

HD Reverbs



63 Spring

Based on* a 1963 Brown Spring Reverb head unit. Best known for great surf guitar tone!



Cave

Surreal cavernous echo chamber.



Hall

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



Octo

Creates a lush, ambient space with a harmonized decay whose harmonic denseness is controlled by the time knob.



Particle Verb

A Line 6 original that turns your chords into a lush modulated pad.



Plate

Based on a studio plate reverb. Plate reverbs consisted of a thin metal sheet suspended inside a box.



Room

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



Chamber

An elongated ambient space such as a hall, stairwell or elevator shaft creates this reverb type. Dreamy.



Echo

Just like it says... echo... echo... echo. This is a lush echo with reverb.



Tile

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



Ducking

Built using a 'Hall' but with a ducking effect. The volume of your reverb is "ducked" (reduced) while you're playing, and increases when you stop.



Spring

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

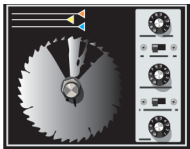
HD Distortions



Jumbo Fuzz
Distortion based on* Vox® Tone Bender.



Color Drive
Distortion based on* Colorsound® Overdrive. Our model will instantly transport you back to that breeding ground of British guitar heroes.



Buzz Saw
Distortion based on* Maestro® Fuzz Tone®.



L6 Distortion
Line 6 original distortion. Completely over the top.



L6 Drive
Distortion based on* Colorsound® Tone Bender.



Overdrive
Distortion based on* DOD® Overdrive/Preamp 250.



Heavy Distortion
Distortion based on* Boss® Metal Zone®.



Facial Fuzz HD
Distortion based on* Arbiter® Fuzz Face®.



Fuzz Pi HD
Distortion based on* Electro-Harmonix® Big Muff Pi®.



Classic Distortion HD
Distortion based on* ProCo Rat.



Tube Drive HD
Distortion based on* Chandler Tube Driver.

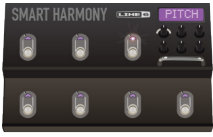


Screamer HD
Distortion based on* an Ibanez® Tube Screamer®.



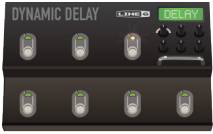
Octave Fuzz HD
Distortion based on* the Tycobrahe® Octavia, the classic fuzz+octave effect.

HD Effects



Smart Harmony

Pitch effect based on the Eventide® H3000 Ultra-Harmonizer that adds a harmony note to single note lines and solos while staying in the correct key.



Dynamic Delay

Delay based on* T.C. Electronic® 2290 ducking delay.

Drives & Dynamics



Facial Fuzz

Based on* the Arbiter® Fuzz Face®, best known for its famous association with guitar legend Jimi Hendrix.



Fuzz Pi

Based on* the Electro-Harmonix® Big Muff Pi®, an American twist on the distortion/fuzz pedal.



Screamer

Based on* an Ibanez® Tube Screamer®, the overdrive heard round the world.



Classic Distortion

Based on* the ProCo Rat, an angry and aggressive distortion box that put teeth into a new breed of metal in the late 70's.



Octave Fuzz

Based on the Tycobrahe Octavia, the classic fuzz+octave effect. One pioneering user of this type of effect was Jimi Hendrix.



Killer Z

Based on* Boss® Metal Zone®, the industry-standard distortion pedal for metal players since 1989.



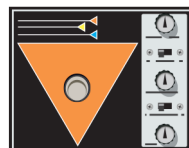
Tube Drive

Based on* the Chandler Tube Driver, delivering the sweet singing sustain craved by guitarists worldwide.



Bass Overdrive

Based on* the Tech 21 Bass Sans Amp, with a pleasingly metallic distortion that is a favorite with the post-metal crowd.



Bronze Master

Based on* the Maestro® Bass Brassmaster, considered by many to be the Holy Grail of bass distortion units.

Drives & Dynamics



Boost + EQ

A stompbox compressor that also provides you with EQ controls to further shape the tone. Since this EQ is applied before the amp processing, it has a different tonal effect.



Red Comp

Based on* the MXR® Dyna Comp, probably the most widely used stompbox compressor.



Blue Comp

Based on* the Boss® CS-1 Compression Sustainer with the treble switch off.



Blue Comp Treb

Based on* the Boss® CS-1 Compression Sustainer with the treble switch on.



Vetta Comp

Vetta Comp has a fixed ratio with the threshold (the sens knob) adjustable from -9dB to -56dB and up to 12dB of gain available at the level knob.



Vetta Juice

Vetta Juice features 30dB of available gain in the level knob. It's got a fixed threshold of -40dB with a varying compression ratio from 1.5:1 to 20:1.



Auto Swell

This effect is an envelope generator, similar to* the Boss® SG-1 Slow Gear and other pedals. Each note or chord that you play ramps up.

Mods



Sine Chorus

Your basic digital chorus (as opposed to the analog type vibe of the Analog model), with a sine wave as the modulator, and bass and treble controls.



Analog Chorus

Based on* the Boss® CE-1 Chorus Ensemble, the original stompbox chorus with big, warm and groovy chorus tones.



Line 6 Flanger

Cooked up in the Line 6 labs, this creation really shines when you set config to post, letting its stereo sweep offset serve up luscious harmonic shimmer.



Jet Flanger

Based on* the A/DA "studio quiet" Flanger with its signature jet-like sweep.



Phaser

Based on* the phaser that changed the world—the relatively subtle MXR® Phase 90.



U-Vibe

Based on* the now-legendary Uni-Vibe®, a four-stage phase shifter, known for its watery texture and sultry tones.



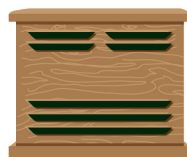
Opto Tremolo

Based on* the optical tremolo circuit that was used in the blackface Fender® amps, like the '64 Deluxe Reverb®.



Bias Tremolo

Based on* the 1960 Vox® AC-15 Tremolo, which got its pulse by literally varying the bias of the power amp tubes.



Rotary Drum + Horn

Based on* the Leslie® 145, the tube-driven behemoth with its signature rotate-o-rama.

Mods (continued)



Rotary Drum

Based on* the Fender® Vibratone, Fender's guitar-specific whirling dervish of a tone machine.



Auto Pan

Also known as a panner, this effect makes your sound go back and forth between the left and right channels. Sure to keep you up late at night.



Analog Square Chorus

Based on* the Boss® CE-1 Chorus Ensemble, but with a square wave acting as the magical modulator.



Stereo Square Chorus

This one's a bit smoother than the Analog Square, but the basic vibe is similar, thanks to the square wave modulator at the heart of the effect.



Stereo Expo Chorus

The "Expo" in this Chorus stands for exponential, which is a way of saying that the sweep of the flanging spends extra time in the "swooshy" part of the Chorus.



Random Chorus

This chorus uses three different modulating filters all running randomly. A very busy chorus sound to be sure.



Stereo Square Flange

This is the same as the Line 6® Flanger, but using a square waveform instead of a sine wave.



Expo Flange

The exponential sweep found in the Expo Chorus, applied to a flange effect. The feedback and pre-delay knobs can help you keep it in check or make it strange.



Lumpy Phase

Similar to a Uni-Vibe®, but more radical. It has built in overdrive and more of a 'flange-y' sound due to the blending of a short delay into the swept signal.



Hi Talk

Combines a moog-like filter and a rotary speaker in a touch-sensitive, tap-tempo package. As a result, the Hi Talk can make heads spin with its high passed filtered frequencies.



Sweeper

Imagine having two wah pedals on steroids separated in a stereo field that are pulsating in opposite positions, and you're close to what you'll hear here.



POD Purple X

This is definitely a "sound effect." We wanted something crazy that had a "broken" sound to it. Emulate the sound of a Pod Racer from "Star Wars Episode I".



Random S & H

Similar to the old Oberheim® Voltage Controlled Filter, it creates changes in tone by randomly emphasizing certain frequencies. Try locking this effect to the tap tempo and playing single chords.



Warble-Matic

This effect is reminiscent of the Sweeper model, but when used subtly it can produce a nice mild phase sound.

Delays



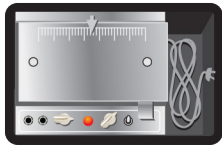
Analog Delay

Based on* the Boss® DM2 Analog Delay, treasured for the warm, distorted tones it produces.



Analog Delay w/Modulation

Here's a model based on* the Electro-Harmonix® Deluxe Memory Man, an analog delay with chorus.



Tube Echo

The classic 1963 Maestro® EP-1 that this model is based on* was the first of a series of “Echoplex” designs.



Multi-Head Delay

Based on* the Roland® RE-101 Space Echo, Roland's first venture into the world of effects processing.



Sweep Echo

This model first appeared on our DL4 Delay Modeler. The knobs adjust the speed and depth of the sweeping filter.



Digital Delay

This model is a straight up digital delay with bass and treble tone controls—just basic echo-cho-cho-cho. It's good to cleanse the palate every once in a while.



Stereo Delay

How did The Edge (U2) get his signature sound? Stereo delays! Set one side as a fast echo with many repeats, and the other as a slow delay.



Ping Pong Delay

This can be run as a Post Delay Effect, but not as a stompbox (it requires a stereo output). Two separate channels of delay go back and forth like ping-pong.



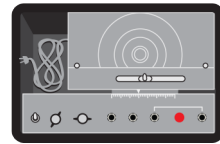
Reverse Delay

Whatever you play in comes back out at you backwards, delayed by the time you set (up to 2 seconds).



Echo Platter

The Echo Platter model was inspired by the Binson EchoRec, a magnetic platter echo used by the likes of Pink Floyd.



Tape Echo

Based on* the solid state Maestro® EP-3 Echoplex, which used transistors instead of tubes for the sound electronics.



Low Rez

The bits knob adjusts the delay anywhere from its normal sparkling, pristine 32-bit resolution down to as few as 6 nasty bits. Turning the knob clockwise reduces bit resolution.



Phaze Eko

Starting with the basic tone of our EP-1 tape delay emulation, the sound design team added something similar to a Uni-Vibe® to the delay repeats.



Bubble Echo

A sample and hold filter takes a filter sweep, chops it up into little bits, and rearranges them semi-randomly—it sounds like sudden bits of wah pedal randomly sprinkled about.

Filters, Synth & Pitch



Auto Wah

Based on* the Mu-Tron® III envelope follower. Part auto-wah, part triggered filter, it's all about wacky.



Dingo Tron

Based on* the Mu-Tron® III (modeled for our Auto Wah model) with the “down” switch on. It's kind of like a reverse auto wah.



Seismik Synth

This effect has an oscillator that tracks the pitch of your guitar. You can choose between 8 different wave shapes, which give you different “flavors.”



Clean Sweep

This is a wide range sweeping filter with a slow decay. It's similar to Auto Wah, but with a band pass filter shape.



Double Bass

This effect has two oscillators that track the pitch of your guitar. One square wave tuned one octave down, and one saw tooth wave two octaves down.



Buzz Wave

These are cool combinations of saw and square waves with fast vibrato. The 8 different WAVE parameters offer different vibrato speeds and different pitches.



Rez Synth

These are all sweeping low pass filter effects with the resonance set high. Resonance is a peak at the frequency of the low pass filter.



Saturn 5 Ring Mod

Ring modulators take two signals (one from your guitar, one from the effect) then add and subtract similar frequencies.



Synth Analog

Based on* Moog and ARP style synth filters. These are great for funky synth guitar (or bass) lines!



Synth FX

These sounds aren't really designed to be musical. These are more “special effects” sounds. You'll hear a lot of these kinds of sounds in movie sound tracks.



Synth Harmony

Your first two parameters control a pitch interval of your original note played. Your wave parameter controls the gain of the saw wave, while the square wave gain remains constant.



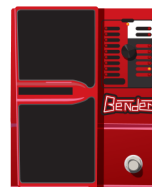
Synth Lead

Based on* the popular analog monophonic synth lead sounds from Moog, ARP and Sequential Circuits.



Synth String

Based on* classic string sounds like those found in the ARP Solina String Ensemble and the Elka Synthex.



Bender

This effect lets you control a change of pitch using an FBV pedal connected to AMPLIFi. You can set one amount of pitch shift for the heel and toe positions.



Tape Eater

If you've ever had a cassette player eat a tape, you'll know what we're talking about. After fixing the tape, it always had a warbled sound.

Filters, Synth & Pitch (continued)



Line 6

This is the original POD[®]xt and Vetta wah model, from back in the dark ages when a PODxt and Vetta had only one wah model.



Fassel

Based on* a Cry Baby[®] Super made by Jen Electronics, an Italian manufacturer of wah pedals for many companies—including Vox[®], Thomas Organ, Arbiter[®] and others.



Weeper

Modeled after* an Arbiter[®] Cry Baby[®], this is yet another variation on the original Vox[®] wah design. Like vintage guitar amps, two of them might sound totally different.



Chrome

Based on* a Vox[®] V847, which was a reissue of the 1967 Vox[®] V846 wah pedal—the successor to the original Clyde McCoy wah.



Chrome Custom

Based on* a modded Vox[®] V847, this pedal had the gain staging on the first transistor stage tweaked, an aftermarket Fasel inductor, and the Q widened at the top end.



Throaty

Based on* the RMC[®] Real McCoy 1. For many guitarists, the original Vox[®] Clyde McCoy signature pedal is the “Holy Grail” of wahs.



Conductor

Based on* the Maestro[®] Boomerang. This pedal was Curtis Mayfield's choice for wah, so it's perfect for R'n'B 'wacka-wacka' retro madness.



Colorful

Based on* the wah part of a vintage Colorsound[®] Wah-Fuzz. It used a different type of circuit to get its frequency resonance and would saturate in a different manner.

Reverbs



Lux Spring

Based on* a blackface Fender[®] Deluxe Reverb[®] amp with a two spring reverb tank.



Standard Spring

Based on* a blackface Fender[®] Twin Reverb[®], which featured a three-spring tank that offered a more complex sound than Fender's earlier spring reverbs.



King Spring

A Line 6 original, inspired by the Sealy Posturepedic[®]. If three springs are cool, how about a whole mattress full of Slinkies? Richer, denser, wigglier.



Small Room

The kind of sound you'd get when recording an amp that's mic'd up in a small room. This room has well-tuned acoustics, no traffic noise and no upstairs neighbors.



Tiled Room

Think of this one as recording your guitar in the hall bathroom. All that porcelain has always made for great reverb, and lots of classic recordings used this method.



Brite Room

A live, bright room to add life to any guitar track.



Dark Hall

A large concert hall with many reflections, this is all about size and is great for that huge backdrop of reverb that doesn't get in the way.



Medium Hall

A medium-sized hall with heavy reflections, this one is meant to be heard.



Large Hall

A very large concert hall. It doesn't get much bigger than this.



Rich Chamber

A rich chamber great for making that crunch tone even fatter.

Reverbs (continued)



Rich Chamber

A rich chamber great for making that crunch tone even fatter.



Cavernous

Okay, so it does get bigger than Large Hall. Fire this verb up and get set for a long night of dandelion dreams.



Chamber

Typical of a studio chamber, this reverb goes well with just about anything.



Large Plate

Well with Large Hall and Cavernous lying around, we just had to dish up a big ol' Plate of goodness. This one makes a great bed of reverb for playing over.



Slap Plate

This reverb dishes up the vibe of early rock and roll recordings, like Sam Phillips' great work at Sun Studios.



Vintage Plate

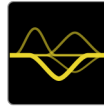
A classic plate reverb that you won't forget.

Built-In Dynamics



Line 6 Compressor

Based on* the Teletronics LA-2A®, this effect is perfect when you want to smooth out your levels like you would in a recording studio.



Line 6 Parametric EQ

Parametric EQ provides four bands of tone control, with frequency select and gain boost/cut for each band.



Line 6 Noise Gate

The Noise Gate effect helps eliminate unwanted noise when you're not playing, and can be especially valuable when using high gain sounds.