hearing. Move knobs around to change sounds.
  10. **Channel Up/Down Buttons** – POD has 36 channel locations. They are arranged in nine banks of four channels each. (The four are called **A**, **B**, **C**, and **D**.) You access POD channels by pressing the **Up** and **Down** buttons. When recalling a channel, its settings will not be reflected by the present knob positions. To change anything, just grab the knob you want and tweak.
  11. **Amp Models** – You have a selection of 32 Amp Models from this knob. To access models 17-32, hold down the **TAP** button and turn the Amp Models knob. When you choose an Amp Model, a Cabinet Model is also loaded automatically. You can choose a different cabinet via the **Effects (CAB Select)** knob.
  12. **Drive** – This knob controls how hard you’re driving the input of the chosen Amp Model. Like the input volume control on a non-master volume guitar amp, higher settings give you more “dirt.”
  13. **Tone Controls – Bass, Middle, Treble**. Just like a regular guitar amp, only when you change Amp Models, the response and interactivity of the controls changes, too – to act like the tone controls of the original amp that inspired the Amp Model you’ve selected. POD also has a Presence bump that can be switched on and off when you hold the **TAP** button and turn the **Treble** knob.
  14. **ChanVol** – This knob controls the relative volume level of the “channel” you are playing through. Use this to balance levels between the sounds you store in two different POD channels (say between your backing and lead tones). In general, you want to set the **ChanVol** as high as possible to ensure you’re getting the best signal-to-noise ratio performance.
  15. **Reverb** – Spin this knob to set the Reverb level. Two flavors of reverb live inside POD; a model of a spring reverb, and a room reverb tone. Which you get depends on which Amp Model you select.
  16. **Effect Tweak** – This knob varies the effect you’ve chosen. Turn it up and the effect will go deeper, louder, faster, longer or just plain more.
  17. **Effects (Cab Select)** – This knob selects which effect or combination of effects you get. This knob also allows you to choose Cabinet Models. To choose a Cabinet Model, hold the **TAP** button and turn this knob; the available cabinets are labeled in gray around the knob.
  18. **Tuner** – Play a note on your guitar and POD will show you what it is on its handy display; all notes are displayed as naturals or flats. Play that string you’re trying to tune again, spin its tuning key so it goes sharp and flat, and two little red arrows below the **Tuner** button will give you a light show (the idea is that the left pointing arrow will light if you’re sharp. The right pointing arrow will light if you’re flat). And both arrows will light at the same time when you’ve got it just right. Give any one of POD’s buttons a push to resume normal POD operation.
  19. **Noise Gate** – Turns on and off the POD’s built in Noise Gate.
  20. **Tap** – This control sets and displays the current tempo or speed of delay or tremolo/chorus/flange/rotary speaker. To use the Tap control, just tap the button at the tempo you want. You can also simply hold the **TAP** button and turn the **Effect Tweak** knob to change the speed or tempo of your effects. This is especially useful if you are trying to nudge your Tap setting to just the right value.
- Tap (HOLD) Functions** - The Tap button also lets you access a second layer of POD features: Amp Models 17-32, Cab Model selection, Delay Feedback, Delay Level, Reverb Decay Time, a Presence Boost, a Volume Boost, and a Drive Boost. Here’s the detail:
- Amp Models 17-32:** Hold down, and keep holding down, the Tap button as you turn the Amp Models knob to select Amp Models 17-32. Use the Amp Models chart in this guide for quick reference.
- Cab Model Select (Effects Knob):** Hold down, and keep holding down, the Tap button as you turn the Effects knob to select Cab Models. The cab models are labeled in gray.

**Drive Boost On/Off (Drive Knob):** Hold down, and keep holding down, the **Tap** button as you turn the **Drive** knob up past twelve o'clock, and you get the kind of extra 'dirt' that you'd expect from a Distortion pedal with the distortion control set low and the output control set high. It boosts your guitar signal before it reaches the Amp Model, so that you hit the model harder and get a dirtier sound.

**Delay Repeats (Bass Knob):** Hold down, and keep holding down, the **Tap** button as you turn the **Bass** knob to set Delay Repeats any time you're using a Delay effect.

**Delay Level (Middle Knob):** Hold down, and keep holding down, the **Tap** button as you turn the **Middle** knob to set Delay Level any time you're using a Delay effect.

**Presence Bump On/Off (Treble Knob):** Hold down, and keep holding down, the **Tap** button as you turn the **Treble** knob up past twelve o'clock, and you get a Presence boost, brightening your tone.

**Volume Boost On/Off (Chan Vol Knob):** Hold down, and keep holding down, the **Tap** button as you turn the **Chan Vol** knob up past twelve o'clock, and a Volume Boost kicks in. This boosts volume without extra 'dirt' – like for a lead boost.

**Reverb Decay Time (Reverb Knob):** Hold down, and keep holding down, the **Tap** button as you turn the **Reverb** knob to set Reverb Decay Time (the apparent "size" of the Reverb).

**Effect Speed (Effect Tweak Knob):** Hold down, and keep holding down, the **Tap** button as you turn the **Effect Tweak** knob to fine tune the current Effect's speed.

21. **Save** – When you want to store your own tweaked up sounds in your POD, this button is the key. When you are using one of the pre-programmed POD sounds, POD's display will be lit, telling which bank you are in – 1 thru 9 – and which channel letter – A thru D – you are in. If you turn one of POD's knobs, you'll notice the "EDITED" LED is lit in POD's display. This is a reminder to you that you have tweaked the memorized channel, and that you should save it if you want the memory to remember the tweak. To save your changes, press the **Save** button. The button will start to flash. Press the **Up** and **Down** buttons and you will see that you are switching through memory locations **A**, **B**, **C**, and **D** on each of POD's nine numbered banks. Pick one to store your sound in, and press that **Save** button a second time. The button's light will stop flashing, and the sound is stored at the location you chose, replacing the sound that was stored there before. If you aren't using one of the pre-programmed POD sounds – you're in

Manual mode, and you're just getting the sound of where the knobs are set – you can store that state into a memory location the same way. If you decide you don't want to store the sound after you've started saving, press the **Tap**, **Manual**, **Tuner**, **Noise Gate**, or **MIDI** button to cancel the save. (The save will also be canceled if you don't press any buttons for 5 seconds after having pressed **Save**.)

22. **MIDI** – This button is used to set POD's MIDI channel and dump sounds via MIDI.

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Get up to speed on your POD 2.0 deep editing & MIDI features with our Advanced User Guide available online. For tweak heads and MIDI-philes, we've got a free MIDI editor/librarian program called Line 6 Edit ready for download at [www.customtone.com](http://www.customtone.com). The program runs on Macintosh and Windows computers, and can turn your computer into a POD command station. It lets you take "remote control," and do everything that can be done from your POD's front panel, plus a bunch of other cool stuff like saving and swapping sounds on the computer, as well as accessing additional effect parameters that lurk deep within the heart of POD. While you're online be sure to register your POD 2.0 or simply fill out and mail us your included registration card. Registering gets you all set up for warranty service should you have an issue with your POD 2.0.