



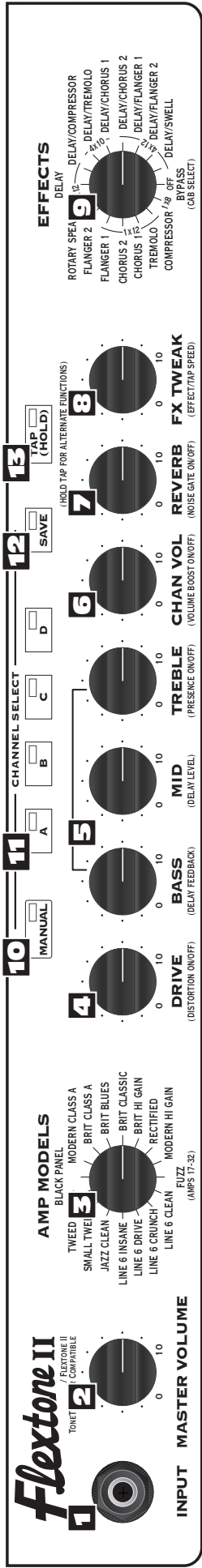
Pilot's Handbook

Your source for the insider information on your Flextone II and the optional foot controllers, **Floor Board** and **FB4**.

Rev H. Electroponic version available at www.line6.com and on accompanying CD.

REDUCED SIZE BACK COVER FOLDOUT FOR ELECTROPHONIC PILOT'S GUIDE

FLEXTONE II FRONT PANEL:



AMP MODELS I-16:**

Amp Model	Based on:	Volume Pedal	Reverb
Line 6 Clean	Line 6 21st Century Clean	Pre	Room
Line 6 Crunch	Line 6 1.5k Grindage	Pre	Spring
Line 6 Drive	Line 6 Industrial Strength OD	Post	Room
Line 6 Insane	Way too many hours of shredding	Post	Room
Jazz Clean	'87 Roland JC-120	Pre	Spring
Small Tweed	'52 Fender Deluxe	Pre	Room
Tweed Blues	'59 Fender Bassman	Pre	Spring
Black Panel	'65 Fender Deluxe	Pre	Spring
Modern Class A	'96 Matchless Chiefzain	Pre	Spring
Brit Class A	'63 Vox AC 30 with Top Boost	Pre	Room
Brit Blues	'65 Marshall JTM-45	Pre	Room
Brit Classic	'68 Marshall Plexi 50 watt	Pre	Room
Brit Hi Gain	'90 Marshall JCM-800	Post	Room
Rectified	'94 Mesa Boogie Dual Rectifier Tremorverb Combo	Post	Room
Modern Hi Gain	'89 Soldano X888 Preamp	Post	Room
Fuzz Box	'60's Dallas Arbiter Fuzz Face	Post	Room

AMP MODELS 17-32:**

Tap plus... Amp Model Based on: Volume Pedal Reverb

(Line 6 Clean) Line 6 Twang Fender Deluxe and Bassman, with more tone control range Pre Spring

(Line 6 Crunch) Line 6 Crunch #2 '68 Marshall Plexi 50 watt with more tone control range Pre Room

(Line 6 Drive) Line 6 Blues Marshall JTM-45 meets Budda Twinmaster meets Line 6 Pre Room

(Line 6 Insane) Line 6 Layer Line 6 Clean meets Psychotic Drive Post Room

(Jazz Clean) Tube Preamp Tube Instrument Preamp 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 Boost Pre Room

(Brit Blues) California Crunch #1 '85 Mesa Boogie Mark III+ Clean Channel Pre Spring

(Brit Classic) California Crunch #2 '85 Mesa Boogie Mark III+ Drive Channel Post Spring

(Brit Hi Gain) Boutique #1 Dumble Overdrive Special Clean Channel Pre Room

(Rectified) Rectified #2 '95 Mesa Boogie Dual Rectifier Head Post Room

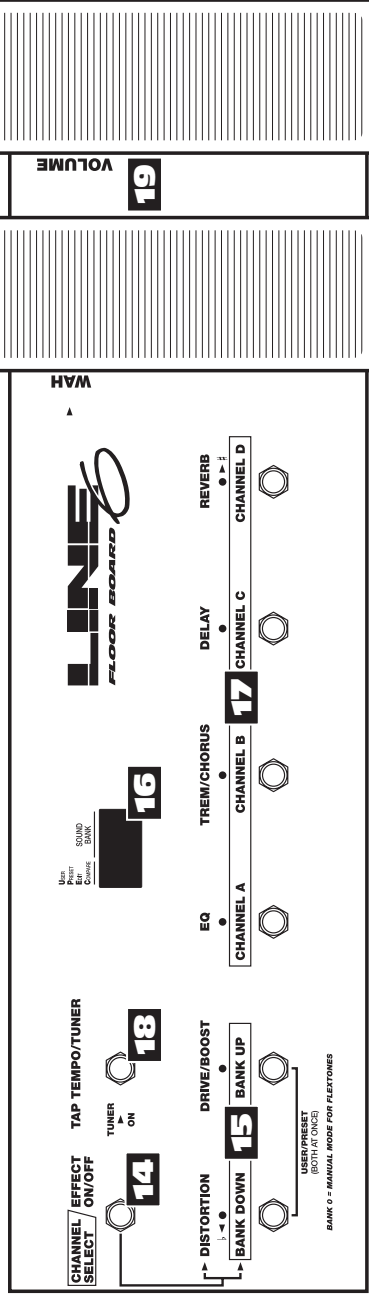
(Modern Hi Gain) Modern Hi Gain #2 '89 Soldano S10 Super Lead Overdrive Post Room

(Fuzz Box) Boutique #2 Dumble Overdrive Special Drive Channel 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	Sine wave LFO, "rack" type chorus setup; subtler than Chorus 2
Chorus 2	Chorus Speed	Range of choruses	Sine wave LFO, approx. 10% feedback; emulates an old Roland CE-1 for classic stomp box-type 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

FLOOR BOARD



* Fender, Marshall, Vox, Budda, Dumble, Matchless, Mesa Boogie, Soldano, Roland, Arbiter, and other amplifier and effect models are all trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These trademarks of other manufacturers are used solely for the purpose of describing certain amplifier tones produced using Line 6's modeling technology. Line 6's modeling technology provides the Flexitone with a wide variety of sounds and effects modeled after some of the most popular sounds of these classic amps. Line 6, Flexitone, Floor Board, the Line 6 logo and the Flexitone logo are trademarks of Line 6, Inc.

The serial number can be found on the back panel of your Flextone II. Please note it here for future reference:

SERIAL NO: _____

WARNING: To reduce the risk of fire or electric shock, do not expose this appliance to rain or moisture.

CAUTION: To reduce the risk of fire or electric shock, do not remove screws. No user-serviceable parts inside. Refer servicing to qualified service personnel.

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.

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YOU SHOULD READ THESE IMPORTANT SAFETY INSTRUCTIONS KEEP THESE INSTRUCTIONS IN A SAFE PLACE

Before using your Flextone, be sure to carefully read the applicable items of these operating instructions and the safety suggestions.



1. Obey all warnings on the amp and in this Pilot's Handbook.
2. Do not place near heat sources, such as radiators, heat registers, or appliances which produce heat. Keep the rear of the unit at least 3 inches from walls or other items that might block heat radiation.



3. Do not block any of the ventilation openings or use in an enclosed space.
4. Guard against objects or liquids entering the enclosure.
5. Connect only to AC power outlets rated 100-120V or 200-240V 47-63Hz (depending on the voltage range of the unit; refer to the back panel). Current ratings should be a minimum of 5A for the 120V range and 2.5A for the 240V range.



6. Do not step on power cords. Do not place items on top of power cords so that they are pinched or leaned on. Pay particular attention to the cord at the plug end and the point where it connects to the amp.

7. Unplug the amp when not in use for extended periods of time.
8. Do not perform service operations beyond those described in the Flextone II Pilot's Handbook. In the following circumstances, repairs should be performed only by qualified service personnel:

- liquid is spilled into the unit
- an object falls into the unit
- the unit does not operate normally or changes in performance in a significant way
- the fuse is blown
- the unit is dropped or the enclosure is damaged



9. Prolonged listening at high volume levels may cause irreparable hearing loss and/or damage. Always be sure to practice “safe listening.”

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QUICK START GUIDE

or:

“MANUAL? I DON’T NEED NO STINKING MANUAL!”

1. Turn the **CHANNEL VOLUME** and **MASTER VOLUME** controls all the way down to zero.
2. Plug the power cord into the rear **POWER CONNECTOR**, then plug the other end into an **AC** wall socket.
3. Connect your guitar to the **INPUT JACK**.
4. Switch on the **POWER**.
5. Select an **AMP MODEL**.
6. Set the **CHANNEL VOLUME** anywhere from 3 to 5 o’clock, adjust the **MASTER VOLUME** to a comfortable level, and set the **BASS**, **MID**, and **TREBLE** to your heart’s desire.
7. Select your desired **EFFECTS** setting and adjust the **REVERB** and **EFFECTS TWEAK** so you’re happy with the sound.
8. **Channel A, B, C, D** buttons select one of the Flextone’s four programmable channels. Press **SAVE** then one of these to save your own sound to one of these channels.
9. Press the **MANUAL** button any time for a “Manual Override” that gives you where-the-knobs-are-is-how-it-sounds operation.
10. **What number 10? You’re ready to go!**

But wait, before you go any further, flip to the inside back cover of this manual and notice that it folds out. The idea is to have this handy pictorial reference always opened out while you’re thumbing through the manual. Photocopy the back of it and you’ll have a handy template for making a note of your favorite settings.

REGISTER AND GET GREAT FREE STUFF!

Included in this manual is a handy, postage-paid card for you to send back to us to register your purchase, and let us know a little about yourself. It is **very important** that you fill that registration card out **right now**, and send it to us in the mail or

jump on the internet and register at the Line 6 Support Center – www.line6.com.

How come? Well, for one thing, it gets you all set up for warranty service should you ever have a problem with your Flexitone. (Warranty info is at the end of this manual.) It also ensures that we will be able to contact you if new software versions or other enhancements are offered – cutting edge technology and all that.

GET ONLINE

Here at Line 6, our mission is to bring powerful new technologies to musicians. As part of that mission, we focus great effort on making the Internet a valuable resource for every one of our customers. You may already have surfed the Line 6 site at **<http://www.line6.com>** when you were considering your purchase, and found all the information already there on Line 6 products and technologies.

The Line 6 web site is one of the most effective ways for us to bring you what you need. Through the Internet, we can give you instant access to all kinds of great, free stuff to make you and your Flexitone ever more powerful. Like easy email access to our product support experts, handy tips & tricks, electronic versions of this and other documentation, the latest news of what's happening with Line 6 and the products we make for you, and....

Line 6 ToneTransfer and Discussion Forums: Visit the web site, and you'll find a powerful way to connect to other Flexitone and POD users. Swap sounds, get and give advice, and generally hang out and get Flexitone-a-licious, all from the privacy of your own comfy computer chair!

Already on the Internet? Great! Visit us often and check out the late-breaking news and the other resources there. Not on the Internet yet? This may be the time to make the big jump, and thereby ensure that you will get all the great resources we can offer for you and your Flexitone.

INTRODUCTION

FLEXTONE! MEET THE FLEXTONE....

Thank you for buying a Flextone, the flexible Digital Guitar Amplifier System with the killer tone (and you were wondering how we came up with the name). There's a bunch of stuff we have to talk about and only a few pages to do it in, so let's get started.

What makes the Flextone so different from every other guitar amp? It's...

MODELING

Modeling: just what is it, and why is it so important? (By the way, you sent in that registration card or did it on the web, right? OK, just checking.)

Tubes, we can all agree, are the heart and soul of every legendary guitar amp and are responsible for the warm, harmonic-rich tone quality of those amps. Solid state devices (transistors) are simply unable to duplicate tube warmth and performance. And "hybrids" – a tube in a circuit along with a bunch of transistors – are really a vain attempt at warming up a transistor-based tone. They fall short in any comparison to a 100% tube circuit. So that's it – tubes or nothin', right? Well, not any more....

You see, the engineers at Line 6, being an adventurous lot, and totally pumped about this whole guitar tone thing as well, decided to stock up on the coffee, bust out the engineering equipment, and get down to learning everything there is to know about tubes. Riding high on the caffeine wave, they began a three-year project to analyze and map out exactly how different types of tubes respond under various conditions typical of guitar amplifier design. How tubes process an input signal, how the signal is colored and shaped, at what point it begins to distort, the quality and characteristic of the distortion – complicated stuff, but all analyzable as electronic data. A guitar pickup output, after all, is an electronic signal, and tubes are really just a complex form of signal processing.

The Line 6 engineers also directed their caffeine-enhanced attention to a study of guitar speaker cabinets, and the important part they play in communicating great guitar tone.

Having sussed it all out, the Line 6 engineers were then able to apply their digital expertise to develop *software* which simulates the tube and other circuitry's signal processing entirely within the digital domain. Cool, huh?

This revolutionary DSP (digital signal processing) software-based modeling technology gives Line 6 the power to create super butt-kickin' Digital Guitar Amplifier Systems like the Flexitone: value-packed amps with a whole new kind of tonal flexibility.

AMP & CAB MODELS

This modeling know-how allowed Line 6 to create software *Amp* and *Cab Models* modeled after a collection of amplifiers and speaker cabinets recognized by guitarists the world over as true "tone classics." We got these amps and cabs together, cranked 'em up, and had a look at the electronic data generated by the tubes, transformers, capacitors, plate and grid voltages, tone control curves – and the whole mess of components and elements unique to each amplifier design. This research led to the creation of Line 6's software Amp and Cab Models. These models were tweaked up through careful, scientific A/B comparisons to the gear that inspired them, with an ear open for the effects of different volume levels and settings of the originals' tone and gain controls. The gain and equalization characteristics of the modeled amps were carefully measured so that changes to amp knobs on the models would mirror the effects of these changes on the originals as closely as possible. We're talkin' major attention to detail here. Tone control center frequencies, slopes, and cut/boost range were painstakingly analyzed, and we also carefully attended to the effect of presence switches, "bright" channels, and other model-specific factors. Not only that, but since these old amps have highly interactive circuits, we paid careful attention to the way that the setting of one knob changes the way that another knob on the amp behaves. All in an effort to make our Amp and Cab Models as much like the amps and cabs we modeled as possible.

The resulting Amp and Cab Models are the foundation of the Flextone guitar amp. Now, then. Here are a couple of things we want to be crystal clear on:

1. **The Line 6 modeling process is a 100% digital software-based technology exclusive to Line 6.**
2. **Line 6 Modeling is not sampling, nor is it solid state; no special guitar, pickup, or cabling is needed.**

THERE'S MAGIC IN THE A.I.R.

When you're ready to do some recording, Flextone delivers its modeling tones through another innovation: Line 6's A.I.R. direct recording output. The A.I.R. (*acoustically integrated recording*) technology is the result of intensive research and careful study of the tonal characteristics produced by the interaction of amplifiers, cabinets, speakers, microphones and the recording room during the recording process.

The direct output of many preamps, amplifiers and direct box-style amp replacements available today offer some limited form of cabinet simulation or speaker emulation. Those that happen to be more than simple high end roll offs have little or no control options. These cabinet simulations cannot reproduce the markedly different tones of different cabinets which arise from the choice of speakers, wood, and other design elements. They also fail to reproduce the significant tonal contribution of microphone selection and placement, and do nothing to reproduce the subtle ambience of the recording space.

The result is the familiar dissatisfaction with direct recording products – even those that deliver a reasonably usable basic tone fail to reproduce the “life” of the guitar sound, and destroy the proper feel in the process. It is as if your guitar strings became heavier and less responsive, like they just went up a couple of gauges when you plugged into your direct box. And your sound lost its life.

Flextone's combination of Amp Models and A.I.R. technology provides superior direct tones by recreating *all* the elements contributing to a great recorded guitar sound, and giving you that tone with the same feel as playing through a real amp and speaker cabinet:

- The effect of the guitar amplifier electronics is emulated by the Amp Model you choose. Each model was developed from extensive study of a classic amplifier treasured as a tone classic.
- In a guitar amp, once the guitar signal passes through the electronics, it is output to one or more speakers in a speaker cabinet. The specific design of the speakers, how many there are, and how they are arranged contributes significantly to your guitar tone, as does the construction and resulting tone of the wood box itself. A Marshall head driving a single 12-inch speaker in an open-back cabinet, for instance, will sound dramatically different from the same head driving a 4x12 closed-back cabinet. Line 6 has carefully constructed virtual software speaker cabinets that emulate the contribution made by real speaker cabinets to great guitar sound.
- Once the sound makes it out of the speaker cabinet, the next important link in the recording system is the microphone that receives that sound. Guitar recordists select different microphones, and arrange them in different placements, to get particular sounds. A microphone pointing directly into the cone of a speaker will hear something different than one positioned off-axis. Line 6 carefully analyzed the coloring that standard microphones add to the guitar sound, as well as the effects of different mic placement techniques, and developed a set of cabinet simulations that give you the tone of great speaker cabinet and microphone combinations.
- The guitar amp, cabinet, and microphone don't just sit in empty space. The room that they are in contributes importantly to the guitar sound you will record. Reverb can be used to capture the basic character of the space, simulating the effect of the sound reflecting off the room's walls, floors and ceiling. But there are other subtle details that have more to do with the "spread" of the sound as it passes through the air between the speaker and microphone. This final component is the key to the sense that the listener is in one position in the room, and the guitar sound is in another position, and that the two are separated by a mass of air that sound spreads through to reach the listener.

All of these important sound-shaping components are accounted for in Line 6's FlexTone. Turn the Amp Model knob to call up the amplifier emulation you want. FlexTone automatically matches that amplifier with an appropriate cabinet and microphone setup, and gives you the sound of that setup coming through the air of a recording space. You can add reverb to taste, and start recording incredible mic'd up sound. The included SoundDiver MIDI-control software lets you use a Macintosh or Windows computer to do "deep editing" of these and other FlexTone

parameters. With it, you can design your own custom rig, making new combinations of Amp Model and cabinet/microphone emulation, and adjusting the contribution of the “spread” of the sound as well.

The A.I.R. direct recording output is exclusive to Line 6. In combination with Line 6's Amp Models, it is the key to Flexitone's phenomenally satisfying direct recording sound.

CUSTOMIZING YOUR AMP MODELS AND EFFECTS

New with version 2.0 software, you can customize the settings for each of Flexitone's Amp Models and Effects. This way, when you pull up an Amp Model or Effect via their knobs, you'll get your very own favorite setting for that amp or effect, without having to do a lot of knob twiddling. **Chapter 5** has all the details.

TONETRANSFER

With your Flexitone, you get a constantly-expanding universe of sounds, and the ability to use those sounds with POD, POD Pro, or any of the Flexitone II series amplifiers. Visit our ToneTransfer Web Library at www.line6.com, or one of the many other sources popping up for sound exchange. The sounds you collect transfer seamlessly between POD, POD Pro and Flexitone II series amps, so wherever you go, all your sounds can make the trip.

AND AWAY WE GO....

So, now that you know what's in store, it's time to experience all this juicy Flexitone fun for yourself. Grab your favorite axe, plug in to the Flexitone, and flip back to the handy **Quick Start Guide** on Page 1 • 1 if you haven't already been through that. Then, press ahead with us to the Flexitone Grand Tour....

GRAND TOUR

FRONT PANEL CONTROLS

If you haven't already done so, turn to the inside back cover of this manual and notice that it folds out. Ooh, pretty pictures! The idea is to have this essential pictorial reference always opened out while you're thumbing through the manual. And then you can photocopy the back of it, and you'll have a handy template for making a note of your favorite settings. The boxed numbers that pop up throughout the manual correspond to the numbers on the foldout's illustrations. *If you have a **Flexitone II HD** head, you'll notice very slight differences with your front panel – for one thing, the power switch is on the front.*

Most of the Flexitone controls operate exactly the way you'd expect them to:

- 1 Input** - You plug your guitar in here. (Well, we want the manual to be complete, don't we?).
- 2 Master Volume** - Controls the overall output level of the amp. Also sets the headphone level. This setting is *not* saved when you store a setup into one of the Flexitone's memory locations. Unlike many conventional amps, changing the Master Volume level does *not* change your tone. So you can get the tone you want at *any* volume level.
- 3 Amp Models** - When you spin this knob, it's essentially like changing what electronic "circuitry" is running inside the Flexitone to make your amp sound (see Chapter 3 for descriptions of the Amp Models). We've arranged the Amp

Models around the knob so you get Line 6's four custom sounds first. From there, the models go clockwise from "cleanest" (Small Tweed) to "dirtiest" (Fuzz).

New with FlexTone II, you have a selection of 32 Amp Models from this knob (the original FlexTone could access only 16). 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. For instance, when you choose the Brit Hi Gain model (based on the classic Marshall JCM 800 head), a Cabinet Model based on a Marshall 4x12 will be loaded with it. You can choose a different cabinet via the **Effects/Cab** knob (below).

In fact, with FlexTone II, all amp-related settings are automatically loaded when you turn the **Amp Models** knob. Drive, Bass, Mid, Treble, Cab, Reverb type, etc. will all be determined by the Amp Model you choose – giving you a ready-to-rock sound with the turn of just this one knob. Once you get familiar with your FlexTone, you can change these Amp-associated settings to customize the settings of each of the Amp Models to fit your tastes. *Note that when you are in Manual Mode the Drive, Bass, Middle, Treble, and Channel Volume are set by the knob positions instead of being automatically set with the amp selection.* Complete details are in **Chapter 6**.

4 Drive - This knob controls how hard you're driving the chosen amp model. Think of it like the input volume control on a non-master volume amp; the higher the setting, the more "dirt."

5 Tone Controls - Bass, Mid, and 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. The FlexTone also has a Presence bump that can be switched on and off when you hold the Tap Tempo button. The detail is in the **Tap** section that begins in just a couple more pages....

6 Channel Volume - This knob controls the relative volume level of the channel you are playing through. Use this to balance levels between the setups you store in two different channels (say between your rhythm and lead setups).

7 Reverb - How much reverb do you want today? Spin this knob to set the Reverb level. There are two flavors of reverb that live inside your Flexitone; a model of a spring reverb, and a standard digital room reverb tone. Which one you get depends on which Amp Model you select. Generally speaking, if the amp that inspired a given Amp Model had a spring reverb, that's what you'll get. If the amp didn't have a reverb (like the 1968 Marshall "Plexi" which inspired the Brit Classic model), you'll hear the room reverb. The back cover foldout, **Chapter 4**, and **Appendix A** run down the details.

8 Effect Tweak - This knob will always change something, but exactly what it changes will vary depending on which effect you have chosen. Turn it up and something will go deeper or louder or just plain more. The speed of the effects (delay, tremolo, chorus, flanger, rotary speaker simulation) is set by the **Tap Tempo** switch (see below). For all the inside poop, look at the back cover foldout, see **Appendix B** for Effect Parameters, and read the **Effects** chapter.

9 Effects - Selects which effect or combination of effects you get. Once again, all the details will be in the **Effects** chapter.

10 Manual Select Switch - 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. Or...

11 Channel Select Switches (A, B, C, D) - You use these buttons to save and recall complete amp-and-effects setups in your Flexitone. By using the four programmable channels, you can save all the details of a complete Flexitone setup for easy, instant recall any time. Thanks to these programmable channels, you won't ever have to waste any time when you want to change from one setup to another, and you'll never have to lose your "perfect" setups. The position of every Flexitone knob (except the Master Volume) is stored into the channel memory when you save a channel. You can also save and recall your Flexitone channels hands-free when you use the optional Floor Board (which lets you save and recall 36 channels) or FB4 foot controllers (see **That's Using Your Feet** in **Chapter 6** for more details). Once you get used to the Flexitone's programmable channels, you'll wonder how you could ever stand to play an amp without them!

12 Save - This button saves a complete "snapshot" of all the knob positions into one of the Channel memories. **Chapter 5** explains exactly how it works.

13 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. For Chorus and Flange effects, the speed is actually displayed by the blinking of the button and set at *twice the speed of the effect* so you don't have to count to 23 between taps if you want to set up a really slow chorus. And for Tremolo the tapped tempo is displayed and set at half the speed of the Tremolo effect, so you can get fast tremolo settings even if you can't tap as fast as Bruce Lee. 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. See the **Effects** chapter, the back cover foldout, and **Appendix B** for Effect Parameters to learn exactly what **Tap** controls for each of the Effect settings.

13 Tap (HOLD) Functions - The Tap button also lets you access a second layer of FlexTone features, labeled in gray: Amp Models 17-32, Cab Model selection, Delay Feedback, Delay Level, a Noise Gate, 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. Appendix A lists these Amp Models and details about them. Chapter 4 describes them.

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. You'll find a list of the Cab Models at the end of **Chapter 4**.

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. This is just the same as kicking on the **Distortion** at the Floor Board (details in **Chapter 7**). As you do this, the Channel A light comes on if you turn the Distortion on.

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. More Delay details are in the **Effects Chapter**.

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. More Delay details are in the **Effects Chapter**.

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. Same as the **EQ** boost on the Floor Board (details in **Chapter 7**). As you do this, the Channel C light comes on if you turn the Presence “circuit” on.

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. This is the same as kicking on **Drive/Boost** at the Floor Board (details in **Chapter 7**). As you do this, the Channel B light comes on if you turn the Drive Boost on.

Noise Gate On/Off (Reverb Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Reverb** knob up past twelve o'clock, and you'll activate Flextone's built-in Noise Gate. Turn below twelve o'clock to turn the Noise Gate off. As you do this, the Channel D light comes on if you turn the Noise Gate on.

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. More Effect details are in the **Effects Chapter**.

13 Tap (HOLD) Latch Mode - Now that you've discovered the “second layer” of Flextone II features, you're probably wishing you could tweak these controls while keeping one hand on your guitar... We heard ya, and your wish has been granted! We call it **Latch Mode**, and it allows you to adjust any of the “hold Tap and tweak...” controls without the use of your best Twister contortions. Here's how it works: **Press TAP** and **MANUAL** simultaneously **to enter Latch Mode**, where all Flextone's knobs perform their alternate functions, and when you're finished tweaking, press any button - *except SAVE* - to exit.

REAR PANEL

Power Connector - This is where you plug the end of the power cord that doesn't connect to the wall socket.

Power Switch - The red button switch by the power connector is the ultimate digital control; On or Off. Choice is everything. *You smart kids will recognize that this switch is on the front of the **Flextone II HD**.*

Foot Pedal Connector - The jack that looks like a telephone connector on steroids is where you connect the Floor Board or FB4 foot controller.

MIDI In and Out - Jack your MIDI equipment in here to control channel selection, alter Flextone parameters, and more. This is also the magic connection for ToneTransfer and SoundDiver editing – see **Chapter 7** for all the details.

Effects Send and Return - The Flextone's Stereo Effect Send and Return are pre-Master Volume.

Use The Right Cable! - When hooking up your effect send/return, be sure to use a stereo cable to connect them to other devices. If you are connecting to a device with separate left and right inputs or outputs, you'll want to use a standard "insert" cable, which gives you a single stereo quarter inch connector for the Flextone end, and two mono quarter inch connectors for the two ins or outs of your other device.

Note: *If you use a mono cable, you will only get one side of the signal on the send, and*

when using a mono cable for the return, the returned signal will only be fed to one of your Flexitone's speakers.

And note: You probably won't want to use stomp box-type effects in this loop, as they aren't usually designed to take line level signals. Most likely you'll want to plug your guitar straight into the stomp box, and then go from the stomp box to the Flexitone's input.

And note yet further: Additional details regarding the **Flexitone II HD**'s effect loop are in the oft-mentioned **Chapter 8**.

Speaker Outs (Flexitone II Plus, XL, and HD) - This is where you can hook up external cabinets to be run by your Flexitone amp. **Please note, the Flexitone XL and Plus are designed to be connected to 8Ω speaker loads only.**

Flexitone II XL – Plugging into either the Left or Right speaker connection disconnects the internal speaker and lets you run another 8Ω speaker cabinet instead.

Flexitone II Plus – If you have a Flexitone Plus, these jacks will be labeled **Internal** and **External**. Plugging into the **Internal** connection disconnects the internal speaker and lets you run another 8Ω speaker cabinet instead. The **External** connection is designed for the Flexitone Cab. It supplies 50 Watts of power to the Flexitone Cab, to give you a 100 Watt Stereo configuration.

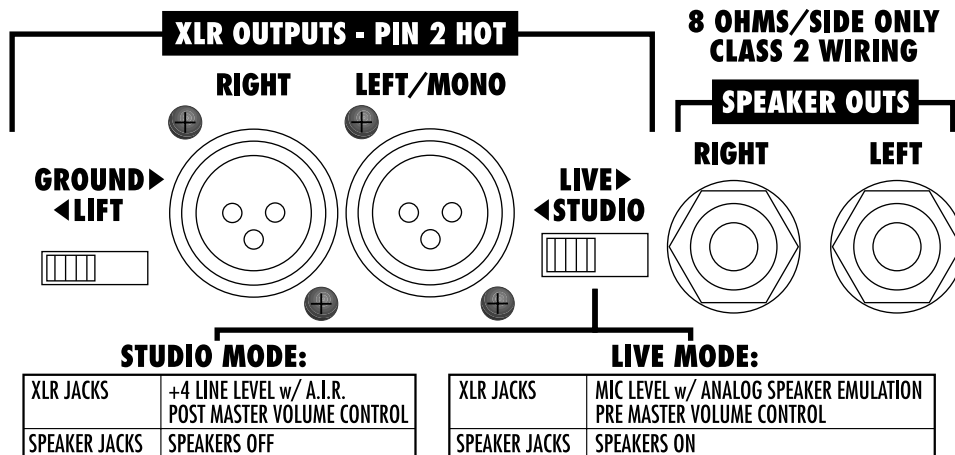
Flexitone II HD – Please check out **Chapter 8**, which describes the whole speaker out thing for the head in glorious detail.

Headphone Out - Plug your headphones into this jack to silence the internal speakers, providing you with private listening. (Now you're ready for some all night shredding without waking the rest of the family!) **The Master Volume**

knob controls the output level here, too, so be sure your level isn't cranked up too high before strapping on the headphones.

Flexitone II – If you have the 1x12 Flexitone II, you can also use this jack as a direct connection to your mixing board or recorder. Plugging into this output turns on the A.I.R. processing for speaker-mic-room emulation, so no direct box is needed for recording; just plug into this Direct Out for great sound right out of the box! *The Master Volume controls the output level here, so be sure your level isn't cranked up so high that it's overdriving the input of your recorder when using this as a Direct Out.*

Flexitone II Plus, XL, and HD – If you have a Flexitone Plus, XL or HD, you'll want to use the XLR direct outs when recording or playing live....



Plus/XL rear panel shown here. HD jacks and switch are at right side of rear panel

Dual Mode Direct Outs - One of the especially groovy features added to the Flexitone Plus, XL, and HD when they became Flexitone IIs is their Dual Mode Direct Outs. These versatile connections are designed to give you the perfect pair

of direct connections for live performance and studio recording sessions. They're powered by the Line 6 exclusive direct out technology that has made POD the new standard for guitar recording, and the revolutionary tone-tool for live performance.

Studio Mode – Slide the Live/Studio Switch to the Studio position, and the XLR Outputs will be +4 line level outputs with A.I.R. speaker-mic-room simulation, ready to plug right into your recorder to lay down your guitar parts. No hasseling with microphones (or neighbors annoyed by the ruckus) required! The speakers are disabled in this mode.

Live Mode – In Live Mode, the XLR Outputs are mic level, ready to plug in to the mic snakes you'll probably find at your gigs. The direct out signal is specially-tailored for live sound and the speakers, of course, stay active to rock the house.

Ground Lift – This switch lifts the grounds on the XLRs. Use it to eliminate ground loops if you get ground hum when connecting to the XLR outputs.

FLEXTONE FLAVORS

In case you haven't noticed, the Flexitone II actually comes in several different flavors. Here's what each one's got:

Flexitone II - Mono, 60 watt setup with a single 12-inch speaker.

Flexitone II XL - This is the stereo, 100 watt setup (50 watts per side) with a pair of 12-inch speakers. It includes our unique Dual Mode Direct Outputs, as well as speaker outputs for connecting external speaker cabinets.

Flexitone II Plus - This is the stereo, single 12-inch speaker setup. It includes our unique Dual Mode Direct Outputs, as well as speaker outputs for connecting external speaker cabinets. It also includes an extra power amp for powering the companion Flexitone Cab. With no Flexitone Cab, you get 60 watts of power. Plug in the Flexitone Cab, and you've got 100 watts – 50 watts per side.

Flexitone II HD - Rule the world with this stadium-ready, high power head. The Flexitone II HD delivers the power and feel of two 100 Watt tube heads into any cabinet set-up (full power at 4, 8, or 16 ohms!) Includes Dual Mode direct outs, and a switchable Series/Parallel Effects Loop.

Flexitone Cab - The Flexitone Cab is an 8 ohm open-back cabinet loaded with a custom 12-inch speaker, designed by Line 6 for use with the **Flexitone Plus**. Connect it to the Plus's satellite speaker output for 100 Watt, stereo amplification.

Flexitone Cab 212S - 2x12" speakers; 150 watts max.; Mono/Stereo operation, 4 or 8 ohms; removable casters. Tone big enough to fill a club, yet small enough to cart around in a Bug.

Flexitone Cab 412S & 412SB - 4x12" speakers; 300 watts max.; Mono/Stereo operation, 2, 4, 8 or 16 ohm switchable; removable casters, metal handles and corners. Classic British design and monster tone!

MODELED AMPS & CABS

WHICH AMPS AND CABS ARE MODELED?

Note: For the following description of the Line 6 Amp Models, and other references that you will find throughout this manual, please be aware that Fender, Marshall, Vox, Boogie, Soldano, Peavey, Roland, Matchless, Arbiter, ADA, Leslie, and other amplifier model designations, and the names of musical artists and groups, and effects, are all trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These marks and names are used solely for the purpose of describing certain amplifier tones produced using Line 6's modeling technology. The Line 6 modeling technology provides Flexitone II with a wide variety of sounds and effects modeled after some of the most popular sounds of the classic amps, effects, and artists mentioned here.

There are 32 Amp Models living within your Flexitone II, plus 16 Cab Model selections. When you turn the **Amp Models** knob, you select an Amp/Cab combination. You can then mix 'n' match different cabs with the amp by holding the **Tap** button and turning the **Effects** knob. Chapter 5 tells you how you can customize these amp/cab combinations. We list all the Amp Models and the Cabinet Models below, and describe the original equipment that inspired them:

Line 6 Clean - To create this Amp Model, we essentially grafted the top end of a JC-120 (Roland's popular "Jazz Chorus" solid state combo) onto the bottom end of a classic Marshall JTM-45 tube head, to give you the crisp and clear top end of a solid state amp, but with a rich, satisfying tube amp-style bottom.

Line 6 Crunch - Our “boutique” sound. Not too clean, but not too raging. We spent some time with a rare Dumble combo, and picked up a few tricks from it to put together this tone. Great for modern blues or jazz, this sound should be like a fine cognac, smooth and warm going down, but with a nice kick. The **Mid** control is located before the Amp Model’s **Drive**, but the **Bass** and **Treble** controls are placed after the Drive for maximum range.

Line 6 Drive - Our version of the modern, super-saturated, high gain, lead amp; smooth, yet biting. All the tone controls here are post-Amp Model for maximum control with minimum muddiness. Again, this unique overdrive tone was created by merging different tone-shaping elements from different high-gain amps. It’s like playing through a collection of amps simultaneously – a studio technique that has made possible some of the greatest guitar tones of modern recordings (Line 6 Layer builds on this idea with even more versatility). With your Flexitone, you can get this same kind of rich, multi-amp tone out of one combo, a feat that wouldn’t be possible with traditional guitar amps.

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 (sort of like a Dual Rectifier on 10 being used as a preamp for a Soldano), 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!

Jazz Clean - This 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 Jazz Clean Amp 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. Alternatively, try backing off on the **Treble** and turn up the **Bass** and **Mid** 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.

Small Tweed - Modeled after a 1952 “wide panel” Fender Tweed Deluxe, this 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 **Mid** knobs just sitting there. That just didn’t seem right, so we figured out a way to put those knobs to work without mucking about with the authenticity of this Amp Model’s treble tone control. We set up the **Bass** and **Mid** 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 **Mid** knobs at halfway to put them in “neutral,” and try the Treble knob somewhere above halfway for a classic Tweed sound.

Tweed Blues - The classic ’59 Fender Bassman 4x10 combo was 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. The Bassman was the “blueprint” for Flextone’s Tweed Blues. 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 Mid and Treble controls are. The Mid 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 the **Mid** knob higher than halfway up, you’ll find that the **Treble** control might give you more bright than you really want. On the other hand, when you turn the **Mid** knob down, you’ll probably want to boost the **Treble**.

The Bassman, like many of the amps modeled for the Flextone, 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. With your Flextone, you can get that kind of tone at a bedroom or studio level – or through your headphones even! Try a **Drive** setting of about 4 or 5 – it’s guaranteed to dredge up the best R&B licks you know.

Black Panel - The Holy Grail for many blues, country, and “roots” players has been a blackface Fender Deluxe Reverb. (Of course, now that the Flextone’s here, that may all change.) After listening to quite a few candidates for modeling, we stumbled upon an extremely cool ’64 Deluxe. Most players love a Deluxe 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, and is nicely captured here.

The Deluxe itself has only Bass and Treble controls. Leaving us, once again, with the prospect of a knob with nothing to say for itself. But fear not; in this case, we’ve set up your Flextone’s **Mid** knob so you can add some post-Amp Model Midrange contouring for a little more flexibility. Once again, set the **Mid** knob to its “neutral” 12 o’clock position for the classic Deluxe sound. Tweaked up right, this tone will cut through and sing.

Modern Class A - The ’96 Matchless Chieftain, which was studied for the Modern Class A selection, is a very expensive handmade amp. Originally designed to sound like a contemporary Vox, the Matchless doesn’t exactly have a Vox sound, but something unique (largely due to the complicated EQ scheme); the sound is sort of “future retro.” Its soft clipping is typical of Class A amplifiers; almost a “hi-fi” sound in a great rock n’ roll amplifier.

Brit Class A - Music was changing in the early 60’s 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); 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 also used classic AC 30s to make their music. On this Amp Model, your Flextone’s **Mid** control acts like the Cut knob on the AC 30. Although usually played fairly clean, a

cranked AC 30 has a great saturated lead tone, a la Brian May on the early Queen albums. A non-Top Boost AC 30 is modeled for your Flexitone's Brit Class A #2 Amp Model, which comes up in a few more pages.

Brit Blues - This Amp Model is based on a circa 1964-65 JTM-45 head with block logo (predates the “scrolled” Marshall logo), complete with a gold Plexiglas (Plexi) front panel, although the sound normally associated with Plexi amps comes from the late 60's, 50-watt version that was the inspiration for the next in Flexitone's line up of Amp Models. The JTM-45 marked the beginning of Marshall's transition from a mellower Fender-like tone to the distinctive bright “crunchy” sound of the later Marshalls.

Brit Classic - Modeled after the infamous Marshall Plexi – coveted by tone connoisseurs the world over. By this time (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. (See, we told you we spent some time looking into all this stuff.) 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 this sound you'd have to crank your “Mark III Super Amp” to max – just the thing to help you really make friends with the neighbors. Hendrix used Marshalls of this era; 20 years later Van Halen's first two records owed their “brown sound” to a 100-watt Plexi. In order to get a crunch sound out of a Plexi you would likely crank up the input volume and the tone controls (to 10!). You'll find that the Brit Classic, in keeping with our basic “make-it-sound-a-whole-lot-like-the-original” concept, is set up to do pretty darned near the same thing. Max out the **Mid** and **Treble** knobs and turn **Bass** to about 9 or 10 o'clock on your Flexitone when using this Plexi-inspired Amp Model and you can treat those nice neighbors to a tasty slice of fat rock tone.

Brit Hi Gain - 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. We worked with a 1990 JCM 800 with Master Volume to develop this model. Incidentally, some versions of JCM800's get their distortion from clipping a diode. The amp we modeled uses a tube for distortion. This is the metal sound Marshall made famous. Although not many people play Marshalls clean, it's a great tone, so you should also be sure to check out this model with a low **Drive** setting, too. Of course, you can always pump up the drive and rage....

Rectified - This model is modeled after a 1994 Mesa Boogie Dual Rectifier Tremoverb. You can use this Amp Model to get that tight, high gain sound used by bands like Dream Theater or Metallica. Boogie made their mark in the late 70's and early 80's by adding master volumes and more gain stages to amps with Fender-style circuitry. You can hear the Fender heritage but with more "punch" in the mids. The Boogie Dual Rectifier's tone controls are post-distortion and, as with the tone sections of most of the amps we based our models on, the individual controls interact with each other and with the **Drive**. With high drive settings, you can scoop the mids and crank the bottom end for some great Seattle grunge sounds.

Modern Hi Gain - The Soldano sound is intensely overdriven, and also has EQ after the preamp distortion. This oversaturated tone is well-suited to thrash metal and grunge bands, but has also been used more subtly by artists like Eric Clapton. This is a good Amp Model to use if you want to get a current Van Halen or Joe Satriani sound. The Flexitone Modern Hi Gain Amp Model is based on one of Mike Soldano's rackmount preamps. Talk about high gain preamp tube distortion! The X88R we studied to create this Amp Model would have been the rage for Los Angeles studio use in the late '80s.

Fuzz - Although not technically an amp, we felt that the unique tonal qualities of the classic 1960's Arbiter Fuzz Face earned it a place among the amps modeled to create your Flextone's Amp Models. This fuzz box used broad frequency transistor-based clipping. The result is a buzzing kind of distortion that has become popular again with the alternative and grunge set. Jimi Hendrix was among the first guitarists to popularize the Fuzz Face in the States, but our model is considerably dirtier than the tones found on "Are You Experienced." Try playing "Satisfaction" by the Stones, or the lead from "American Woman" by The Guess Who. Liberal use of the **Bass**, **Mid**, and **Treble** controls will let you go beyond the tones that the Fuzz Face could deliver, enabling you to discover your own unique recipe for those elusive fuzz tones in your head. Just a note: when recording Purple Haze, Jimi didn't even use an amp – he just went straight from a Fuzz Face to an Orange power amp to a 4x12 cabinet. Which is the same sort of tone you find here....

Line 6 Twang (Hold Tap + Line 6 Clean) - This model draws on our analysis of the '60s Fender blackface Deluxe amps and the '50s Fender Bassman. (It includes the classic Fender glassy high end, plus the snap and bite of these vintage amps.) Things don't really get too crunchy until you get to the top range of the **Drive** knob. The tone controls provide more range than the blackface Deluxe or Bassman.

Line 6 Crunch #2 (Hold Tap + Line 6 Crunch) - This sound was crafted during our studies of the '68 50 Watt Marshall Plexi. But unlike the Plexi, this Amp Model provides more wide-ranging tone controls. With the Plexi, once you're overdriven, the tone controls really don't do much, but your Flextone will allow you to scoop out the mids even at the highest **Drive** settings.

Line 6 Blues (Hold Tap + Line 6 Drive) - This tone is based on the '65 Marshall JTM-45 Bluesbreaker but incorporates wider range tone controls. Once you get into higher **Drive** settings, this Amp Model begins to transition into a variant of the Budda Twinmaster (a high end boutique amp) for sweeter overdrive tonality.

Line 6 Layer (Hold Tap + Line 6 Insane) - Line 6 Clean meets Line 6 Drive. As we've already mentioned, many guitarists and producers have experimented with running multiple amps simultaneously, with each amp making a contribution to the overall tone. Stevie Ray Vaughn, for example, would split his guitar signal to drive a Marshall, Fender, and Dumble Steel String Singer simultaneously to get some of the great sounds on his records. This Amp Model was produced by superimposing a "traditional" clean guitar tone and a particularly tweaked-up variant of the Line 6 Drive. The **Drive** knob acts as a blender control – fully left you've got big bottom 21st Century Clean, and fully right you've got paint-peeling Ultra-drive. Set it anywhere in between, and you get to have your cake and smear it all over your audience, too.

Tube Preamp (Hold Tap + Jazz Clean) - Not even close to being a guitar amp, but once we got started, we just couldn't stop ourselves. This Amp Model was developed for POD. The thinking went like this: 'Once people get this POD, it's gonna be so great that they're gonna wish they could use it for everything – warming up keyboards, crunching up drums, fuzzing up vocals. We've gotta give 'em something to do that!' So we did. And we're giving it to you, too. The **Tube Preamp** Amp Model lets you warm up any sound source the way producers and engineers often do by jamming tracks through a guitar amplifier for playback, or through some vintage tube gear. For more "edge" on vocals, try running your vocal tracks through your Flextone. Or punch up (or munch up) a synth bass track by sending it through your Flextone and cranking up the drive and EQ controls to suit your taste. Although this is not actually a guitar amp model, you can even get some great guitar tones out of it. Also try using it as a direct box for bass. 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. You generally don't want to mix the pre-Flextone sound with the post-Flextone sound because of the comb filtering

that results. Instead, jack the sound source right into Flextone and then only monitor it post-Flextone processing. With the tone controls at 12 o'clock, the EQ is "flat."

Small Tweed #2 (Hold Tap + Small Tweed) - Modeled after a 1960 Tweed Champ, this is a great sound when the **Drive** is cranked (not bad clean, either). These amps were originally designed to be sold to beginners, but rock and rollers quickly discovered that you could get a great distorted sound at fairly low volume levels. Many of the classic guitar solos of the 50's were recorded through a Champ. The Champ had no tone control, only volume. With your Flextone, it's easy to get a classic Champ tone. Just leave all the **Bass**, **Mid**, and **Treble** controls parked at 12 o'clock, which means they are "flat," making no contribution to the tone.

Still, we'd hate to waste those things, so we figured out a way to put the **Bass**, **Mid**, and **Treble** controls to work without mucking about with the authenticity of this Amp Model. When using this Amp Model, all these tone controls are applied *after* the Amp Model processing, which essentially lets you EQ up your tone as you would do on a mixing console after recording your amp. Remember, for the authentic emulated sound of the Champ, set all the tone controls at 12 o'clock.

Boutique #3 (Hold Tap + Tweed Blues) - This model is based on a Budda Twinmaster head. The Budda has a great, warm, Class A, sound. This was Budda's first offering. The Budda philosophy is all about power tube distortion. Simplicity is the key. With relatively low front end gain, highly interactive tone controls, and tube rectifier "sag" it's great at getting a classic cranked sound for small gigs and recording. Once again, since the Twinmaster has no mid control, we've added a little bonus in the form of some post-Amp Model mid contouring available via your Flextone's **Mid** control. As usual, set this control to 12 o'clock to get groovy with the unadorned Budda-style vibe.

Black Panel #2 (Hold Tap + Black Panel) - The classic blackface Fender Twin (in this case, a 1965 Twin) was a real workhorse. Everybody used it, from jazz and country players to serious rockers. I remember seeing Johnny Winter at a concert where both he and Rick Derringer – am I dating myself or what? – were using six

Twins stacked in a pyramid each. We were in the second balcony and it was REALLY loud even all the way back there. The Twin has a lot of tonal flexibility and is at home in a great many different situations. It never gets extremely overdriven and dirty, mostly just louder; a lot louder. This is the amp for the classic surf sound. Dial up the spring reverb, switch on the tremolo, crank up the volume, and look out for bikinis.

Brit Class A #3 (Hold Tap + Modern Class A) - Here's another Vox-inspired Amp Model. This model is based on Channel 1 of a wonderful 1960 AC 15. The sound is similar to that of the Vox AC 30s that were studied for your Flexitone's Brit Class A and Brit Class A #2 Amp Models, but this is a smaller amp (one, instead of two, 12" speakers) with a warmer, more "woody" sound. Once again, the original amp had only a single tone control – a treble cut. We faithfully modeled that and then slipped in some post-Amp Model **Bass** and **Mid** contouring. Set the **Bass** and **Mid** in neutral (12 o'clock, or halfway up) and play with the **Treble** control to get yourself some of those classic British invasion sounds.

Brit Class A #2 (Hold Tap + Brit Class A) - This Amp Model is based on the Normal Channel of a Non Top Boost Vox AC-30. As we mentioned in reference to the Vox AC 30 Top Boost, the early Vox amps were the first designed especially for electric guitar (Hey, some early amps from other manufacturers have Accordion inputs! Polka, anyone?), and used Class A power amp designs, rather than the much more common Class AB type. We were lucky enough to find what we are told was one of Bryan Adams' favorite AC 30s for recording. Lenny Kravitz happened to be using it the week before we began testing. It was one of the gems in a great collection of vintage amplifiers offered for rental in Los Angeles, where Line 6 is located. We later bought this amp, and continued to hone our emulation of it to bring you the Amp Model it inspired in the Flexitone. This is definitely a good place to start to get yourself some of those classic British invasion sounds. Like the AC 15 (above), the AC 30 NTB has only a single treble control, so your Flexitone's **Bass** and **Mid** controls here are set up for boost after the Amp Model processing to add a little extra flexibility without compromising the accuracy of the model. The 12 o'clock setting on these controls is flat response.

California Crunch #1 (Hold Tap + Brit Blues) - The first of the “boutique” amp makers was probably Mesa Boogie. Boogie made their mark in the late 70’s and early 80’s by adding master volumes and more gain stages to amps with Fender-style circuitry. You can hear the Fender heritage but with more “punch” in the mids. This model is based on the Clean Channel of the classic Boogie Mark IIc, with the enhancements of the + version of the Mark IIc circuitry design.

California Crunch #2 (Hold Tap + Brit Classic) - And *this* Amp Model emulates the Drive Channel of the IIc+. Try your Santana licks here.

Boutique #1 (Hold Tap + Brit Hi Gain) - Based on the Clean Channel of the Dumble Overdrive Special. The Dumble Overdrive Special is one of those incredibly expensive, custom amps that most people never get a chance to actually get close to in this lifetime. Each incarnation of the Dumble magic is a little bit different, because each of these amps is hand built for a specific customer, and voiced to match their playing and desires. With that in mind, we based this Amp Model on the analysis of several different Dumble Overdrive Specials. Despite this tuning to the individual owner, these amplifiers tend to have a number of features in common; the clean channel is very sensitive to attack, and dynamically responsive, and the drive channel has a thick, liquid, singing sustain that doesn’t lose string definition when driven hard. Your Flexitone’s tone controls on this Amp Model are quite subtle, like those of the Dumble itself.

Rectified #2 (Hold Tap + Rectified) - This Amp Model is modeled after a 1995 Mesa Boogie Dual Rectifier head. As with the Tremoverb combo that was modeled for the POD Rectified Amp Model, 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.

MODELED AMPS & CABS: WHICH AMPS AND CABS ARE MODELED?

Modern Hi Gain #2 (Hold Tap + Modern HiGain) - This sound is modeled after a Soldano SLO – Super Lead Overdrive – head. With snake skin tolex and everything! Unlike the X88R preamp used for the Flextone Modern Hi Gain Amp Model, the SLO includes a presence control, plus other little details that give it a bit of a different sound. With the **Drive** control cranked way up, you'll get sustain for days.... Go out'n'ave a bite – when you come back it'll still be sustaining!

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Boutique #2 (Hold Tap + Fuzz) - Based on the Dumble Overdrive Special Drive Channel (just described). If you like the Dumble sound, you might also want to check out the Line 6 Crunch model – it was created to deliver a similar kind of tone.

Cabinet Models - The following Cabinet Models are available, and are accessed by holding the **Tap** button and turning the **Effects** knob:

1x8	1960 Fender Tweed Champ
1x12s	1952 Fender Tweed Deluxe
	1960 Vox AC-15
	1964 Fender Blackface Deluxe
	Line 6 1x12
2x12s	1965 Fender Blackface Twin
	1967 Vox AC-30
	1995 Matchless Chieftain
	Line 6 2x12
4x10s	1959 Fender Bassman
	Line 6 4x10
4x12s	1996 Marshall with Vintage 30s
	1978 Marshall with stock 70s
	1968 Marshall Basketweave with Greenbacks
	Line 6 4x12
No Cab	You will probably want to use this Cabinet model with the Tube Preamp model for non-guitar sources. It is selected by default when you pull up the Tube Preamp Amp Model.

The Cabinet Model is automatically selected by the Amp Model. You can customize these Amp/Cabinet pairings, as described in **Chapter 5**.

FLEXTONE EFFECTS

DEEP EDITING

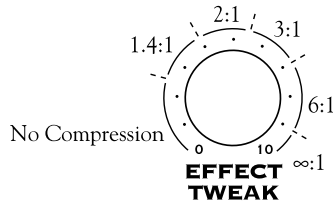
For tweak heads and MIDI-philes, we've included a handy MIDI editor/librarian program which is made by emagic, and called **SoundDiver**. The program runs on Macintosh and Windows computers, and can turn your computer into a Flextone command station. It lets you take "remote control," and do everything that can be done from your Flextone's top 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 your Flextone. All the details are in the **Deep Editing & MIDI Control** chapter. Once you've looked over the basic information below on the effects, you may want to check out that chapter to find out about the extras that a Flextone-computer-MIDI connection can bring you.

ONBOARD EFFECTS

In addition to all the great Amp Models built into the Flextone, there are some great sounding effects. To pick which effect you want to hear, turn the **Effects Knob (9)**. When you first select the Effect you want, your helpful Flextone will preset the effect's parameters so you're instantly ready to go with a great sound (you can also customize this effect "preset" as described in Chapter 6). You can adjust the character of the effect you've chosen by tapping the **Tap (13)** control, and turning the **Effect Tweak (8)** knob like so....

Reverbs - Reverb is the effect that makes it sound like something is in a room. It's basically a whole bunch of echoes smeared together to give you a sense of sound in an ambient space. With the Flexitone, Reverb is always available. You control how much with the **Reverb** knob. There are two basic reverbs in the Flexitone; a model of a spring reverb, and a standard digital room reverb tone. Which one you get depends on which Amp Model you select. The reverb type is chosen when you select an Amp Model. (And you can customize this Amp Model/Reverb Type pairing as described in Chapter 6.) Generally speaking, if the amp that inspired a given Amp Model had a spring reverb, we give you the spring reverb. If the amp didn't have a reverb (like the 1968 Marshall "Plexi" which inspired the Brit Classic model), we've given you the room reverb. The back cover foldout and **Appendix A** run down the details on the standard pairings of the Amp Models/Reverb types.

Compressor - A compressor "squeezes" your sound so that the softer sounds are louder and the louder sounds won't be as loud. It helps to even out your playing, and can also be used to give increased sustain. Compression is often expressed in ratios, like 2:1 or 5:1. The higher the ratio, the less difference there is between your softest and loudest playing. The **Tweak** knob will control the compression ratio. There are 5 settings: 1.4:1, 2:1, 3:1, 6:1, and ∞ :1. (The figure eight on its side means "infinity." With **Effect Tweak** set to max, you get infinite compression, which is the same as having a limiter.)



The compressor is pre-Amp Model processing, so it's like having a compressor pedal as part of your setup.

Tremolo - Modeled after the classic Fender tremolo. The **Effect Tweak** knob controls the depth; **Tap** controls the speed. The tremolo speed will be twice as fast as you tap (and twice as fast as the **Tap** light flashes), allowing you to set fast tremolos without having to tap like a madman.

Chorus - You'll find two different chorus sounds in your Flexitone. Chorus 1 is modulated by a square wave, so it sounds more like a “rackmount effect” type chorus. Chorus 2 is modulated by a sine wave with more feedback, so it has a richer harmonic content with more movement. Chorus 2 was massaged to closely approximate the classic tone of an old Roland CE-1 box. The **Effect Tweak** knob spins you through a range of chorus settings from subtle to extreme; **Tap** controls the speed of the effect. By the way, if you want to get a really slow chorus, you have to tap really slow – try about 6 or 7 seconds between taps. And if you don't like that, remember that you can always set your tempo by holding down the **Tap** button and then twisting the **Effect Tweak** knob to wherever you want to go.

Flanger - Flanging is that familiar “jet-plane” whoosh you remember from recordings of the 70's. Originally the effect was used rarely, mostly because engineers had to use finger pressure on one of the tape reels to slow down and speed up the tape in tiny increments to get this effect. Since the part of the tape reel they pressed on is called the flange, you can see how the effect got its name. As soon as someone figured out how to get this effect electronically, it was no longer rare and was probably used a little too much for the next several years. We've got two flavors of flanging available on your Flexitone, both of which closely model the tone of an old ADA flanger stomp box. Flanger 1 is a light flange with no pre-delay, and is subtler than Flanger 2, which is inverted, and has a deeper range (depth). The **Effect Tweak** knob gives you a range of Flanger effects from just a bit to Holy Cow! **Tap** dials in the speed.

Rotary - This effect simulates the effect of a mic'd, rotating high frequency speaker horn, like on a Leslie. Rotary speakers have two speeds: slow and fast. We've set up your Flexitone's Rotary Speaker emulation to select a fixed slow speed if you tap slowly, and a fixed fast speed if you tap quickly. When you switch from one speed to the other, you'll notice that the speed doesn't change immediately, but gradually changes from one speed to the other, just as a real rotating speaker's speed would ramp from one setting to the other. The **Effect Tweak** knob controls the amount of Doppler effect (pitch modulation); **Tap** controls the speed.

Delay - Sometimes referred to as echo or slap back. The **Effect Tweak** knob controls the level; **Tap** controls the delay time – in other words, how far apart the echoes are spaced from each other. When you are using quicker delay times, we cut down the number of repeats so you can get those rockabilly and surf slap back sounds. You can fine tune the number of delay repeats by holding the **Tap** button and turning the **Bass** knob, set the delay level by holding the **Tap** button and turning the **Middle** knob, and fine tune your delay time by holding the **Tap** button and turning the **Effect Tweak** knob. By the way, we let you set the maximum delay level high enough that your delay's echoes can be louder than your direct signal. You may find this handy for getting delay effect setups like U2's The Edge is known for.

If you're using your Flexitone with a Floor Board or MIDI control, the delay is always available, even when some other effect is selected. Just switch it on from the Floor Board Delay On/Off switch, or from the Emagic Sound Diver software, or with a MIDI Controller message (**Appendix D** lists MIDI Controllers).

Noise Gate - Your Flexitone also includes a built-in noise gate, intended to reduce the hiss and noise guitar systems tend to put out when you're not playing, especially at high gain settings (since high gain means that noise is turned up along with your guitar sound). The Noise Gate is can be turned on and off by holding the **Tap** button, and turning the **Reverb** knob, as described in Chapter 2's section on the Tap (HOLD) functions. Any time you want to disable the noise gate, hold down the **Tap** button, and turn the **Reverb** knob to any position below 12 o'clock. While you're doing this, the Channel D light will show whether the gate is on (light on) or off (the light ain't on). While holding the **Tap** button, turn the **Reverb** knob *above* 12 o'clock, and the noise gate will kick in and your hiss magically disappears....

COMBINED EFFECTS

The rest of the effects are combinations of Delay and one other effect. They should be fairly self-explanatory. **Tap** sets the delay speed for all these effects. Remember that the **Delay Repeats** (**Tap + Bass** knob) and **Delay Level** (**Tap + Middle** knob) controls are also available with all these effects. (Details are in the Tap (HOLD) description in Chapter 2).

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Delay/Compressor - Tweak controls Compression Ratio.

Delay/Tremolo - Tweak automatically controls both speed and depth to give you a variety of Tremolos. If you want more fine control of the Tremolo, use the Tremolo (without Delay) effect setting.

Delay/Chorus 1 - Tweak spins you through a variety of chorus settings.

Delay/Chorus 2 - Tweak spins you through a variety of chorus settings.

Delay/Flanger 1 - Tweak spins you through a variety of flanger settings.

Delay/Flanger 2 - Tweak spins you through a variety of flanger settings.

Delay/Swell - Well, here's one we haven't explained before. Swell is like an automatic volume pedal that will give you a very even volume swell with each note or chord you play. **Effect Tweak** controls the attack speed of the volume swell. You can, of course, achieve a similar effect by using a Line 6 Floor Board with your Flexitone, and riding its volume pedal, by using a MIDI pedal or other controller, or turning the volume knob on your guitar with your the heel of your picking hand. Or spin the **Effects** knob here and have your friendly Flexitone do the job for you!

CREATING & STORING SOUNDS

USING THE MANUAL MODE FEATURES

When you are in the Manual Mode of the Flexitone, all of the controls are active and the sound of the amp always reflects the knob settings. Sounds just like any ordinary guitar amp, doesn't it? Who says technology is threatening? You know you're in Manual Mode, by the way, whenever the **Manual** button is lit (but you probably already figured out that part). Play with the knobs until you get a sound that you really like. At this point, you can either follow tradition and put tiny little pieces of tape on the amp or mess it all up with grease pencil to mark your favorite settings, or you can take a bold step into new technology and save your sound to one of the Flexitone's memory locations. Which we're about to tell you how to do in the next section of the manual, appropriately titled...

USING THE CHANNEL MEMORIES

So, there you are with a sound that you really like – wouldn't it be nice to be able to call it up any time you want it? That's simple once you have it stored into one of the Flexitone channel memories. How do you do it? Just press the **Save** button (🔲). It will start to flash. Press the **Channel Select** (🔲) button (A, B, C, or D) for the location where you want to store the sound. It will start to flash. Once you're finished staring at the flashing lights, press the **Save** button a second time. The lights will stop flashing, and the sound is stored at the location you chose. Doesn't get much simpler than that. After the sound is stored, you can bring it back any old time by simply pressing the button for the location where you stored it. (See **Chapter 6** to learn how to do all this with your feet on the Floor Board). If you decide that you don't want to store the sound after you've got all the lights blinking, pressing the **Tap** or **Manual** or **Tuner** buttons will abandon the save. (Save mode will also be canceled if you don't press any buttons for 5 seconds after having pressed **Save**.)

TONETRANSFER

Flexitone Sounds on the Web

Your Flexitone gives you access to a constantly-expanding world of sounds. Visit the ToneTransfer Web Library at www.line6.com and you'll find a growing collection of sounds for your Flexitone, created by Line 6 users around the world. The SoundDiver software included on the CD with this manual will help you store, organize, and transfer your sounds.

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Your Flexitone Sounds Transfer to POD and POD Pro

The sounds of your Flexitone are compatible with POD, POD Pro, and of course all the Flexitone II series amplifiers, so you can use your sounds with any of these products. Use your Flexitone for practice sessions and live gigs, and then transfer your sounds to a POD Pro when you go into the studio. For more information on POD or POD Pro, visit www.line6.com.

Swapping Flexitone Sounds With Friends

OK, so you go over to a friend's house who also had the good taste and intelligence to buy a Flexitone. He's created this awesome sound that's stored in the Channel A location. You've got to have this sound so you can write the song that's going to make you rich, but your friend forgot to make a copy of the Sound Programmer's Sheet on the back of the Flexitone manual and write down his settings. (Perhaps we can learn a valuable lesson from this: always back up your work!) Do you have to give up your dreams of rock and roll success and spend the rest of your life cleaning bird cages to pay the bills? Luckily, we thought this one through in advance. We provided you with a way to get those settings. Just press and *keep holding* the **Save** button on your friend's Flexitone and turn any one of the Flexitone's knobs (*except* the **Master Volume** knob – that one's not saved into programs). You'll notice the **Manual** light comes on. Don't worry, holding down

the **Save** button won't cause your settings to be altered or cause Save Mode to be entered. Instead, when the knob position exactly matches the stored setting, the **Manual** light will turn *off*. After you've done this for every knob and noted the **Tap** speed, you can write down the settings on the Programmer's sheet, take it home, enter it in your own Flexitone, and write the anthem for a future (or past) generation. And be sure to thank us in the album's liner notes. To check that you've got everything just right, once the knobs are set, you can also switch to Manual Mode and see if the sound changes. (It shouldn't change, unless the **Tap** speed is different.)

If that sounds too complicated, and you have a MIDI cable handy, flip ahead to **Chapter 7: "Deep Editing & MIDI Control"** to find out how to swap sounds between two Flexitones (or your Flexitone and a POD or POD Pro) with MIDI. It's also possible to swap Flexitone sounds on computer, using the emagic SoundDiver software – for both Macintosh and Windows computers – that's included on the CD with this manual.

EDIT MODE

Alright, so let's say you've got that sound you saved in one of the Flexitone's handy channel memories, and you want to add some more Bass. No problem. If the channel's not already selected with its button lit, press that button to recall the sound. Now, grab the **Bass** knob and crank it up. The **Save** button lights up, letting you know that you've made a change to your stored setup, and (if you like it better that way) you should use the **Save** button to save it. This is what's called *Edit Mode* since you've done just that: edited a stored channel. To commit your edit to the Flexitone's memory, press **Save** and then the button corresponding to the channel you want to save to. But, if you don't want to save your edit, that's OK, too – just ignore the **Save** button. If you decide *not* to save after pressing **Save**, you can touch the **Manual** or **Tap** switch to abandon saving. Keep in mind that if you switch to another channel without saving your edit, all your sound changes made during that edit will be forgotten.

CUSTOMIZING AMP MODELS & EFFECTS

New with the II in Flexitone II, you can customize the settings that are called up by the **Amp Models** and **Effects** knobs. Using this powerful new feature, you can pack your Flexitone with all the special sound genius that only you possess, and have this brilliance available instantly at the turn of a single knob. Here's how it's gonna work....

About Customization Mode

Hold (and keep holding) the **Save** button, then press the **Manual** button. The **Save**, **Manual**, **A**, **B**, **C**, and **D** lights will all start a-flashing (and you can let go of those buttons now). You have entered the *Customization Mode* where you get to put your very own stamp on the settings called up by the **Amp Models** and

Effects knobs. To understand how this Customization works, we'll start by explaining what happens when you turn the **Amp Models** and **Effects** knobs:

Turning the **Amp Models** knob picks an Amp Model, and turning the **Effects** knob picks an effect, right? Actually, each of these knobs is setting a number of parameters behind the scenes. When you pick an Amp Model, your Flextone sets the following controls to values determined by the **Amp Models** knobs:

Controls affected by the Amp Models Knob
Amp Model
Cabinet Model
Drive
Drive 2 (if Amp Model is Line 6 Layer) *
Bass
Middle
Treble
Bright Switch (if available on Amp Model) *
Channel Volume
Distortion On/Off (Hold Tap, turn Drive to set)
Volume Boost On/Off (Hold Tap, Turn Channel Volume to set)
Presence Bump On/Off (Hold Tap, Turn Treble to set)
Noise Gate On/Off (Hold Tap, Turn Reverb to set)
Noise Gate Decay Time *
Reverb Type *
Reverb Decay *
Reverb Tone *
Reverb Diffusion *
Reverb Density *
Volume Pedal Location (before or after the Amp Model) *
Volume Pedal Minimum *
Wah Minimum *
Wah Maximum *

**You only get access to these extra controls via the SoundDiver software or MIDI.*

In the same way, turning the **Effects** knob sets all the parameters related to the effect you choose.

Customization allows you to store your own personal favorite adjustments for all these parameters so they live on the 16 positions of the **Amp Models** and **Effects** knobs. This way, when you turn the **Amp Models** knob to the Rectifier position, you'll get *your* personal Rectifier, with all the controls in the list above set for your very own version of the Rectifier. Same thing for the **Effects** – *your* Chorus, Tremolo, etc. is always just one knob click away.

So where is stuff going to be saved, exactly? If you're customizing the Amp Model, then you'll be saving to the knob position of the selected Amp Model. For instance, if your sound uses the Rectifier, and you do the Customized Save of the Amp settings, you will now get those settings whenever you turn the knob to the Rectifier position. Alternatively, if your sound uses the Small Tweed, then doing the Customized Save will save your settings there. Your Flextone will choose the correct place to store the information *regardless of the present physical position of the Amp Models encoder* – so don't worry, you can't accidentally copy your Modern HiGain settings to the Small Tweed position. Same deal goes for the effects; your Flextone knows whether you're using Tremolo or Rotary Speaker or whatever, and will save to that knob position.

So what if you're not sure *which* Amp Model or effect you are using right now, and want to find out before you make your Customization? That's easy, too:

Just press (and keep holding) the **Save** button and turn the **Amp Models** or **Effects** knob. The **Manual** light will come on (as described above) if you've got the knob pointing to anything other than the saved position. Once you have them in the right position, both the **Manual** light will turn *off*. The **Tap** light will also light solid if your Amp Model is part of the second "layer" of models (17-32).

So, now that you know exactly what you're getting yourself into, lets get to it:

Activating Customization Mode

The first thing to do is get an Amp or Effect setting that you really like and want to store to the **Amp Models** or **Effects** knob. This amp or effect setting can come from a factory preset, one of your own edits, a sound you downloaded off the web, or a sound you've tweaked up in SoundDiver. Whatever its source, all you have to do is get that sound into your Flextone so it's active and you're playing through it.

With that done, you'll hold (and keep holding) the **Save** button, then press the **Manual** button. The **Save**, **Manual**, **A**, **B**, **C**, and **D** lights will all start a-flashing (and you can let go of those buttons now). You have entered the *Customization Mode*. If you press the **A** button now, you will instruct your Flextone that you want to save your present Amp settings to live on the **Amp Models** knob. If you press **B**, your Flextone will understand that you want to save your current effects setting to the **Effects** knob. And then you'll press the **SAVE** button to finalize your choice. Got it? Here are the steps in handy list form:

1. **Get an amp or effect you love happening on your Flextone.**
2. **Hold Save, and press Manual. Save, Manual, A, B, C, D lights flash.**
3. **Press A (Amps) or B (Effects).** (*Pressing C or D will activate a MIDI dump, as described in Chapter 7.*)
4. **Press Save to complete the deed.**

MEMORY RESET

If, for any reason, or just for the sheer mad joy of it, you decide you need to reset your Flextone's memory to its factory-programmed state, hold down all 4 channel buttons (A, B, C, and D) and power up the amp. That'll blow your Flextone's memory and reset it just like it was when it left the Line 6 factory.

Warning: *This will erase ALL the channels, as well as the custom amp and effect settings you might have created.* So be sure and ask yourself "Do I really want to do this?" If the answer is yes, go on ahead with your bad self.

THAT'S USING YOUR FEET

You really get the most out of your Flexitone with a foot controller. Two different foot controllers can be used with your amp: Line 6's **Floor Board** and **FB4**.

FLOOR BOARD

Using the Floor Board with the Flexitone lets you access many features of the amp that are not available otherwise. This all-steel chassis, oh-so-stylish foot control wonder gives you plenty of stuff: A volume pedal. A wah pedal with a Crybaby-style toe-down on/off switch so you can kick the wah effect in and out. A built-in chromatic digital guitar tuner. Stomp box-style on/off control of your Flexitone's effects. Plus, 32 additional channels for storing your programmed sounds. This brings the total to 36 channels, and, of course, they all come already loaded with monstrous tones programmed by the incredible tone mavens at Line 6 right after they finished writing this manual.

If you haven't already discovered the back panel foldout, get set for a surprise. If you have, go ahead and jump to the next paragraph. Still here? Alright – flip to the inside back cover of this manual. Hmm, looks like the cover is all folded up. Unfold it, and hey, presto! It's your very own Flexitone road map. The idea is to have this handy pictorial reference always opened out while you're breezing through this manual and becoming an expert on all things Flexitone. The boxed numbers throughout the following text refer to the fold out illustration.

Getting Connected

So, how's that Floor Board work, exactly? Well, the very first thing is to plug it into your Flexitone with the handy cable that came with your Floor Board. We

recommend you turn the Flexitone off first, but you do whatever you feel like – it's your amp! Then, plug in your guitar, turn on the Flexitone (scared you, didn't we?) and just press that Volume Pedal on the far right side of the Floor Board (**19**) all the way forward so you can hear something.

TWO MODES

The first thing to know is that the Floor Board has two Modes of operation: Channel Select Mode, and Effect On/Off Mode. The **Mode Select** switch (**14**) chooses which mode you're in.

Mine Looks Funny: *Your Floor Board may look a little different than the one illustrated on the Flexitone manual's fold out back cover. Older Floor Boards have the label Select Sound instead of Channel Select. We decided to change the name to Channel Select for this mode, since that's, in fact, what you do with it. We changed Sound A, B, C, D to Channel A, B, C, and D, too. However the Floor Board's decorated, it works the same.*

I. CHANNEL SELECT MODE

Let's start with Channel Select Mode. Note the line that traces from the **Mode Select** switch (**14**) and points to the two light-up arrows below. The top arrow lights if you've selected **Effect On/Off**, and the bottom arrow lights if you've chosen **Channel Select** mode. Give that **Mode Select** switch a kick if necessary, and get that lower arrow (Channel Select) lit.

Banks

The two left-most stomp switches on the bottom row (**15** on your handy back cover foldout Floor Board diagram) are labeled **Bank Down** and **Bank Up**. A Bank is a section of the Flexitone's memory that holds four channel settings. The

Flexitone combos have nine memory banks, for a total of 36 channel memories. These memory locations come pre-loaded with some tasty little tones created at Line 6, but you can change them into whatever you want, and store those changes back into one of the memory locations. *The Floor Board notes that you can press the Bank Up & Down buttons at the same time to switch between Preset and User Banks. This doesn't apply to Flexitone II. (When we added the II, we made all memories user-editable in response to our customer requests for this feature.)*

When you're using a Flexitone without a Floor Board, by the way, you're always in Bank 1. With the Floor Board, you've got a choice of 1 thru 9. You know which Bank you've got because the Floor Board's display (**16**) will show you.

Channel Select

So, now that we've got this whole Bank thing down, let's move onto the other four switches on the bottom row. These let you pick which of the four channels – A, B, C, or D – you want to use in the bank you've selected. Pick your **Bank** (**15**), hit one of the **Channel Select** switches (**17**), and you're ready to roll.

Manual Mode

Hey, what about Manual Mode? Don't worry – you can get there any time. Let's you have a particular Channel selected. The channel's corresponding light is lit above its Floor Board **Channel Select** switch, right? OK, step on this switch a second time and hold it for at least a second. Boom! You'll find yourself transported directly to Manual Mode. The Floor Board display will show a zero. To get back out of Manual Mode, use the **Bank Up** or **Bank Down** foot switches and you'll be switched right back to wherever you were when you entered.

Editing and Saving Channels with the Floor Board

The basic story on editing channels is in Chapter 5 of this manual. With a Floor Board you'll find that the display (**16**) will show an **E** (for "Edited") whenever you've edited a channel. It will display an **S** (Save) if you press the **Save** button on the Flexitone in preparation for saving a channel. When you decide you want to save an edited channel, you can select any of the locations via the Floor Board as your destination. Here's how:

1. **EDIT A CHANNEL'S SETUP TO YOUR LIKING.**
2. **PRESS THE SAVE BUTTON ON THE FLEXTONE.**
3. **PICK THE MEMORY BANK YOU WANT TO STORE TO WITH THE BANK UP AND BANK DOWN SWITCHES ON THE FLOOR BOARD.**
- 4A. **ON THE FLEXTONE, PICK THE CHANNEL MEMORY LOCATION (A, B, C, OR D) YOU WANT TO SAVE TO WITHIN THE SELECTED BANK, AND**
5. **PRESS THE SAVE BUTTON TO COMMIT THE SETUP TO THE FLEXTONE'S MEMORY. OR,**
- 4B. **SKIP 4A AND 5, AND JUST KICK YOUR CHOSEN FLOOR BOARD CHANNEL SELECT SWITCH TWICE TO SAVE THE SETUP INTO THAT CHANNEL.**

Tap Tempo

Now, then, how about that handy Tap Tempo thing on your Flexitone? Sure would be nice to be able to change the speed of your effects without taking your hands off your guitar, wouldn't it? That's what the **Tap Tempo** (**18**) foot switch is for. The light to the left of it (you've already probably been entranced by it as it pulses away), flashes just like the Tap Tempo button on your Flexitone to let you know the speed of your effect. To change this speed, all you've got to do is tap on this Tap Tempo switch.

Tuner

Well, **Tap Tempo/Tuner** switch, really (18). Hold that puppy down for a second or more and – shazam! Instant digital chromatic tuner. All TubeTone and effects processing are bypassed so you can hear those questionably-tuned strings clearly, should you choose to do so. If you'd rather appear more professional, don't worry; the volume pedal still works. Play a note on your guitar and the Floor Board will show you what it is in that handy display (16). Play that string again, give its tuning key a spin, and the six LEDs above the bottom row of Floor Board switches give you a light show. The idea is that the LEDs to the left light if you're flat. The LEDs to the right light if you're sharp. And the two LEDs in the center will light at the same time when you've got it *just right*. Give any one of the Floor Board's switches a stomp and the tuner disappears just as swiftly as it came and you're right back to Channel Select Mode. What if you want to tune to a different reference than A=440Hz? When you're in the tuner mode, turn the **Mid** knob on the Flexitone while watching the display on the Floor Board. Hey, it changes! You can set the reference frequency anywhere from 435-445Hz. This setting is stored so you don't have to reset it every time you turn on the amp if you decide you want to be different (or if that piano in your rehearsal room has decided to be different).

Wah Pedal

So how about that **Wah** pedal? It's the one on the left (19). Get yourself planted with your foot on there nice and comfortable. Now, press down with your toes, let go, and do it again. You should see a little light turning on and off to the left of the Wah pedal. When the light's on, the wah's on. When the light's off, the wah's off. Neat. Incidentally, the Flexitone Wah is modeled after a late 60's Vox wah, with plenty of "growl" in the heel back position. Now then, turn the wah light on, switch to the Black Panel Amp Model, set your Drive to about 5, and do a little fast rhythm playing while you rock back and forth to the beat on that wah pedal. Hang a disco ball, unbutton your shirt to your navel (assuming you don't have it that way all the time), hang some gold chains around your neck, and get ready to party! You can do subtle things with the wah pedal too, like turning it on just a tiny bit and leaving it there, just barely caressing your sound. But then, that's not as much fun as playing the theme to "Shaft," is it?

Volume Pedal

Not nearly as fun as the wah pedal, but arguably more useful (and it doesn't require you to have Very Large Hair to use it convincingly). Put your foot up on that thing (**19**). It's the one on the far right. Press the volume pedal forward with your toes for loud, and back with your heel for quiet. The volume pedal is tapered for a very musical swell. It starts out slow and then gets faster as you move your toe down, very much like an Ernie Ball volume pedal.

Many guitarists used to switch potentiometers in their volume pedal if they wanted to gradually swell an extremely overdriven tone. The Flextone is hip enough to know about this. When you select a low gain Amp Type (to the left-hand side of the 16-position switch) the Flextone automatically chooses the normal volume pedal taper and sets up the volume pedal to control the guitar's volume *before* the preamp. Then, when you select a high-gain amp type, the Flextone changes the taper and re-patches the volume pedal location to be *post*-preamp, as this is the more valuable position for a volume pedal with this kind of amplifier tone. Details are in **Appendix A**.

2. EFFECT ON/OFF MODE

Alright. So that wah pedal was pretty fun, but now you want to get down to some business with the rest of your Flextone effects. This is where we get to light up that top arrow of the pair that the **Mode Select** switch points to. Press the **Mode Select** switch (**14**) to get that arrow lit.

Now, notice that the six stomp switches that we were using for the Channel Select Mode also have an alternative set of labels. This top row reads **Distortion, Drive, EQ, Trem/Chorus, Delay, and Reverb** (but you're already seeing that on the handy fold out illustration and on the Floor Board itself, right? OK, just checking.... And you sent in your registration card, right? It always makes us really happy to get those things).

The light above a stomp switch will be on if the Effect that it controls is on. The light will be off if the effect it controls is off. There goes that easy to use technology again....

Distortion

The **Distortion** on/off switch works kinda like a distortion pedal. With a distortion pedal, you kick the Distortion on, and your sound is more distorted. You kick it off, and your sound is less distorted. Same thing here. What this does in actuality is increase the Drive of your Flexitone. Distortion always can add more Drive to your sound, even if the **Drive (4)** knob is already crammed up to max. Thus, finally, you can get everything turned up louder than everything else.

Drive/Boost

Depending on when you buy your Floor Board, you may find that the **Drive/Boost** switch is just labeled **Drive** instead. What gives? While the switch does control Drive on our other Digital Guitar Amplification Systems, on the Flexitone it is actually setup to give you a Volume Boost. Our users asked us to put in this kind of capability – an easy to use volume boost/cut control – so here it is. The idea is that you can use this for a “lead boost” when you want to get a bit of extra volume and jump out over the band, or a “rhythm cut” when you want to drop your volume back a bit – like when you switch from lead to rhythm parts. With **Drive/Boost** on, you’re getting the full, boosted volume. With **Drive/Boost** off, your volume is backed off a bit. In light of all this good stuff, newer Floor Boards label this control **Drive/Boost**. Of course, we fully expect that those “vintage” Floor Boards will be highly prized in the future because of this.

EQ

The **EQ** on/off switch will kick in a presence boost of 3-6 dB, depending on which amp model is chosen. The abbreviation “dB” stands for *decibels*, a measure of sound volume. A “presence boost of 3-6 dB” is just a fancy way of saying your sound gets a bit brighter. In keeping with our attention to amp tone detail, the frequency range covered by the presence boost varies according to how the original amp that we modeled had its presence circuitry set up.

Trem/Chorus

The **Trem/Chorus** on/off switch lets you kick your tremolo and pitch mangling effects (it says chorus, but it's really chorus, flanger, tremolo or rotary speaker) on and off. Light on, effect on. Light off, effect off.

Delay

The **Delay** on/off switch turns your Delay effects on – light on. Or off – light off.

Reverb

Bet you can guess this one already. Light on – reverb-o-rama. Light off – bone dry.

Effect On/Off Settings Stored With Programmed Channels

OK, this part's mostly for the people who fret about all the little details that make other people think, "Wow, you're way too concerned about all the little details!" What happens if you turn some of these handy effects off and on and then you save your setup into one of your User Channel memories? The effect on/off status gets stored, too. Cool. Now, what happens when you decide to head over to your friends' house to show them how cool your Flextone is, and you jump on your bike, and decide taking the Floor Board along is too much hassle, so you leave it behind, pump the pedals while holding your Flextone on the handlebars with your chin, strut into your friends' place trying not to look like you're out of breath, plug in your Flextone, recall your FAVORITE setup from the handy channel select buttons, go to play that incredibly classic-sounding Ultimate Tremolo setup that you know is going to have your friends turning pale and quivery with envy, even if they do think you're too concerned about all the little details, and then it hits you – you turned the tremolo off from the Floor Board and stored the setup like that. Feel foolish, don't you? Let that be a lesson – never leave your Floor Board behind. Especially when there are friends to impress. But we hate to see you suffer. So

here's how to save your bacon: just grab the **Effect Tweak** (3) knob and give it a spin. Magically, your tremolo is back to make you a hero once again. That's because a particular effect's on/off status is overridden if you tweak that effect's setting. So tremolo/chorus on/off comes on when you move the **Effect Tweak** knob to change your Tremolo, Chorus, Flanger, or Rotary Speaker setting. Ditto if it's Drive or Delay or Reverb. And the opposite is true for Distortion and the EQ bump – these are automatically switched off if you tweak something related to them. So if you move the **Drive** knob (4), the Distortion turns off. Or if you move the **Bass, Mid, or Treble** knob (5), the EQ bump turns off. But only if the Floor Board's *not* connected. See? A bunch of little details. Getting a headache, aren't you? The important thing is, if you save channels with effects on or off and then you don't have your Floor Board, no worries – we've made sure it doesn't cause you problems. That's it for the Floor Board section. Fun, wasn't it?

USING THE FB4 WITH THE FLEXTONE

The **FB4** gives you basic control over channel switching on the Flexitone. We tried to make it as simple as possible. Turn off the Flexitone. Connect the FB4 to the Flexitone with the thoughtfully-included connection cable. Turn on the Flexitone. Select Sound A, B, C, or D by pressing the appropriate button on the FB4. The light will come on to indicate that the channel is selected. If you press and hold down the button at the lit channel for about a second, your Flexitone will switch to Manual Mode. If you tap the button at the lit channel two (or more) times, it will set the Tap Tempo speed. And finally, if you unplug the FB4 from your amp and tap on one of its switches, nothing will happen.

Note: *For those aware of the extra banks of sounds accessible via the Floor Board, you'll want to know that the FB4 is always selecting sounds from Bank 1 – the same four channels that are accessible from the Flexitone itself.*

DEEP EDITING & MIDI CONTROL

MIDI BASICS

What's MIDI?

MIDI (Musical Instrument Digital Interface) is a communications protocol designed to let various music-making machines exchange information. It allows one device to control another, and several devices to all be used together in coordination.

In/Out

Your Flextone has two MIDI connections: **In & Out**. You connect your Flextone to other MIDI devices by connecting MIDI cables to these connections. Each connection is a one-way street: information flows from the OUT of one device to the IN of another device. To allow information to flow back, you must connect a second cable, from IN to OUT.

MIDI Channel

MIDI allows 16 different channels of information to be transmitted and received through one MIDI cable. **The MIDI channel is independent of, and has nothing to do with, Flextone's channels for storing individual sound programs.** Flextone is always listening to MIDI Channel 1. Make sure that any other device you want the Flextone to talk to is tuning into MIDI Channel 1 also.

MIDI Messages

MIDI allows several different kinds of messages, each with a different purpose:

MIDI Program Changes - Program change messages tell a device to switch from one sound or memory to another. With your Flexitone, program changes change channels. So, for instance, when your Flexitone receives program change number 1, it will select Bank 1, Channel A. When it gets program change number 2, it will select Bank 1, Channel B. And so on, as the chart in **Appendix C** shows.

MIDI Controllers - MIDI controller messages allow you to control a device's parameters in real time. So, for instance, you can use a MIDI controller to vary the setting of your Flexitone's **Drive** control, or the **Reverb** level. Each of your Flexitone's parameters are mapped to a MIDI controller, so you can take full control of your Flexitone. The chart in **Appendix D** lists each Flexitone parameter, the controller assigned to it, and how that controller affects the amp. Note that the wah and volume pedals of the Floor Board also transmit MIDI controller messages via MIDI when used with your Flexitone. **To minimize “zipper” noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to Flexitone settings.**

MIDI Sysex Commands - Sysex stands for “System Exclusive.” Sysex commands are special commands that only a particular device understands – they are ‘exclusive’ to that device – as opposed to the more generic kind of program, controller, and other messages that almost all MIDI devices understand. Your Flexitone uses Sysex to transmit the sounds that are programmed in its memory to another device, or to receive new sounds from another device. This exchange of data is typically called a “dump.” The **emagic SoundDiver** software included on the CD that accompanies this manual uses Sysex commands to dump your Flexitone programs to your computer for backup and editing, and to send programs from your computer to your Flexitone. You can also have your Flexitone exchange sounds with a POD, POD Pro, or another Flexitone II series amplifier via Sysex directly, by hooking one to the other with a MIDI cable. The following sections tell you how all this works.

FLEXTONE II / POD / POD PRO TONETRANSFER VIA MIDI

If you just want to transfer sounds directly from Flexitone to Flexitone, or between a Flexitone and a POD or POD Pro, follow the directions below. You'll need a standard MIDI cable to do the deed. Connect the MIDI OUT of the transmitting device (Flexitone, POD, or POD Pro) to the MIDI IN of the receiving device.

Note the Flexitone you are transferring sounds with MUST be a Flexitone II (you'll know it is if it has both MIDI IN and MIDI OUT jacks).

Transferring All Sounds - To overwrite all sounds in the receiving device with the sounds in the transmitting device:

POD or POD Pro is transmitting: make sure that the POD's **MIDI** button is lit up, and press the **Save** button. The POD's single digit display will say "A" which means send **All** sounds via MIDI, and the **Save** button will flash as if to say, "press me again to start sending." If you do press **Save** a second time, the entire memory of the transmitting POD will be dumped into the brain of your receiving Flexitone, making one a virtual clone of the other. Pressing the **Manual** button on the transmitting POD will abort the transfer, saving the receiving Flexitone II from the big brainwash.

Flexitone is transmitting: *(These instructions are also printed on the back of the Flexitone near the MIDI jacks.)* Hold the **Save** button and then press the **Manual** button. The Channel **A, B, C, D** lights will flash on the Flexitone. Press and release **D** button, then press **Save**. The entire memory of the transmitting Flexitone will be dumped into the brain of the receiving Flexitone or POD, so it now has all the same sounds as the transmitting Flexitone. Pressing the **Manual** button on the transmitting Flexitone will abort the transfer, saving the receiving Flexitone/POD from the big brainwash.

Transferring Only Some Sounds - To transfer only one or more individual sounds between your Flexitone and another Flexitone/POD/POD Pro, do like so:

POD or POD Pro is transmitting: Start by having POD in normal operating mode (no MIDI button lit), and selecting the sound you want to transfer. You can make edits to it if you like; the POD is about to transfer whatever settings you make active. So, once you've got the sound you want, press **MIDI**. Now press **Save**. Use the **Up** button to change from "A" to "P" which means you only want to transfer ONE sound to the receiving POD. Press **Save** again to make the transfer, or press the **Manual** button to abort. One last important step: your receiving Flexitone will now have its **Save** light flashing, and has the sound you transferred waiting to be stored into a memory location. You must press **Save** on your Flexitone, choose a destination, and then press **Save** again to confirm that you really want that transferred sound to get stored at that location in your Flexitone.

Flexitone is transmitting: *(These instructions are also printed on the back of the Flexitone near the MIDI jacks.)* Start by selecting the Flexitone sound you want to transfer. You can make edits to it if you like; your Flexitone is about to transfer whatever settings you make active. So, once you've got the sound you want, hold the **Save** button and then press the **Manual** button. The Channel **A, B, C, D** lights will flash on the Flexitone. Press and release **C** button, then press **Save** again to make the transfer, or press the **Manual** button to abort. One last important step: the receiving Flexitone will now have its Save light flashing, or the receiving POD/POD Pro will now have its **Edited** light lit. In both cases, the sound you transferred is waiting to be stored into a memory location. You must press **Save** on the *receiving* Flexitone/POD/POD Pro, choose a destination, and then press **Save** again to confirm that you really want that transferred sound to get stored at that location in the receiving Flexitone/POD/POD Pro's memory.

BACKING UP YOUR FLEXTONE'S MEMORY TO OTHER DEVICES

It's recommended that you backup the sounds programmed into your Flexitone so that you can restore them in case of some future disaster. If you want to transfer sounds from Flexitone to some other MIDI device for backup (like say a MIDI file player or a hardware sequencer or keyboard workstation), things work pretty much the same way as they do for Flexitone-to-Flexitone/POD transfers. But we'll spell it out anyway. You'll need a standard MIDI cable to get everybody talking.

Connect the MIDI OUT of your Flexitone to the MIDI IN of the receiving MIDI devices. Set your MIDI device to receive MIDI CHANNEL 1.

Transferring All Sounds - To dump all the programmed sounds from your Flexitone to your MIDI recorder, hold the **Save** button on your Flexitone and then press the **Manual** button. Press **D** on the Flexitone. Start your MIDI recorder. Now, if you do press **Save** a second time, the entire memory of your Flexitone will be dumped to the receiving MIDI device. Pressing the **Manual** button on your Flexitone will abort the transfer. You also probably have to press STOP on your MIDI recorder once the transfer is complete.

Transferring Only Some Sounds - To transfer only one or more individual sounds from your Flexitone to your MIDI recorder, here's the procedure. Start by selecting the Flexitone sound you want to transfer. You can make edits to it if you like; your Flexitone is about to transfer whatever settings you make active. So, once you've got the sound you want, hold the **Save** button on your Flexitone and then press the **Manual** button. Press **C** on the Flexitone, and your Flexitone will know you only want to transfer ONE sound to the receiving device. Start the MIDI recorder going, and then press **Save** again to make the transfer, or press anything else to abort. Then you probably have to press STOP on your MIDI recorder. If you want to send another single sound, select it on your Flexitone, hold the **Save** button on your Flexitone and then press the **Manual** button. Press **C** on the Flexitone. Set your recorder to receive again. Press **Save** on your Flexitone to execute the dump. And press STOP on your MIDI recorder.

EMAGIC SOUND DIVER SOFTWARE

The Emagic SoundDiver software included on your the CD-Rom that accompanies this manual is an editor/librarian program that turns your computer into a Flexitone control station. **Check <http://www.line6.com> for the latest update for this software.** SoundDiver lets you store your Flexitone sounds on your computer and edit your Flexitone sounds on-screen, with access to extra parameters not available when using your Flexitone on its own. Included on the CD are installation instructions and an electronic user guide. Please refer to them for instruction, and for information on Emagic's technical support services.

You will need to have a MIDI interface for your computer in order to use the SoundDiver software. Emagic makes interfaces, as well as a line of software and hardware for music recording that you should check out for use with your Flexitone. **See the end of this chapter for trouble-shooting help with SoundDiver setups.**

Emagic can be reached in the U.S. by phone at (530) 477-1051, or at their German headquarters: +49 4101 495-0. They're also on the internet at <http://www.emagic.de>, and can be emailed at info@emagic.de – U.S. customers note that the web and email addresses are “.de” not “.com” because Emagic is headquartered in Germany. A list of Emagic distributors is under the Apple Menu in the SoundDiver Macintosh software Mac. If you're using Windows, this list is available from the Welcome Window when you start up SoundDiver, or from the Help Menu > Emagic Distributors....

MIDI interfaces are also made by Mark of the Unicorn (www.motu.com), MIDI Man (www.midiman.com) and others.

OTHER THINGS YOU CAN DO WITH MIDI

In addition to using the Emagic SoundDiver software on the accompanying CD to edit and store Flexitone sounds, or using a MIDI connection for ToneTransfer between your Flexitone, and other Flexitones, PODs, and POD Pros, MIDI also gives you what you need for:

Changing Flexitone Channels via MIDI Program Changes

The most basic thing to do with your Flexitone via MIDI is change channels. You may have a foot controller or other device that sends MIDI program change messages. Hook its MIDI OUT to your Flexitone's MIDI IN, set the MIDI Channels of both devices to be the same, and refer to the chart in **Appendix C** to see what program number on the foot controller will select which Flexitone Channel. Note that both Manual Mode and the Tuner can be selected with MIDI Program Change messages. You can also send MIDI Program change messages to your Flexitone from a MIDI sequencer to allow you to change your Flexitone sounds automatically in sync with your sequences. **To minimize “zipper” noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to your Flexitone settings.**

Tweaking Flexitone Sounds with MIDI Controllers

If you have a hardware MIDI “fader box,” assignable MIDI controllers on a keyboard, or a stand-alone or computer software-based MIDI sequencer, you can take control of any Flexitone parameter via MIDI. The chart in **Appendix D** lists which Flexitone parameter is controlled by which MIDI Controller. Remember to make sure that the MIDI controller is transmitting on Channel 1 in order to control your Flexitone.

Full MIDI Automation of Flexitone

When you use your Flexitone with a MIDI sequencer, you can automate any Flexitone parameter using MIDI Controller messages. The Flexitone front panel knobs all send out appropriate MIDI controllers (as do the wah and volume pedals of the optional Floor Board foot controller) that you can record into a MIDI track as you play through your Flexitone along with a MIDI sequence.

Hook your Flexitone's MIDI OUT to a MIDI IN on your sequencing setup. Hook a sequencer MIDI OUT to Flexitone's MIDI IN, and make sure your sequencer is ready to record and play back the Flexitone information on MIDI Channel 1.

To allow MIDI-controlled automation, you need to set up a MIDI track in your sequencer to record the data flowing from your Flexitone's MIDI OUT. Set up a MIDI track to receive your Flexitone's MIDI output, record-enable it, and start the sequencer recording. Slowly turn Flexitone's **Drive** knob all the way up and then all the way down as your sequencer records, and then stop your sequencer. Now, look at the data that's been recorded into the Flexitone MIDI track on your sequencer. You'll see that you've recorded MIDI controller #13 messages. This is the controller that's assigned to Flexitone's Drive parameter. Play back the recorded MIDI track as you play through Flexitone, and you'll hear the Drive changes that you recorded into your MIDI track.

To automate Flexitone parameters that aren't accessible from front panel controls (like the Reverb Tone), you need to use a hardware MIDI controller, or setup an on-screen fader or other controller on your software MIDI sequencer to transmit the correct MIDI Controller number to your Flexitone on MIDI Channel 1.

To minimize “zipper” noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to your Flexitone settings.

STEP-BY-STEP WITH SOUND DIVER

Step 1 - Hook your Flexitone up to your computer's MIDI interface. Use both the MIDI IN and MIDI OUT connections for bi-directional communication (so Flexitone can talk to your computer, and the computer can talk to Flexitone). Remember that Flexitone's OUT connects to the computer's IN, and the computer's OUT connects to Flexitone's IN. Make sure Flexitone is powered on.

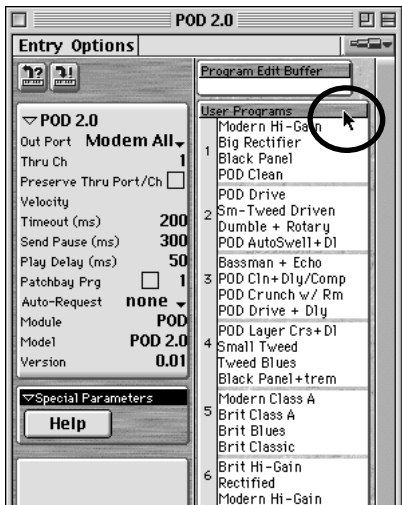
Step 2 - Install the SoundDiver software on your computer. We've included SoundDiver installers on the accompanying CD. We also strongly recommend that you surf the Support pages at www.line6.com to check for an updated version of the SoundDiver installer. Run the SoundDiver installer to get SoundDiver installed on your machine. Now, with your Flexitone hooked up to the computer via MIDI and powered on, launch the newly-installed SoundDiver software.

Step 3 - First you'll see the "splash screen" with Emagic's contact info, including information on upgrading to the full version of the SoundDiver software. You'll then get a dialogue box to select English or German (SoundDiver is made by Emagic, a German company).

Step 4 (Macintosh) - Then you'll configure your ports; make sure you are plugged into the right port on your Mac (Modem, Printer, or USB) and that you've checked the box for this port before hitting the OK button in the Preferences dialogue box.

Step 4 (Windows) - SoundDiver will now probably give you a series of dialogue boxes to OK regarding MIDI ports. These will say something like "Port XXXX no longer exists," and will include an **OK** button. Typically, you'll get two dialogues referring to SoundBlaster ports, and eight referring to Unitor ports (the Unitor is a particular MIDI interface). Go ahead and OK all these dialogue boxes, and then SoundDiver should give you the dialogue box we're about to describe in step 5....

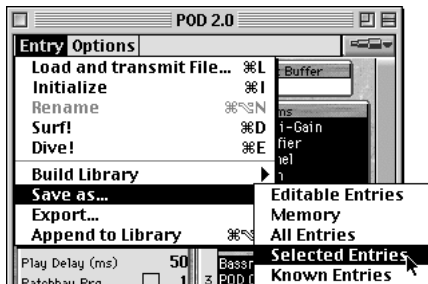
Step 5 - SoundDiver should now establish communication with your Flextone (like we said above, make sure you have both MIDI In and MIDI Out connected to allow this), and will give you a dialogue box asking if you'd like to "Request Device's Memories?" OK this dialogue, and SoundDiver sucks all the sounds out of your Flextone, and opens them in a window titled "Flextone" or something similarly inventive.



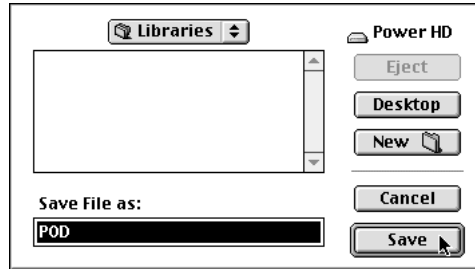
Step 6 - You'll have a window that looks about like the one on the left (this particular example shows a POD 2.0 window, but the one you'll see will be just about the same).

Use your mouse to move your on-screen arrow pointer to the User Programs header bar as shown, and click once. The list of all 32 user memories will then be highlighted to show that they are all selected (clicking on the header bar is a handy "select all user memories" command).

Step 7 (Macintosh) - Now, notice that there are two menus in this window: Entry and Options. From the **Entry** menu, choose **Save as...** > **Selected Entries**, as shown below:

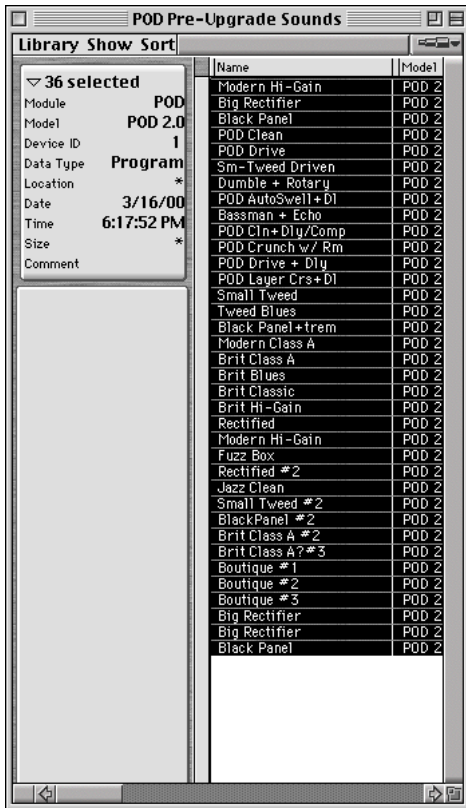


SoundDiver will give you a standard Save File dialogue box. A pop-up menu at the top of the dialogue box will say “Libraries,” letting you know you are about to save your library to the SoundDiver Libraries folder.



You can click on this “Libraries” pop-up menu to navigate to another place if you want to save this library file some place else. You can also change the name of your library by typing one here (we recommend something like “Flextone Factory Sounds”), and then you complete the Save by clicking **Save**.

Step 7 (Windows) - On Windows, the Entry menu is at the top of the screen with File and the rest of 'em. From it, choose **Save as... > Selected Entries**. SoundDiver will give you a standard Save File dialogue box. The SoundDiver software's Libraries folder has been automatically selected for you as the destination for your library file. You can change the name of your library by typing one here (we recommend something like “Flextone Factory Sounds”), and then complete the Save by clicking the **Save** button.

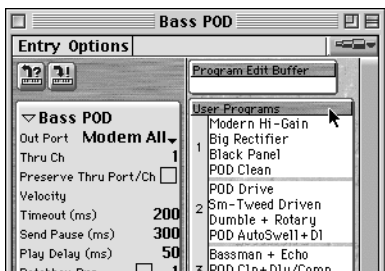


Step 8 - As a final check to make sure everything went as it should, choose **Open** from the **File** menu, and open the library you just saved. You should see a window similar to the one at the left, listing all 36 of your Flextone's memories.

Congratulations! You've now backed up the memory of your Flextone, and gotten started with SoundDiver's library features in the process!

A Few Other SoundDiver Tips

We're done with the tutorial on how to save your sounds to the computer, but we figured we should give you one or two other tips:



Editing a Channel Memory/Program -

The SoundDiver window shown on the left shows you the contents of your Flexitone's memory (OK, it's a Bass POD's memory, actually, but your Flexitone's window will look the same). To edit any one of your Flexitone's channel memories (SoundDiver calls these "User Programs"), just double-click its name in the list, and you'll get an editing window.

MIDI	
Request	⌘R
Transmit	⌘T
Hold transmission	⌘H
<hr/>	
✓AutoSurf	⌘S
✓AutoPlay	⌘P
✓MIDI Thru	⌘T
<hr/>	
All Notes Off	
Reset Controllers	
Maximum Volume	

Transmit/Request -

The "Transmit" and "Receive" commands are available in SoundDiver's MIDI menu. These commands instruct SoundDiver to *Transmit* or *Receive* information to your Flexitone, based on what you have selected in SoundDiver. So, for instance., if you click on one of the channels/programs in the name list of the window above, and then choose the Transmit command, SoundDiver will understand you want to *Transmit* this sound to your Flexitone (in other words, the parameters

that define the sound are sent from the computer to Flexitone, so now they both have the same information – what was in the computer has been copied to the Flexitone as well). If you clicked on one of the names in the list, and then chose Request, that would instruct SoundDiver to *Request* this sound from your Flexitone (in other words, the parameters that define the sound are sent from Flexitone to the computer, so now they both have the same information – what was in Flexitone has been copied to the computer as well).

Keep these commands in mind any time your Flexitone and computer don't seem to be dealing with the same information; you can use Transmit and Request to get your Flexitone and computer back in sync.

SOUND DIVER SETUP TROUBLE-SHOOTING

There are a couple of considerations with SoundDiver and Windows sound card systems. Here are some troubleshooting hints, courtesy of Line 6's own product support hero, George Van Wagner:

1. SoundBlaster type cards have more than one MIDI driver. The system will usually default to the driver for the built-in synth on the card, rather than the external MIDI port. This means that you must select the correct driver, before SoundDiver can see the Flextone.
2. MIDI cables must run from **out to in** and vice versa (don't connect Flextone's MIDI In to your computer's MIDI In; connect Flextone's MIDI In to your computer's MIDI Out). Think of it in terms of the direction that information is flowing; out of the Flextone in to the computer. Out of the computer in to the Flextone.
3. MIDI channels must be set to the same value. The quickest way to ensure communication is to simply set the Flextone MIDI Channel to **A** for all (In MIDI-ese, this is known as Omni mode).

Here are some basic steps to ensure communication with the Flextone:

1. When you get the dialog box stating that no new device is found, click on the button that says **Manually**. You will be dropped in the Memory Manager window of SoundDiver.
2. On the left hand side of the Memory Manager window, you will see a list of parameters. Make sure that the **Out Port** is set to the driver for the External MIDI. As different companies have different driver names, there's no one set

name, but the selection should be fairly obvious.

3. Make sure that the **Device ID** is set to **1**.

4. On the right hand side of the Memory Manager, click on the title bar that says **User Programs**. This will highlight all 36 of the user preset locations that are currently blank.

5. Now click on the left-most icon in the upper left of the Memory Manager. It should look like a little keyboard with an arrow coming out of it and a small question mark. This requests the current programs from the Flexitone. At this point, you should see all the patch names fill in, and you're good to go.

INSIDE YOUR HEAD

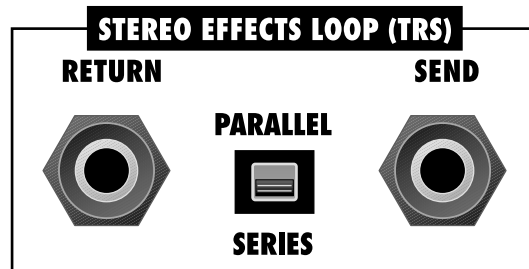
If you're the proud owner of a Flexitone II HD, this chapter's just for you. While the Flexitone II HD is much like its combo amplifier brethren, there are important features and functions that set the HD apart. They are detailed herein.

FRONT PANEL

If you look closely, you'll notice that the illustration on the fold-out back cover of this User Manual is basically exactly the same as the front panel of your Flexitone HD. The only difference is that the HD has a big light-up power switch on the front panel (the combos have their power switches rear-mounted).

EFFECTS LOOP

The Effects Loop allows you to hook up external effects and processors to the HD. Send and Return are both stereo, on tip-ring-sleeve jacks, and you can choose between Series and Parallel operation.



In case any of that sounds like a foreign language to you, we'll take a second here to hip you to some "effect loop application theory," and details of hooking everything up:

Effects loops let you send sound out of a device (like the HD) to another device (like a rack mount effects processor), and then *loop* it back again, feeding the now-processed sound back into the thing that the unprocessed sound came from. Like when you want to add an echo to your guitar sound, or maybe you want to compress it.

So, your HD creates the basic tone, and then that tone is sent out to the effects loop for further “seasoning,” and finally the seasoned sound is returned back to the amp for final output. In the HD, that seasoning can be applied in two ways: *series* or *parallel*...

SERIES VS. PARALLEL

In a **series** effects loop, all of your guitar signal goes out the “effect send” and into whatever effect you may be using. The signal is processed by the effect, and then the signal comes back into the “effect return” for final amplification and output. The effect is “in series” (comes after) the sound generator (your amp). If you turn the output volume of your effect to zero, you hear nothing, because all the sound is leaving the amp and then the effect processor is giving nothing back.

Now, in a **parallel** effects loop, only a *part* of your tone goes out the “effect send” and into whatever effect you may be using. It’s sort of like you’ve tapped a bit of the signal off from the main flow, to send it elsewhere (just like a typical effect send on a mixing board). But in the meantime, the main flow is still going, too, passing through the amp unaffected. The effect unit processes its *parallel* signal, and returns it to the amp, where it gets mixed back in with the unaffected signal.

Why have both? Some effects have to be in **series** to be effective. Compressors, for instance, work by taking *all* of your signal and adjusting its volume as you play. Similarly, noise reducers need to work on all the signal. Generally, you’d also use EQ or “exciter” in a series loop.

Other effects can work with only a portion of the guitar signal – in **parallel**. Reverb, for instance, or delay, can be driven with just a portion of the guitar signal. Same goes for chorus.

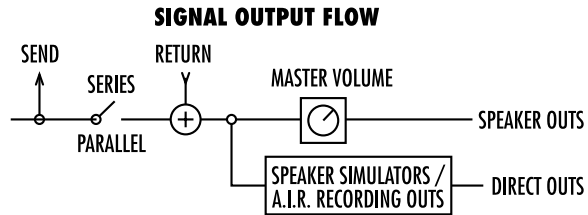
One reason some people like to use parallel effect loops is that not all of their guitar tone has to go through the effect box. This can be especially important if you are using an old, low-resolution piece of gear that tends to suck out the warm details of your

tone. By using a parallel effect loop, you get to keep plenty of your pure, unadulterated tone right inside the amp where it's safe, and then just mix a bit of the processed sound in on top for extra flavor.

USING THE EFFECTS LOOP

The back panel of the HD shows an illustration of part of the HD signal flow, including the Effects Loop. As you can see, the series/parallel switch

controls whether (1) some sound flows directly through the amp, bypassing the effect loop (this would be parallel), or (2) the direct path through the amp is interrupted, so *all* the guitar signal flows through the effect (this would be series).



Note that the Master Volume control comes *after* the effects loop; you get the same signal level flowing to your effect, no matter what Master Volume level you set.

MAKING CONNECTIONS

Run a cable from the HD effect **send** to the **inputs** of your effect unit. This effect send gives you a stereo, TRS (tip, ring, sleeve) connection. You can use a mono cable to connect to a mono input effect (in this case, the HD's left signal will flow to the effect). For a stereo effect device that has separate left and right input jacks, use an "insert" cable – it'll have a TRS connector on one end (that plugs into the HD effect send), and will fan out to two mono connectors on the other end, (those plug into your effect unit's two inputs).

For the return, do the same thing. Generally, you'll want to use another "insert" cable, with the two mono connectors plugged into your effect's left and right outputs, and the TRS connector plugged into the HD's effect return. If you use a mono cable for the return, you will get the looped signal on only one side. If the effect loop is set for series operation, that means only the left channel of your HD will be heard. In that case,

you'll need to use a mono-to-stereo adapter on the mono cable from the effect, to feed both the effect return channels of the HD.

SETTING EFFECT LEVELS

The amount of effect you hear is controlled by the output volume of your effect. You want to turn it up enough to get a good healthy signal into the HD for amplification, but not so much that it distorts.

If you're using the effect loop in parallel, be sure to set the mix of your processor to 100% wet (so that it puts out only effected sound, with no uneffected "direct" signal mixed in), and then use the processor's output level (not the mix control) to set just how much of the effect you want to hear along with your un-effected guitar signal. **Running in parallel with the mix at less than 100% will cause what engineers call "comb filtering" and most other people would call "lame tone."**



MONO/STEREO DETAIL

8•4

When using only the Left/Mono speaker output, the effects will be switched to mono. This also effects the Direct Outputs – they switch to mono, too (meaning the exact same thing comes out both jacks). If both left and right speaker outputs are in use, or neither are connected, the effects and direct outputs will be in stereo.

CABINET HOOK-UPS

In addition to all of the cool stuff like amp and cab modeling, awesome Direct Outs, and great effects, the Flextone II HD offers unmatched versatility and flexibility for powering almost any type of speaker cabinet(s). The type and number of speaker cabs you choose is up to you. Most likely, the cabinets you choose will depend on the situations you play in – some gigs require more of the closed back grind and thump, while other gigs will work better with the classic sound of open back speaker cabinets. Either way, the Flextone II HD has got you covered.

First, some speaker cabinet basics:

- **Be sure to turn the amplifier off when connecting or disconnecting speaker cables and cabinets. (This protects both the amplifier and the speakers.)**
- **Only use heavy gauge, unshielded cables for hooking up speaker cabinets. (Do not use standard guitar cables to connect your speaker cabinets, as they will degrade your sound.)**
- **Be sure to set the SPEAKER CABINET IMPEDENCE SWITCH to the setting that matches the cab(s) that are connected to your amp.**

VOLUME LEVELS



When using your Flextone guitar amplification system, be sure to exercise some common sense about volume levels. The Flextone II HD is a high-powered head designed to drive up to four 4x12 cabinets per side. So obviously it's got enough juice to spare that you could fry the speakers of most setups if you really tried.

WARNING SIGNS

If you see the speakers practically jump out through the speaker grille, and they're making rude noises, back off on the Flextone II HD's Master Volume a wee bit to get things back into the realm of reasonable operational levels (note that, for Line 6 speaker cabinets, we've included some recommended maximum volume settings with the hook-up diagrams that follow in this manual). Also understand that Line 6 can not be liable for replacement of speakers damaged by abuse. So, feel free to crank it up, but do it with a *bit* of sense.

OPEN-BACK / CLOSED-BACK EMULATION

Being one of these modern day technological wonders and all that, we've tried to put a few little refinements into the Flexitone Series amplifiers to make them more flexible than the old technology amps that came before them. One of the things we've included in your HD is a closed-back emulator for use with open-back cabinets. This lets you get the sound of a closed-back cabinet even when using open-back cabinets. So, if you use a big multi-stack closed-back cabinet setup on stage, but then you want to use a little open-back cabinet (like the 1-12" Flexitone Cab) for monitoring when you're recording in the studio with the Flexitone HD's direct outputs, you can get the same cabinet tone with both setups.

By default, the Closed-back emulator is switched off. You activate it by following these easy dance steps:

1. **Press and hold the SAVE button while switching on the power**
2. **Once powered up, press the B button to select "Open Back Mode"**
3. **Press SAVE to confirm your decision**

Once you've selected it, the emulator will stay on until you clear it with another power up while holding the **SAVE** button and selecting the **A Button**, so don't forget to switch it off when you get back to the mondo stack stage setup again!

When you first turn on the Flexitone II HD, it will flash the Channel A or Channel B light briefly to let you know which kind of cabinet it's expecting to get plugged into: Channel A will flash briefly for closed-back, Channel B flashes briefly for open-back.

MONO/STEREO DETAIL

Remember that when you use only the Left/Mono speaker output, the effects switch to mono. This also effects the Direct Outputs – they switch to mono, too (ya get the exact same thing on both jacks). If both left and right speaker outputs are in use, or neither are connected, the effects and direct outputs will be in stereo.

TAKE A LOAD OFF



Operating the Flextone II HD without a load (that means without speakers attached) is OK! You do not need to have speakers connected to the amplifier in order to use the balanced Direct Outputs (you wouldn't want to run a tube amplifier without a load).

APPENDIX A: AMP MODELS

Please note that Fender, Marshall, Vox, Boogie, Soldano, Roland, Matchless, Budda, Arbiter, and other amplifier model designations, and effects, are all trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These marks and names are used solely for the purpose of describing certain amplifier tones produced using Line 6's modeling technology. The Line 6 modeling technology provides Flexitone II series amplifiers with a wide variety of sounds and effects modeled after some of the most popular sounds of the classic amps and effects mentioned here.

Amp Model Name	Based On	Volume Pedal Position	Reverb Type	Bright Switch
Line 6 Clean	Line 6 21st Century Clean	Pre	Room	Yes
Line 6 Crunch	Line 6 Thick Grindage	Pre	Spring	Yes
Line 6 Drive	Line 6 Industrial Strength OD	Post	Room	Yes
Line 6 Insane	Way too many hours of shredding	Post	Room	No
Jazz Clean	'87 Roland JC-120	Pre	Spring	Yes
Small Tweed	'52 Fender Deluxe	Pre	Room	No
Tweed Blues	'59 Fender Bassman	Pre	Spring	No
Black Panel	'65 Fender Deluxe	Pre	Spring	No
Modern Class A	'96 Matchless Chieftain	Pre	Spring	No
Brit Class A	'63 Vox AC 30 with Top Boost	Pre	Room	No
Brit Blues	'65 Marshall JTM-45	Pre	Room	Yes
Brit Classic	'68 Marshall Plexi 50 watt	Pre	Room	No
Brit Hi Gain	'90 Marshall JCM-800	Post	Room	No
Rectified	'94 Mesa Boogie Dual Rectifier Tremoverb Combo	Post	Room	No
Modern Hi Gain	'89 Soldano X88R Preamp	Post	Room	No
Fuzz Box	'60's Dallas Arbiter Fuzz Face	Post	Room	No
Line 6 Twang	Fender Deluxe and Bassman, with more tone control range	Pre	Spring	No
Line 6 Crunch #2	'68 Marshall Plexi 50 watt with more tone control range	Pre	Room	No
Line 6 Blues	Marshall JTM-45 meets Budda Twinmaster meets Line 6	Pre	Room	No
Line 6 Layer	Line 6 Clean meets Psychotic Drive	Post	Room	Yes
Tube Preamp	Tube Instrument Preamp	Post	Room	No
Small Tweed #2	'60 Tweed Fender Champ	Pre	Room	No
Boutique #3	Budda Twinmaster head	Pre	Room	No
Black Panel #2	'65 Blackface Fender Twin	Pre	Spring	Yes
Brit Class A #3	'60 Vox AC 15	Pre	Room	No
Brit Class A #2	'60 Vox AC 30 non-Top Boost	Pre	Room	No
California Crunch #1	'85 Mesa Boogie Mark IIc+ Clean Channel	Pre	Spring	Yes
California Crunch #2	'85 Mesa Boogie Mark IIc+ Drive Channel	Post	Spring	No
Boutique #1	Dumble Overdrive Special Clean Channel	Pre	Room	No
Rectified #2	'95 Mesa Boogie Dual Rectifier Head	Post	Room	No
Modern Hi Gain #2	'89 Soldano SLO Super Lead Overdrive	Post	Room	No
Boutique #2	Dumble Overdrive Special Drive Channel	Post	Room	No

APPENDIX B: EFFECT PARAMETERS

Effect	Tap	Tweak	Notes
Bypass	n/a	n/a	Turns off the effects.
Compressor	n/a	Ratio	There are 5 Compressor ratios: 1.4:1, 2:1, 3:1, 6:1, and ∞ :1. Higher settings “squeeze” your volume more.
Tremolo	Tremolo Speed	Depth	The tremolo was designed with the characteristic Fender tremolo shape.
Chorus 1	Chorus Speed	Range of Choruses	Square wave LFO, “rack” type chorus setup; subtler than Chorus 2.
Chorus 2	Chorus Speed	Range of Choruses	Sine wave LFO, approximately 10% feedback; emulates an old Roland CE-1 for classic stomp box-type sound.
Flanger 1	Flanger Speed	Range of Flangers	Light flange.
Flanger 2	Flanger Speed	Range of Flangers	Heavier flange; inverted, and with deeper range.
Rotary Speaker	Rotary Speed	Depth	This emulates a classic spinning speaker, a la the Leslie.
Delay	Delay Speed	Delay Level	Very quick delays will have no repeats for better slapback.
Delay/ Compressor	Delay Speed	Compression Ratio	There are 5 Compressor ratios: 1.4:1, 2:1, 3:1, 6:1, and ∞ :1. Higher settings “squeeze” your volume more.
Delay/Tremolo	Delay Speed	Range of Tremolos	The delay speed is set for a short slapback (100 ms).
Delay/ Chorus 1	Delay Speed	Range of Choruses	Chorus 1 uses a Square wave LFO, no feedback. This is the “rack” type chorus setup.
Delay/ Chorus 2	Delay Speed	Range of Choruses	Chorus 2 uses a Sine wave LFO, approximately 10% feedback. This emulates an old Roland CE-1 for classic stomp box chorus sound.
Delay/Flanger 1	Delay Speed	Range of Flangers	Light flange.
Delay/Flanger 2	Delay Speed	Range of Flangers	Heavier flange; inverted, and with deeper range.
Delay/Swell	Delay Speed	Swell Attack Speed	Automatic volume pedal swells... Swell is a slow ramp-up, or swell of volume when you play each note.

APPENDIX C: MIDI PROGRAM CHANGES

Flexitone II channels can be selected via MIDI program changes. Some devices number programs starting at zero. Some start at one. We start at zero (Manual Mode) and then work our way along through the channels as shown in this table:

Flexitone II Channel	MIDI Program	Flexitone II Channel	MIDI Program
Bank 1		Bank 6	
Channel A	01	Channel A	21
Channel B	02	Channel B	22
Channel C	03	Channel C	23
Channel D	04	Channel D	24
Bank 2		Bank 7	
Channel A	05	Channel A	25
Channel B	06	Channel B	26
Channel C	07	Channel C	27
Channel D	08	Channel D	28
Bank 3		Bank 8	
Channel A	09	Channel A	29
Channel B	10	Channel B	30
Channel C	11	Channel C	31
Channel D	12	Channel D	32
Bank 4		Bank 9	
Channel A	13	Channel A	33
Channel B	14	Channel B	34
Channel C	15	Channel C	35
Channel D	16	Channel D	36
Bank 5			
Channel A	17	Manual Mode	00
Channel B	18	Tuner	37
Channel C	19		
Channel D	20		

APPENDIX D: MIDI CONTROLS (1 of 3 pages)

Sound Diver Parameters	Notes	Transmitted MIDI Range	Control #	Received MIDI Range
Amp Model	Selects Amp Model	0-15 transmitted from Amp Model knob	12	0 = Tube Preamp, 1-32 = Other Amp Models >32 treated as 32
Drive	-	0-127	13	0-127
Drive 2 (only if Amp Type = Layer)	-	NO TRANSMIT	20	0-127
Bass	-	0-127	14	0-127
Mid	-	0-127	15	0-127
Treble	-	0-127	16	0-127
Bright Switch	On/Off	Trans: Off=0/On=127	73	Rcv: 0-63=OFF, 64-127=ON
Presence	-	On/Off (Hold TAP, turn TREBLE)	21	0-127
Channel Volume	-	0-127	17	0-127
Noise Gate On/Off	On/Off	Trans: Off=0/On=127	22	Rcv: 0-63=OFF, 64-127=ON
Gate Threshold	-	NO TRANSMIT	23	0-127
Gate Decay	-	NO TRANSMIT	24	0-127
Effect Select Knob	0-15	0-15	19	0=Bypass, 1-15 other effects
Effect Tweak		0-127	1	0-127
Distortion On/Off	Adds Preset Amount of Drive	FB SWITCH ON=127 OFF=0 (Or hold TAP, turn DRIVE)	25	Rcv: 0-63=OFF, 64-127=ON
Drive/Boost	4dB Boost of Channel Volume	FB SWITCH ON=127 OFF=0 (Or hold TAP, turn CH.VOLUME)	26	Rcv: 0-63=OFF, 64-127=ON
EQ (presence Bump)	Adds a Presence Boost	FB SWITCH ON=127 OFF=0 (Or hold TAP, turn TREBLE)	27	Rcv: 0-63=OFF, 64-127=ON

APPENDIX D: MIDI CONTROLS (2 of 3 pages)

Sound Diver Parameters	Notes	Transmitted MIDI Range	Control #	Received MIDI Range
Delay (always available)	On/Off	FB SWITCH ON=127	28	Rcv: 0-63=OFF, 64-127=ON
Delay Time	0-3150 mS, 128 equal steps	NO TRANSMIT	30	0-127
Double-precision control for Delay Time	with Delay Time, gives 14 bit precision	NO TRANSMIT	62	0-127
Delay Repeats	-	0-127	32	0-127
Delay Level	-	0-127	34	0-127
Reverb (always available)	On/Off	FB SWITCH ON=127	36	Rcv: 0-63=OFF, 64-127=ON
Reverb Type	Spring/Hall	NO TRANSMIT	37	Rcv: 0-63=SPRING, 64-127=HALL
Reverb Decay	-	NO TRANSMIT	38	0-127
Reverb Tone	-	NO TRANSMIT	39	0-127
Reverb Diffusion	-	NO TRANSMIT	40	0-127
Reverb Density	-	NO TRANSMIT	41	0-127
Reverb Level	-	0-127	18	0-127
Compression Ratio	off, 1.4:1, 2:1, 3:1, 6:1, infinity:1	NO TRANSMIT	42	0-21=off, 22-44=1.4:1, 45-67=2:1, 68-90=3:1, 91-113=6:1, 114-127= infinity:1
Wah Wah Pedal On/Off	On/Off	FB SWITCH ON=127/ OFF=0	43	Rcv: 0-63=OFF, 64-127=ON
Wah Pedal	-	0-127	4	0-127
Wah Bottom Frequency	-	NO TRANSMIT	44	0-127
Wah Top Frequency	-	NO TRANSMIT	45	0-127
Volume Pedal	-	0-127	7	0-127
Volume Pedal Minimum	-	NO TRANSMIT	46	0-127
Volume Pedal Location	Pre Tube Drive / Post Tube Drive	NO TRANSMIT	47	Rcv: 0-63=BEFORE TUBE, 64-127=AFTER TUBE
Volume Swell On/Off	On/Off	NO TRANSMIT	48	Rcv: 0-63=OFF, 64-127=ON
Volume Swell Ramp Time	-	NO TRANSMIT	49	0-127
Tap Tempo	-	TAP BUTTON OR FB SWITCH TRANSMITS 127	64	64-127= a Tap

APPENDIX D: MIDI CONTROLS (3 of 3 pages)

Sound Diver Parameters	Notes	Transmitted MIDI Range	Control #	Received MIDI Range
Chorus/Rotary/Tremolo On/Off	On/Off	FB SWITCH ON=127	50	Rcv: 0-63=OFF, 64-127=ON
Chorus/Flange Speed	-	NO TRANSMIT	51	0-127
Chorus/Flange Depth	-	NO TRANSMIT	52	0-127
Chorus/Flange Feedback	-	NO TRANSMIT	53	0-63 negative, 64-127 positive
Chorus PreDelay (if type = Chorus)	-	NO TRANSMIT	54	0-127
Rotary Speed	Slow/Fast	NO TRANSMIT	55	0-63=SLOW, 64-127=FAST
Rotary Max Speed	-	NO TRANSMIT	56	0-127
Rotary Min Speed	-	NO TRANSMIT	57	0-127
Tremolo Speed	-	NO TRANSMIT	58	0-127
Tremolo Depth	-	NO TRANSMIT	59	0-127
Cabinet Type	Selects Cab Simulation	0-15	71	0 = No Cab, 1-15 = Cab Models >15 treated as 15
A.I.R.Ambience Level	0-127	NO TRANSMIT	72	0-127

APPENDIX E: LINE 6 CONTACT

CUSTOMER SERVICE

Hope you enjoy your Flextone II. If you have any questions or comments, our diligent support staff can be contacted at (805) 379-8900 (weekdays, 8am-6pm Pacific Time), via our website (www.line6.com), or via email (support@line6.com). To ensure that your support experience is a pleasant one, we recommend taking some notes for yourself before you call. That way, you'll remember to ask everything you want to ask the first time, and be able to get back to Flextone-ing ASAP.

OTHER LINE 6 PRODUCTS

We offer a full line of affordable amps that feature amp and cab models, built-in effects, programmable channels, foot control options, MIDI, and more. We also have POD, POD Pro, Bass POD, Bass POD Pro, and the Stomp Box Modelers series effect pedals. Learn about the full line up at the Line 6 web site (www.line6.com) or by contacting our sales or support staff via email (sales@line6.com or support@line6.com) or phone: (805) 379-8900.

POD Series – POD and POD Pro are ToneTransfer compatible with your Flextone II, and are ideal when you want your Flextone sounds in a compact carry-along, or rack mount format. POD Pro also includes digital out. Bass POD and Bass POD Pro are for bass guitar.

Flextone II Series – This line of amplifiers includes 1x12 and 2x12 combos, as well as a high powered stereo head, plus 1x12, 2x12, and 4x12 speaker cabinets.

AX2 212 – The most tweakable Line 6 amplifier, AX2 matches Line 6 modeling technology with extensive multi-effects in an all-in-one 100 Watt 2x12" combo.

Spider Series – 6 Amp Models and built-in FX in our lowest price amps.

Stomp Box Modelers – A mass of modeled vintage effects in three stomp boxes: Delay Modeler includes Tape and Analog Delays, 14 Second Loop Sampler and more. Modulation Modeler includes classic Choruses, Flangers, Phasers, Rotary Speakers, Tremolos and more. Distortion Modeler brings you a collection of Distortion, Fuzz, and Overdrive models.

Amp Farm & Echo Farm– Plug-in software for Pro Tools TDM systems puts Line 6 modeling right into your high-end computer music system. *Requires Pro Tools TDM hardware.* Amp Farm and Echo Farm are distributed by Digidesign; contact them directly for pre-sales information. Digidesign: Email prodinfo@digidesign.com or telephone (800) 333-2137 (from USA) or (650) 842-7900. Surf www.digidesign.com.

APPENDIX F: WARRANTY INFO

Line 6 Limited Warranty Information

Sending in your registration card allows us to register key information so that we may handle problems faster and inform you of advance information, upgrades, and other news. Thanks in advance for filling out your registration card and sending it to us. And good luck in your music!

Line 6, Inc., warrants this product when purchased at an Authorized Line 6 Dealer in the United States of America or Canada, to be free of defects in materials and workmanship for a period of one year from the date of original purchase only upon completion and return of the Line 6 Warranty Registration form within 30 days from date of purchase. Please contact your distributor for information on warranty and service outside USA and Canada.

During the warranty period Line 6 shall, at its option, either repair or replace any product that proves to be defective upon inspection by Line 6. Line 6 reserves the right to update any unit returned for repair, and reserves the right to change or improve the design of the product at any time without notice.

This warranty is extended to the original retail purchaser. This warranty can be transferred to anyone who may subsequently purchase this product within the applicable warranty period by providing Line 6 with all Warranty Registration information for the new owner and proof of transfer within 30 days of the purchase. Final determination of warranty coverage lies solely with Line 6.

This is your sole warranty. Line 6 does not authorize any third party, including any dealer or sales representative, to assume any liability on behalf of Line 6 or to make any warranty for Line 6.

Line 6 may, at its option, require proof of the original date of purchase in the form of a dated copy of the original authorized dealer's invoice or sales receipt.

Service and repairs of Line 6 products are to be performed only at the factory (see below) unless otherwise authorized in advance by the Line 6 Service Department. Unauthorized service, repair or modification will void this warranty.

To obtain factory service:

Contact Line 6 at (805) 379-8900, 8AM to 5:30 PM Monday through Friday (Pacific Time) and request the Product Support department (or email support@line6.com). If necessary, you will be given a return authorization (RA) number. **Products returned without an RA number will be returned to you at your sole expense.** Pack the product in its original shipping carton and attach a description of the problem along with your name and a phone number where Line 6 can contact you if necessary. **Ship the product insured and freight prepaid to:**

Line 6 Product Support
6033 De Soto Avenue
Woodland Hills, CA 91367

DISCLAIMER AND LIMITATION OF WARRANTY

THE FORGOING WARRANTY IS THE ONLY WARRANTY GIVEN BY LINE 6 AND IS IN LIEU OF ALL OTHER WARRANTIES. ALL IMPLIED WARRANTIES, INCLUDING WARRANTIES OF MERCHANTABILITY AND FITNESS FOR ANY PARTICULAR PURPOSE, ARE HEREBY EXCLUDED. UPON EXPIRATION OF THE APPLICABLE EXPRESSED WARRANTY PERIOD, LINE 6 SHALL HAVE NO FURTHER WARRANTY OBLIGATION OF ANY KIND, EXPRESSED OR IMPLIED. LINE 6 SHALL IN NO EVENT BE OBLIGATED FOR ANY INCIDENTAL OR CONSEQUENTIAL DAMAGES THAT MAY RESULT FROM ANY DEFECT OR WARRANTY CLAIM, EXPRESSED OR IMPLIED. Some states do not allow the exclusion or limitation of incidental or consequential damages or limitation on how long implied warranties last, so some of the above limitation or exclusion may not apply to you. This warranty gives you specific legal rights, and you may also have other rights which vary from state to state. This warranty only applies to products sold and used in the United States of America and Canada. Line 6 shall not be liable for damages or loss resulting from negligent or intentional acts of shipper or his contract affiliates. You should contact the shipper for proper claims procedures in the event of damage or loss resulting from shipment.