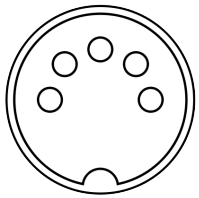
# MIDI Continuous Controller Reference



**For Line 6® Hardware, POD Farm™ 2 & GearBox™ Software**

**Mac OS® X & Windows®**

**March 2010**

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# Line 6 Products and MIDI

This document describes the setup of Line 6 devices for MIDI communication and includes reference tables for the products' MIDI controllers. Many Line 6 products allow their parameters to be tweaked remotely by external MIDI controller hardware units (including the Line 6 FBV™ MkII devices as well as 3rd party controllers), and/or software MIDI sequencers. These items communicate with Line 6 products by sending MIDI Continuous Controller (MIDI CC), Note, Pitch Wheel, Bank Change, Program Change and/or MIDI System Exclusive (SysEx) commands. A MIDI CC is the most common type of message used for this task, and what is used for accessing most functions on Line 6 products. A MIDI CC message consists of a "controller" number followed by a data value. When you access a button, slider, knob or pedal on your MIDI controller device, or when you configure your MIDI sequencing software to output MIDI control data, this MIDI CC command is what is transmitted, which makes it possible to do things such as remotely control the Volume level or other parameters of your Line 6 hardware or software in real-time! Likewise, some Line 6 products' functions, (such as Monitor levels in the Line 6 GearBox software), can be remotely accessed using MIDI SysEx commands. Additionally, these same Line 6 products are also capable of transmitting MIDI control data. This makes it possible to control another software or hardware device's parameters in real-time via your Line 6 product.

The key to all this communication is the MIDI CC mapping. The following pages include MIDI CC master tables for Line 6 hardware and POD Farm™ 2 & GearBox™ software, as well as Model Tables for each product. These tables serve as references for determining the MIDI assignments you need to configure on your MIDI controller to access the parameters of each Line 6 product. These tables additionally show what MIDI data each Line 6 product transmits. The Line 6 products included in this reference are:

- Pocket POD®
- Floor POD® Plus
- POD® 2.0, POD® Pro
- POD® XT, POD® XT Pro & POD® XT Live / Bass POD® XT, Bass POD® XT Pro & Bass POD® XT Live
- POD® X3 Live, POD® X3 Pro
- Flextone™ III & HD147®
- Vetta™ II & Vetta™ II HD
- POD Studio™ UX2 & KB37 & TonePort™ UX2, UX8 & KB37
- FBV Shortboard™ MkII & FBV Express™ MkII Series Controllers
- POD Farm™ 2 Plug-In & POD Farm™ 2 standalone application
- GearBox™ 3.7 standalone application

**For all MIDI information regarding Line 6 Spider Valve™ MkII amplifiers, please see the *Spider Valve MkII Advanced Guide*, available from the Spider Valve MkII Online Help site.**

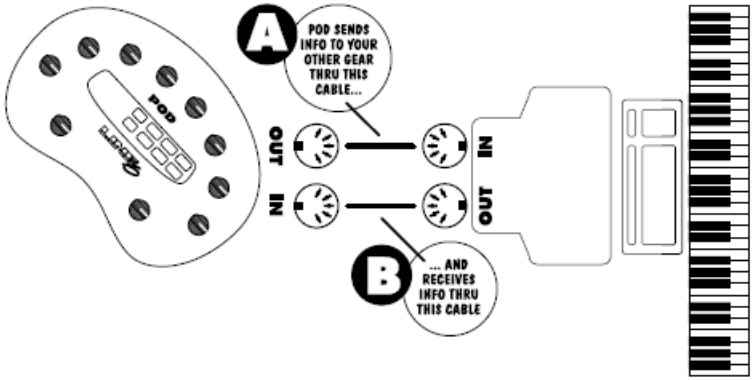
## What's MIDI?

MIDI (Musical Instrument Digital Interface) is a communications protocol designed to allow various music-making machines and/or software to exchange information. It allows one device to control another, and several devices to all be used together in coordination. To follow are details on the MIDI connections for your Line 6 device.

## MIDI In & Out

Hardware devices commonly use standard 5-pin MIDI cables, which are always connected from the MIDI Out jack of the sending device to the MIDI In jack of the receiving device. 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. Several of the Line 6 hardware devices include MIDI jacks and can be connected to other MIDI devices in this manner.

To send and receive MIDI data to and from a computer, unless your MIDI controller device includes a USB connection, a MIDI Interface device is required. This type of device allows you to connect your MIDI 5-pin cables to a hardware MIDI "Port" and then routes the MIDI data between the Port and computer via a USB or serial port connection.



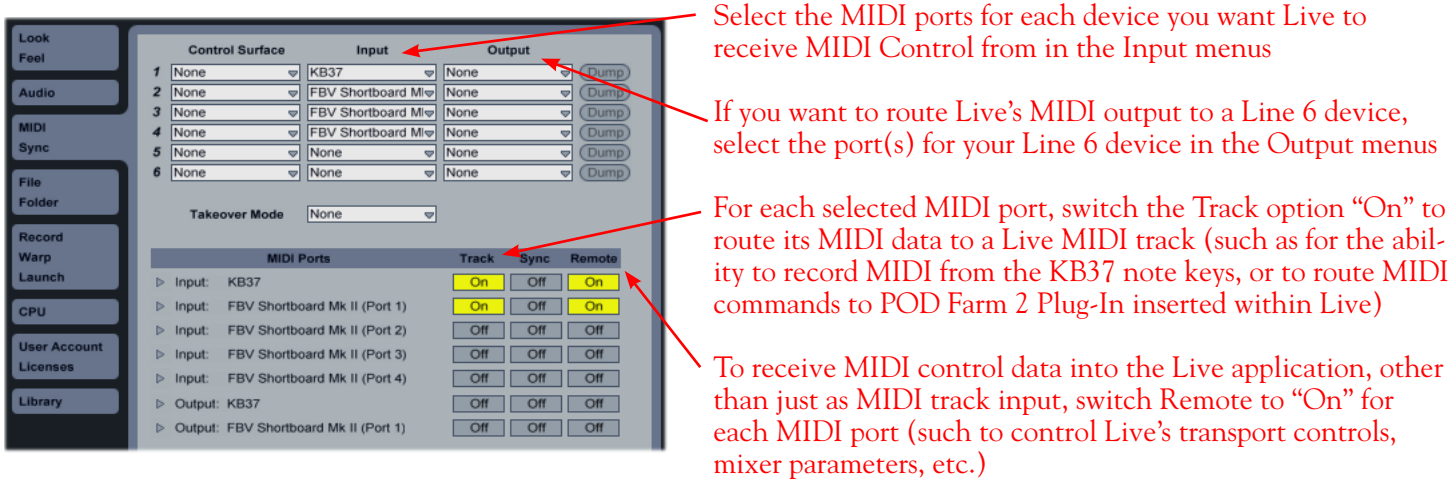

*Connecting a device to a computer MIDI Interface with "5-pin" MIDI cables*

These days, you'll often see MIDI synthesizers, controllers and other MIDI devices simply come with just a USB connection, and all MIDI data communication uses this rather than 5-pin MIDI cables (see the next section for more on USB). For example, the Line 6 FBV MkII Series Controllers offer a USB connection for their MIDI communication with a Mac® or Windows® computer.

## USB

If you are using a Mac® or Windows® computer in your setup, then you can exchange MIDI data via USB rather than via a 5-pin MIDI cable connection. USB is commonly used to route MIDI data among hardware and software where software-based USB MIDI In and Out ports are created on the computer. These "virtual" MIDI In and Out ports are accessible within software applications on the computer, and function very much the same as "hardware" MIDI ports. Many computer-based Line 6 products such as Pocket POD, PODxt, BASS PODxt, TonePort, POD Studio, and FBV MkII devices utilize device drivers that establish Line 6 USB MIDI ports on your computer, allowing them to be connected to the MIDI ports of other computer-based hardware and MIDI software.

When connected to your computer via USB, the Line 6 MIDI device drivers provide "virtual" MIDI ports that are accessible to other computer-connected MIDI hardware and MIDI software. If you are using a MIDI or DAW software application, typically you can go into the software's MIDI control panel (typically found in the application's Preferences or Options menus) to access the Line 6 MIDI In and Out ports. For example, here is how the Line 6 KB37 USB MIDI In and Out ports appear in the Ableton Live software's MIDI Preferences dialog:




*The Ableton Live MIDI Preferences panel*

Once the Line 6 MIDI device is configured as an active MIDI Input, you can then choose the device for any MIDI track and/or MIDI control options within the software. This allows you to use your Line 6 device's on-board controllers (footswitches, knobs, pedals, note keys, pitch or mod wheel, etc.) to send MIDI note data or MIDI control data into the software. Configuring your Line 6 MIDI device as an active MIDI Output allows you to feed MIDI data from the software to your Line 6 MIDI device. For example, if you have MIDI control data within a MIDI track of the DAW software, this would allow you to route that data out to a Line 6 PODxt USB MIDI port to control the PODxt parameters! Check your sequencing software's documentation fore more specifics on its MIDI capabilities.

Note that if you are connecting your Line 6 device to your computer using MIDI cables to and from a MIDI Interface (such as an M-Audio MIDISport™, MOTU Express™, etc.) then the MIDI Interface's ports will be selectable in your DAW software's MIDI control panel. In this configuration, your Line 6 device transmits and receives MIDI data through the MIDI Interface unit's hardware ports, providing MIDI communication with the DAW software.

## MIDI Channel

MIDI allows sixteen different "channels" of information to be transmitted and received through one MIDI port. You can think of MIDI channels much like "channels" on your TV - your TV can receive from numerous channels, but you need to "tune in" to one particular channel to receive the desired program. Similarly, MIDI channels allow MIDI devices and software to "filter" MIDI communication on the selected port, so that some channels can be received only at particular destinations. For example, you may want some specific MIDI data received by one MIDI track in your DAW, but not into other tracks that are set to receive from the same MIDI port.

By default, Line 6 devices are configured to send and receive all MIDI on Channel 1 of their MIDI ports, however, most offer MIDI Channel options, as described in the following sections. Your DAW software may also offer MIDI channel options for sending & receiving MIDI - Please consult your software's documentation for info on its MIDI channel options.

### Floor POD Plus

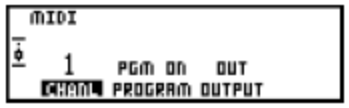
To set Floor POD Plus' MIDI Channel, hold the Manual button and press Save to enter MIDI channel mode. The display will indicate the current MIDI transmit/receive channel. Use the Bank Up/Down footswitches to change the MIDI transmit/receive channel. Selecting "All" places the unit into Omni mode - In Omni mode the unit receives MIDI on all channels and transmits only on channel 1. Press the Manual button to save the MIDI channel selection and exit MIDI channel mode.

### POD 2.0, POD Pro

To set the POD MIDI Channel, press the MIDI button (which will light up). The single-digit display will show you the current channel POD is tuned in to – the default is Channel 1. Use the Up and Down arrows to select a different MIDI channel from 1 thru 16. POD displays channels 10 through 16 by lighting up the decimal point to the right of the single digit. So "2." means channel 12. You can also set POD to listen to all channels (Omni mode) by selecting "A" (A for all) for the MIDI channel. When in Omni mode, POD transmits on channel 1.

### PODxt and Bass PODxt

To set the MIDI Channel on PODxt, PODxt Pro, Bass PODxt or Bass PODxt Pro, press the TUNE/SYSTEM button (which will light up). For PODxt Live or Bass PODxt Live, press the OUTPUT MODE/SYSTEM button so that it lights up. Then, for any of these units, use the Select knob to find the MIDI page:

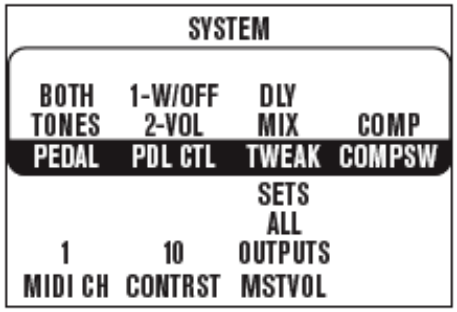



*PODxt/Bass PODxt MIDI options*

Press the button under CHANL and start spinning the EFFECT TWEAK knob to change the MIDI Channel. You can choose channels 1 thru 16, or OMNI (Omni means PODxt will 'listen' on all MIDI channels, which is fine if it's your only connected MIDI device). PODxt/Bass PODxt always accepts SysEx data on any channel, so if you are only working with SysEx data, this channel setting is only important to determine to what channel your PODxt/Bass PODxt will send MIDI data.

### POD X3 Live, POD X3 Pro

To set the MIDI Channel on POD X3, press and hold the Outputs/Hold for System button for 2 seconds to go to the SYSTEM page:




*The POD X3 System page*

Choose from MIDI Channel 1-16, or select Omni to have POD X3 respond to all MIDI channels, while transmitting on Channel 1. When MIDI Program Change messages 0-127 are received, POD X3 Live will recall User Presets 01A-32D, and it will send those same program changes as presets are selected from the POD X3. It also echoes all Program Change messages it receives to the MIDI Out, so they can be connected "thru" to another MIDI device.

### Vetta II and Vetta II HD

To set the MIDI Channel on a Vetta II Combo or HD amplifier, press the SYSTEM SETUP button (which will light up), then turn the PAGE knob until the LCD displays page 3. Select the knob directly beneath the MIDI CHAN item in the display and adjust it to the desired channel number (1-16).

### Flextone III, HD147, and Pocket POD

Flextone III, HD147, and Pocket POD always communicate on MIDI Channel 1 as a fixed setting.

### POD Studio and TonePort UX2, UX8 and KB37

These POD Studio and TonePort devices are capable of transmitting on any MIDI Channel (1 thru 16) on their one USB MIDI Out port. The transmitting MIDI channel settings are configurable in the MIDI Control Settings utility, found in the Line 6 Audio-MIDI Devices - MIDI panel. The Line 6 Audio-MIDI Devices utility is installed on your computer along with POD Farm 2, GearBox or Line 6 Device Driver installations (in the System Preferences on Mac® or in the Control Panel on Windows®). These devices receive MIDI data on all 16 MIDI channels. Also see the *POD Studio & Tone Port MIDI Setup Guide*.

### FBV Shortboard & Express MkII Controllers

The FBV MkII Series controllers are capable of transmitting on any MIDI Channel (1 thru 16) on any of their four USB MIDI Out ports. This is configurable within the Line 6 FBV Control application (available free from the Line 6 software downloads site). Note the options in the MIDI Port and MIDI Channel columns in the Line 6 FBV Control application allow you to set these individually, per control, and these Port and Channel settings are saved with your FBV Preset. Also see the *FBV Control Basic User Guide*.

### POD Farm 2 Plug-In & Standalone Application

POD Farm 2 receives MIDI on all 16 MIDI channels. Also see the *POD Farm 2 Basic User Guide*.

### GearBox Software

GearBox receives and sends MIDI data on Channel 1 as a fixed setting. See page 1•9 for more about GearBox control.

## Making the connection

To follow are more details for connecting specific Line 6 products to other devices for MIDI communication.

### POD X3 Live & POD X3 Pro

**POD X3 Live & Pro devices** include 5-Pin MIDI In and Out jacks, and it is necessary for you to use these connections to receive and transmit MIDI data.* Most functions within POD X3 Live and Pro can be controlled remotely by receiving MIDI messages coming into the 5-Pin MIDI Input. POD X3 Live and Pro devices also transmit MIDI data. Although these devices are not primarily designed to be full-featured "MIDI controller" devices, most POD X3 Live & Pro parameters' adjustments result in a unique, "fixed" MIDI command being fed to their 5-pin MIDI Out. This allows you to control software and/or other hardware devices' parameters via MIDI! Please refer to "Line 6 Hardware MIDI CC Reference Table" on page 2•2 and "POD® X3 Model Tables" on page 3•13 for the list of the specific MIDI commands these devices transmit.

***Note: POD X3 Live and POD X3 Pro devices do not utilize the USB connection for MIDI communication. The POD X3 "Bean" device does not support MIDI communication.**

### Floor POD Plus, POD 2.0, POD Pro, Flextone III, HD147 and Vetta II

Each of these Line 6 devices include two MIDI 5-pin cable connections: MIDI In & MIDI Out. You connect to other MIDI devices by plugging MIDI cables to these In & Out jacks. As covered in "MIDI In & Out" on page 1•2, be sure to use two MIDI cables, and connect between the MIDI Out of one device to the MIDI In of the other, and vice-versa. If you are connecting to a computer, then you'll need a MIDI Interface device that offers at least one set of physical MIDI ports (one MIDI In and one MIDI Out jack). Then go into the MIDI software's MIDI Preferences or Control Panel dialog and choose the 3rd party MIDI Interface's MIDI In and MIDI Out port to allow the software to communicate to your connected Line 6 device.

### PODxt, Bass PODxt, TonePort, POD Studio & Pocket POD

**All PODxt and Bass PODxt family devices** include both USB and 5-pin MIDI jacks. You can use the USB connection for MIDI connectivity with your computer when it is desired to feed MIDI to your PODxt to control its functions, as well as to route this MIDI "Thru" to another software application. Alternatively, you can use the 5-Pin MIDI cable connection as described in "MIDI In & Out" on page 1•2 for all MIDI communication. PODxt devices are not primarily designed to be full-featured MIDI controller devices. However, most parameters' adjustments on these devices result in a unique, "fixed" MIDI command being fed to their 5-pin MIDI Out. You can use a PODxt device to control software that supports external MIDI control, but you'll need to use the PODxt 5-pin MIDI connection to your computer or MIDI hardware (the PODxt USB MIDI Out port does not carry these PODxt-generated MIDI control output messages). Please refer to "Line 6 Hardware MIDI CC Reference Table" on page 2•2 and "POD® xt Model Tables" on page 3•7 for the list of the specific MIDI commands these devices transmit.

**POD Studio and TonePort UX2, UX8 & KB37 devices** include a USB MIDI driver that allows other Mac® or Windows® software applications to access "virtual" USB Line 6 MIDI In and Out ports. This allows you to send and receive MIDI control data to and from any MIDI or DAW software applications. These POD Studio & TonePort devices include Footswitch and/or Expression Pedal inputs that transmit MIDI control commands, allowing you to remotely control numerous functions within POD Farm 2, GearBox software and other applications. KB37 additionally includes several rotary knob, push button and pitch & mod wheel controllers, as well as note keys which all send MIDI to the KB37 USB MIDI Out port. You can configure the specific MIDI control messages these devices transmit from their controllers using the "MIDI Control Settings" application, found in the Line 6 Audio-MIDI Devices - MIDI panel. The Line 6 Audio-MIDI Devices utility is installed on your computer along with POD Farm 2, GearBox or Line 6 Device Driver installations (in the System Preferences on Mac® or in the Control Panel on Windows®). Please see the *POD Studio & Tone Port MIDI Setup Guide* for instructions on configuring these MIDI settings.

**Pocket POD** includes a mini USB jack, which provides MIDI connectivity to your computer. There is no need to install any type of device driver for USB or MIDI operation - Pocket POD utilizes a "class-compliant" USB driver (i.e. - a driver already included with the Mac® OS X, Windows® XP or Windows Vista® operating system). Just connect Pocket POD via USB cable to your computer and the operating system will "install" the device automatically.

## FBV Shortboard & Express MkII Controllers

Just like the first generation Line 6 FBV Series devices, the latest FBV MkII Series controllers connect to Line 6 amps and PODs that include the RJ45 cable connection, allowing remote control for these products' settings. FBV Shortboard and Express MkII Series devices additionally include a USB connection and the Line 6 FBV Control software, allowing them to function as external MIDI controller devices for Line 6 POD Farm 2, GearBox and other MIDI/DAW applications on your Mac® or Windows® computer!

When connected to your computer via USB, the FBV MkII device's main function is, of course, to transmit MIDI control data to the software that you want to control. As with any USB MIDI controller hardware, you'll need to configure your MIDI/DAW software to receive MIDI data from any of the FBV MkII USB MIDI Out ports. Typically this is accomplished within the MIDI/DAW software's Options or Preferences, where there is a selector for something such as "External MIDI Controller" or just "MIDI Input". Here you should see the FBV MkII USB MIDI Out ports 1 thru 4 available. You can then configure what type of MIDI control messages your FBV MkII footswitches and Pedals transmit, as well as what MIDI Out ports and channels they transmit on, by using the Line 6 FBV Control application.

The Line 6 FBV Control application is available as a free download from the line6.com/software page. For more about the FBV MkII USB MIDI and Line 6 FBV Control application, please see the ***FBV MkII Advanced User Guide*** and the ***FBV Control Basic User Guide*** found on the FBV MkII Online Help page.

## Line 6 POD Farm 2 Plug-In & Standalone Application

Both POD Farm 2 Plug-In & standalone application fully support external MIDI control for the majority of their functions, providing hands-free control over numerous amp & effects parameters, system settings and Setlists & Tone Preset navigation! Any MIDI control device connected to your computer that is capable of transmitting MIDI CC, Note On, Pitch Wheel and Bank & Program Change commands can be used to

remotely access POD Farm 2 functions. The FBV MkII devices are very well suited for this task, and it is also possible to utilize the MIDI controllers available on POD Studio & TonePort UX2, UX8 and KB37 devices, or even some POD X3 & PODxt devices (see "POD X3 Live & POD X3 Pro" and "PODxt, Bass PODxt, TonePort, POD Studio & Pocket POD"). The majority of 3rd-party MIDI controller devices are supported as well. POD Farm 2 includes a large set of Tone Presets that already include "pre-configured" MIDI control assignments, which allow you to simply configure your MIDI controller device to transmit a set of MIDI commands to access them immediately. Additionally, POD Farm 2 offers "MIDI Learn" functionality, where it can instantly "map" the individual footswitches, pedals or knobs of your device to any of the numerous POD Farm 2 functions with just a few mouse clicks. Please refer to the ***POD Farm 2*** and ***FBV MkII User Guides*** for the complete info on POD Farm 2 MIDI control - available from the POD Farm Online Help site.

## Line 6 GearBox Software

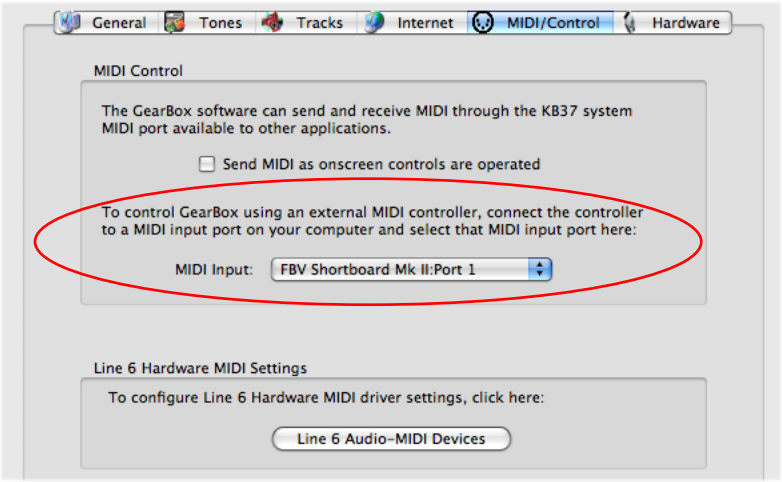
### Controlling GearBox with POD Studio & TonePort devices:

If using a POD Studio or TonePort UX2, UX8 or KB37, GearBox control is built right in to allow the device's footswitch and/or pedal, push buttons, and pitch & mod wheel to send dedicated control commands to GearBox. All these settings are managed within the MIDI Control Settings utility (accessed in the Line 6 Audio-MIDI Devices > MIDI dialog). Also see the *POD Studio & Tone Port MIDI Setup Guide*.

### Controlling GearBox with external MIDI controller devices:

The GearBox software supports external MIDI control, allowing many of its on-screen knobs, buttons, sliders and model selections to be accessed remotely via hardware MIDI controller devices or via MIDI software. Most GearBox functions can be controlled via MIDI CC type commands – please refer to the "GearBox Software MIDI CC Reference Table" and "GearBox Software Model Tables" for the MIDI CC mappings.

Connect your external MIDI controller device to your computer (either via 5-pin MIDI cables to a MIDI Interface, or via USB if your controller offers it). Next, go to the GearBox Preferences dialog and choose the MIDI/Control tab. Click on the MIDI Input selector, where you can choose the MIDI device or port from which you want GearBox to receive MIDI controller data:




*The GearBox Preferences – MIDI/Control tab. Choosing a device for MIDI Input.*

In the above example, we've selected to receive MIDI Input from MIDI Port 1 of an FBV Shortboard MkII device. GearBox will automatically receive MIDI data on MIDI Channel 1 from the connected Line 6 USB source hardware, so you'll want to configure your MIDI controller to transmit all its MIDI control commands specifically to MIDI Channel 1. For FBV MkII, the MIDI Channel is selectable for each control in the Line 6 FBV Control application. For POD Studio & TonePort devices, use the Line 6 MIDI Control Settings dialog.

If you want to control GearBox from a MIDI/DAW software, you can route the MIDI sequencer application's MIDI Output to the MIDI In port of your source Line 6 USB device. For example, you can set the Ableton Live Preferences - MIDI Input setting to your connected Line 6 TonePort MIDI port, then MIDI control data can be transmitted from your Ableton Live MIDI track to manipulate GearBox controls in real time during the Live playback. Again, GearBox receives this MIDI data on Channel 1, so you'll need to set your MIDI/DAW software to transmit on this channel. Check your MIDI/DAW software's documentation for details on its particular MIDI output capabilities.

**Note: When using a PODxt family device as your USB source device for GearBox, then the PODxt hardware is already a "fixed" MIDI Input device into GearBox, therefore, the Preferences-MIDI/Control tab appears blank. You can plug an external controller into the PODxt 5-Pin MIDI In, or set your MIDI/DAW software to use the PODxt USB MIDI In port to route MIDI data into GearBox.**

### GearBox SysEx Control

Some GearBox and GuitarPort Online (GPO) functions, such as Monitor & Send Levels, can be controlled via MIDI by using SysEx commands. GearBox SysEx messages take on the following format:

F0 00 01 0C 08 <opcode> <data> … F7

**Where:**

<opcode> is a single byte opcode (00 – 7F)

Number of bytes in <data> depends on the opcode.

**The following table lists the opcodes implemented in GearBox 3.5 and later:**

| Function | Opcode | Data Size (bytes) | Data Description |
|---|---|---|---|
| Bypass | 00 | 1 | Byte 1: 00 for bypass off; 01 for bypass on |
| Monitor Mute | 01 | 2 | Byte 1: Audio stream, 00 = Send 1/2, 01 = Send 3/4 ... 7F = all<br>Byte 2: 01 is mute on; 00 is mute off |
| Next/Previous Tone | 02 | 1 | Byte 1: 01 for next tone; 00 for previous tone |
| Record Send Level | 03 | 2 | Byte 1: Audio stream, 00 = Send 1/2, 01 = Send 3/4 ...7F = all<br>Byte 2: Gain scale, 00-7F (00 = 0.0 to 7F = 1.0) |
| Monitor Level | 04 | 2 | Byte 1: Audio stream, 00 = Send 1/2, 01 = Send 3/4 ...7F = all<br>Byte 2: Gain scale, 00-7F (00 = 0.0 to 7F = 1.0) |
| GPO Track Level | 05 | 1 | Byte 1: Gain scale, 00-7F (00 = 0.0 to 7F = 1.0) |
| GPO Player Half Speed | 06 | 1 | Byte 1: 01 = enable half speed; 0x00 = disable half speed |
| GPO Player Loop Enable | 07 | 1 | Byte 1: 01 = loop enable; 00 = loop disable |

### GuitarPort Online Player Transport Control

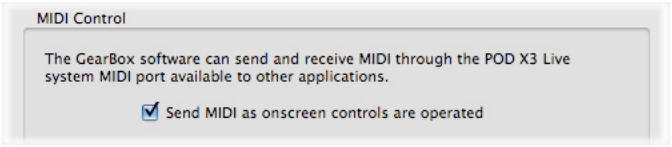
In addition, the following MIDI events are recognized for the Guitar Port Online (GPO) Player transport control. These 3 byte MIDI short messages (not SysEx) are based on the Mackie control specification.

| | |
|---|---|
| GPO Track Play | 90 5E 7F |
| GPO Track Stop | 90 5D 7F |
| GPO Track FWD Start | 90 5C 7F |
| GPO Track FWD Stop | 90 5C 00 |
| GPO Track REW Start | 90 5B 7F |
| GPO Track REW Stop | 90 5B 00 |

**TIP: If you are using an FBV MkII controller with GearBox, you can set any of the Controls within the Line 6 FBV Control application's MIDI Command column to "Mackie" and configure the footswitch to toggle these GPO Player transport options! FBV MkII controllers are not configurable to send MIDI SysEx commands.**

**To configure GearBox to send MIDI data:**

GearBox can additionally ***output*** MIDI CC data whenever most of its functions are operated, which allows the remote control of other hardware or software products that are capable of responding to MIDI CC messages. In the GearBox Preferences - MIDI/Control tab, simply check the box for "Send MIDI as on-screen controls are operated" (this box is unchecked by default).




The GearBox MIDI data is automatically transmitted to the USB MIDI Out of the connected Line 6 POD Studio, TonePort or PODxt. (This GearBox MIDI data output is "fixed" to only be fed to the Line 6 USB devices currently in use as the GearBox USB audio device.)

**Also check out the Line 6 Product Manuals page to grab additional info on Line 6 gear, recording, computer optimizations and more!**

# MIDI CC Reference Tables

The following sections include MIDI CC reference table, which are provided to show the fixed MIDI CC commands for several Line 6 products. The first MIDI CC reference table on page 2•2 is specifically for Line 6 hardware devices, followed by a table for the Line 6 GearBox software on page 2•14. These tables list all controllable parameters, the MIDI CC controller number and values assigned to each parameter, as well as descriptions for what is being controlled. To follow are descriptions of the columns shown in the Line 6 Hardware and GearBox MIDI CC tables.

**Note: For MIDI control of the Line 6 POD Farm 2 Plug-In and standalone application, please also see the POD Farm 2 & FBV MkII User Guides for more information, available from the POD Farm Online Help site.**

**Parameter** - Lists all parameters that can be remotely controlled by MIDI CCs, and you can see that many parameters are common to several Line 6 hardware devices.

**Notes** - Some Parameters may not be too obvious by name alone, or have some special behaviors for how their data value ranges are applied, so this column is where to look for this info.

**Product Columns** - (Line 6 Hardware chart) There are 5 sets of paired columns that refer to each product type. Note that PODxt and Bass PODxt are each one paired column set – these each include all PODxt and Bass PODxt products (XT, XT Pro and XT Live), unless otherwise noted. Each has a column for "TX" (transmit) and "RX" (receive). A check mark in the column means that the control of the parameter via MIDI CC is supported for the product type.

**MIDI CC# and Range** - This set of columns lists the assigned MIDI CC controller number, followed by the range for the data values supported. You can see that most CCs offer a range from 0 to 127, which typically map to a knob or slider. If the parameter is a simple on/off type, then usually values from 0 to 63 will all set that parameter to "off" and 64 to 127 will set the parameter to "on". Some parameters, such as the various "Model Select" items, will number only from 0 up to a number less than 127, since each value represents a specific, available Model – all higher values have no related function (see the Model Tables section*). Check the Notes column to see if other behaviors apply.

*The Model Tables section provides the detailed breakdown of MIDI CC range values that are assigned to the individual Amp, Cabinet and Effects Models and Effect parameters. These are the available Model types that can be selected for each Amp/Cab/Effect type, and each Model is recalled using the specific range value for the assigned MIDI CC.

# Line 6 Hardware MIDI CC Reference Table

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Tweak | | 1 | 0 | 127 | √ | √ | √ | √ | √ | √ | | | | | √ | √ | √ | √ | √ | √ |
| Pedal 1 | | 1 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Delay Tweak | | 2 | 0 | 127 | | | | | | | √ | √ | | | | | | | | |
| Tweak 2 | | 2 | 0 | 127 | | | | | | | | | | | √ | √ | | | | |
| Pedal 2 | | 2 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Modulation Tweak | | 3 | 0 | 127 | | | | | | | √ | √ | | | | | | | | |
| Wah Position | | 4 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | | √ | √ | √ |
| Compressor Gain | | 5 | 0 | 127 | | | √ | √ | | | √ | √ | | | | | | | √ | √ |
| Split/Blend | 0=Blend/Blend, 1=Split/Blend, 2=Blend/Split, 3=Split/Split | 6 | 0 | 3 | | | | | | | | | | | | | | | | |
| Volume Pedal | Realtime (not saved in Channel or Setup) | 7 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | |
| Amp 2 Pan | 0=Full Left, 64=Center, 127=Full Right | 8 | 0 | 127 | | | | | | | | | | | | | | | | |
| Compression Threshold | | 9 | 0 | 63 | | | √ | √ | √ | √ | √ | √ | | | | | | | | |
| Amp 1/Studio Pan | 0=Full Left, 64=Center, 127=Full Right | 10 | 0 | 127 | | | | √ | | √ | | | | | | | | | √ | √ |
| Amp 1 Model w/ Amp defaults | Loads Amp with Amp Defaults. Range depends on device (see model tables) | 11 | 0 | - | | | √ | √ | √ | √ | √ | √ | | | | | | | √ | √ |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Amp 1 Model w/out Amp defaults | Loads Amp Model without Amp Model Defaults. Range depends on device (see model tables) | 12 | 0 | - | | | | √ | | √ | √ | √ | | | | | | | | |
| Amp 1 Model w/ Amp defaults | Loads Amp Model without Amp Model Defaults. Range depends on device (see model tables) | 12 | 0 | - | √ | √ | | | | | | | √ | √ | √ | √ | √ | √ | | |
| Amp 1 Drive | | 13 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Mic Pre Amp Param 0 | | 13 | 0 | 127 | | | | | | | | | | | | | | | | |
| Amp 1 Bass | | 14 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Mic Pre Amp Param 1 | | 14 | 0 | 127 | | | | | | | | | | | | | | | | |
| Amp 1 Mid | | 15 | 0 | 127 | √ | √ | √ | √ | | | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Mic Pre Amp Param 2 | | 15 | 0 | 127 | | | | | | | | | | | | | | | | |
| Low Mid | | 15 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Amp 1 Treble | | 16 | 0 | 127 | √ | √ | √ | √ | | | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Mic Pre Amp Param 3 | | 16 | 0 | 127 | | | | | | | | | | | | | | | | |
| High Mid | | 16 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Amp 1 Channel Volume | | 17 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Mic Pre Amp Param 4 | | 17 | 0 | 127 | | | | | | | | | | | | | | | | |
| Reverb Level | | 18 | 0 | 127 | √ | √ | √ | √ | | | √ | √ | | | √ | √ | √ | √ | √ | √ |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Effect Model | Range depends on device (see model tables) | 19 | 0 | - | | | | | | | | | | | √ | √ | | | | |
| Effect Setup | | 19 | 0 | 63 | √ | √ | √ | √ | √ | √ | | | | | | | √ | √ | | |
| Drive 2 (Only if Amp Type = Layer) | Non-linear mapping | 20 | 0 | 127 | √ | √ | √ | √ | | | √ | √ | | | | √ | | √ | √ | √ |
| EQ Freq 1 (low shelving) | Non-linear mapping | 20 | 0 | 127 | √ | √ | √ | √ | | | √ | √ | | | | | | | | |
| EQ Freq 1 (low shelving) | Non-linear mapping | 20 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Amp 1 Presence | | 21 | 0 | 127 | √ | √ | √ | √ | | | √ | √ | √ | √ | | | | √ | √ | √ |
| Mic Pre Amp Param 5 | | 21 | 0 | 127 | | | | | | | | | | | | | | | | |
| Treble | | 21 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Noise Gate Enable | 0~63=Off ; 64~127=On | 22 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Gate Threshold | 0<>31=-96dB, 32=-96dB...127=0dB | 23 | 32 | 127 | | √ | √ | √ | √ | √ | √ | √ | | | √ | √ | √ | √ | √ | √ |
| Gate Decay | 0=.1msec; 127=3000msec | 24 | 0 | 127 | | √ | √ | √ | √ | √ | √ | √ | | | √ | √ | | √ | √ | √ |
| Stomp Enable | 0~63=Off ; 64~127=On | 25 | 0 | 127 | √ | √ | √ | √ | √ | √ | | | | | | | √ | √ | √ | √ |
| Drive/Boost | 0~63=Off ; 64~127=On | 25 | | | | | | | | | | | | | √ | √ | | | | |
| Comp Enable | 0~63=Off ; 64~127=On | 26 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | | | √ | √ | √ | √ |
| Volume Boost | 0~63=Off ; 64~127=On | 26 | 0 | 127 | | | | | | | | | | | √ | √ | | | | |
| Stomp Param 1 MSB | Not currently in use | 27 | 0 | 127 | | | | | | | | | | | | | | | | |
| Presence Boost | 0~63=Off ; 64~127=On | 27 | 0 | 127 | | | | | | | | | | | √ | √ | | √ | | |
| Delay Enable | 0~63=Off ; 64~127=On | 28 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Modulation Param 1 | | 29 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Delay Param 1 MSB | | 30 | 0 | 127 | | √ | √ | √ | √ | √ | | √ | | | √ | √ | | √ | √ | √ |
| Delay Param 1 Note value | 1=Whole, 2=Dotted Half, 3=Half, 4=Half Triplet, 5=Dotted Quarter, 6=Quarter, 7=Quarter Triplet, 8=Dotted Eighth, 9=Eighth, 10=Eighth Triplet, 11=Dotted Sixteenth, 12=Sixteenth, 13=Sixteenth Triplet | 31 | 0 | 127 | √ | √ | √ | √ | √ | √ | | | | | | | | | √ | √ |
| EQ Freq 2 (peaking) | Non-linear mapping | 32 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Delay Regeneration | | 32 | 0 | 127 | | √ | | | | | | | | | √ | √ | | √ | | |
| Delay Param 2 | | 33 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | √ | √ | | | √ | √ |
| Delay Mix | | 34 | 0 | 127 | | √ | √ | √ | √ | √ | | √ | | | √ | √ | | √ | √ | √ |
| Delay Param 3 | | 35 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Reverb Enable | 0~63=Off ; 64~127=On | 36 | 0 | 127 | √ | √ | √ | √ | | | | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Reverb Model | Range depends on device (see model tables) | 37 | 0 | 127 | | √ | √ | √ | | | | √ | | | | √ | | √ | √ | √ |
| Reverb Decay | | 38 | 0 | 127 | | √ | √ | √ | | | | √ | | | √ | √ | | √ | √ | √ |
| Reverb Tone | | 39 | 0 | 127 | | √ | √ | √ | | | | √ | | | | √ | | √ | √ | √ |
| Reverb Diffusion | | 40 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | √ | √ |
| Reverb Pre-Delay | | 40 | 0 | 127 | | | √ | √ | | | | √ | | | | | | | | |
| Reverb Density | | 41 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Reverb Pre/ Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 41 | 0 | 127 | | √ | √ | √ | | | | √ | | | | | | | √ | √ |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Compression Ratio | | 42 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| EQ Freq 2 (peaking) | Non-linear mapping | 42 | 0 | 127 | | | √ | √ | | | | | | | | | | | √ | √ |
| EQ Freq 3 (peaking) | Non-linear mapping | 42 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Wah Enable | 0~63=Off ; 64~127=On | 43 | 0 | 127 | | √ | √ | √ | √ | √ | √ | √ | | | √ | √ | | √ | √ | √ |
| Pedal 1 Enable | 0~63=Off ; 64~127=On | 43 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Wah Model | | 44 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Modulation lo-cut | | 44 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Wah Bottom Frequency | | 44 | 0 | 127 | | | | | | | | | | | | √ | | √ | | |
| Wah Top Frequency | | 45 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Delay/Reverb lo-cut | | 45 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Volume Pedal Maximum | | 45 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Volume Pedal Minimum | | 46 | 0 | 127 | | √ | √ | √ | | | √ | √ | | | | √ | | √ | √ | √ |
| EQ Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 46 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Volume Pre/ Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 47 | 0 | 127 | | √ | √ | √ | √ | √ | | √ | | | | √ | | √ | √ | √ |
| Volume Swell Enable | | 48 | 0 | 127 | | √ | | | | | | | | | | | | √ | | |
| D.I.>Model | | 48 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Vol Swell Ramp Time | | 49 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| D.I. Delay | | 49 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Mod Enable | 0~63=Off ; 64~127=On | 50 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Chorus/Flange Speed | | 51 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Modulation Param 1 Note value | 1=Whole, 2=Dotted Half, 3=Half, 4=Half Triplet, 5=Dotted Quarter, 6=Quarter, 7=Quarter Triplet, 8=Dotted Eighth, 9=Eighth, 10=Eighth Triplet, 11=Dotted Sixteenth, 12=Sixteenth, 13=Sixteenth Triplet | 51 | 0 | 13 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Chorus/Flange Depth | | 52 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Mod Param 2 | | 52 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Chorus/Flange Regen. | | 53 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Mod Param 3 | | 53 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Chorus PreDelay | | 54 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Mod Param 4 | | 54 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Rotary Speed | | 55 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Mod Param 5 | | 55 | 0 | 127 | | | | | √ | √ | | | | | | | | | √ | √ |
| Rotary Max Speed | | 56 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Mod Mix | | 56 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Rotary Min Speed | | 57 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Mod Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 57 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Tremolo Speed | | 58 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Mod Model | | 58 | 0 | - | | | √ | √ | √ | √ | √ | √ | | | | | | | √ | √ |
| Tremolo Depth | | 59 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Stomp Param 1 LSB | Not currently in use | 59 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| EQ Freq 3 (peaking) | Non-linear mapping | 60 | 0 | 127 | | | √ | √ | | | | | | | | | | | √ | √ |
| EQ Freq 4 (peaking) | Non-linear mapping | 60 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Mod Param 1 LSB | | 61 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Delay Time (Dbl Precision) | | 62 | 0 | 127 | | √ | | | | | | | | | √ | √ | | √ | | |
| Delay Param 1 LSB | | 62 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| EQ Enable | 0~63=Off ; 64~127 | 63 | 0 | 127 | | | √ | √ | √ | √ | | | √ | √ | | | | | √ | √ |
| Tap Tempo | 64-127 = a Tap | 64 | 0 | 127 | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Pedal Assign | 0~41 = Wah/Off - Volume; 42~85 = Tweak-Volume; 86~127 = Wah/ Vol - Tweak | 65 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Amp/Preamp Bank Select | Determines how CC 11 and 12 messages (Amp Model Select) will be interpreted. 0=load model from Guitar Amp Model set; 1=load model from Bass Amp Model set; 2=Preamps | 66 | 0 | 2 | | | | | | | | | | | | | | | | |
| Tone 1 or 2 Toggle | | 66 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Cab Bank Select | Determines how CC 71 messages (Cab Model Select) will be interpreted. 0=load model from Guitar Cab Model set; 1=load model from Bass Cab Model set | 67 | 0 | 1 | | | | | | | | | | | | | | | | |
| Dual Tone Enable | | 67 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| EQ Freq 5 (peaking) | Non-linear mapping | 68 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Tuner Enable | 0~63=Off ; 64~127=On | 69 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Mic Model Select | Range depends on device (see model tables) | 70 | 0 | - | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Amp 1 Cabinet Type | Range depends on device (see model tables) | 71 | 0 | - | | √ | √ | √ | √ | √ | √ | √ | | | √ | √ | | √ | √ | √ |
| A.I.R. Ambience Level | | 72 | 0 | 127 | | √ | | | | | | | | | | √ | | √ | | |
| Pitch Shift On/ Off | RCV: 0-63=Disable, 64-127=Enable.TX: 0=disable, 127=enable | 72 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Double Tracker On/Off | | 73 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Bright Switch | 0~63=Off ; 64~127=On | 73 | 0 | 127 | | | | | | | | | | | | √ | | √ | | |
| Stomp Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 74 | 0 | 127 | | | | | | | | | | | | | | | | |
| Stomp Model | Range depends on device (see model tables) | 75 | 0 | - | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| Room Level | | 76 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| EQ Freq 4 (high shelving) | Non-linear mapping | 77 | 0 | 127 | | | √ | √ | | | | | | | | | | | √ | √ |
| EQ Freq 6 (high shelving) | Non-linear mapping | 77 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| Stomp Param 1 Note Value | 1=Whole, 2=Dotted Half, 3=Half, 4=Half Triplet, 5=Dotted Quarter, 6=Quarter, 7=Quarter Triplet, 8=Dotted Eighth, 9=Eighth, 10=Eighth Triplet, 11=Dotted Sixteenth, 12=Sixteenth, 13=Sixteenth Triplet | 78 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Stomp Param 2 | | 79 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| Stomp Param 3 | | 80 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| Stomp Param 4 | | 81 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| Stomp Param 5 | | 82 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| Stomp Param 6 | | 83 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| Amp Switch Select | 0~63=Amp switch will turn Amp on/off ; 64~127=Amp switch will turn Comp on/off | 84 | 0 | 127 | | | Live | Live | Live | Live | | | | | | | | | √ | √ |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Delay Param 4 | | 85 | 0 | 127 | | | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Delay Param 5 | | 86 | 0 | 127 | | | | | | | | | | | | | | | v | √ |
| Delay Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 87 | 0 | 127 | √ | √ | √ | √ | √ | √ | | √ | | | | | | | √ | √ |
| Delay Model | Range depends on device (see model tables) | 88 | 0 | - | √ | √ | √ | √ | | | √ | √ | | | √ | √ | | | √ | √ |
| Delay/Verb Model | Range depends on device (see model tables) | 88 | 0 | - | | | | | √ | √ | | | | | | | | | | |
| Tempo MSB | | 89 | 0 | 127 | | | √ | √ | √ | √ | √ | √ | | | | | | | √ | √ |
| Tempo LSB | | 90 | 0 | 127 | | | √ | √ | √ | √ | √ | √ | | | | | | | √ | √ |
| Amp 2 Model | Range depends on device (see model tables) | 91 | 0 | 63 | | | | | | | | | √ | √ | | | | | | |
| Amp 2 Drive | | 92 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Mic Pre Amp Param 6 | | 92 | 0 | 127 | | | | | | | | | | | | | | | | |
| Amp 2 Bass | | 93 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Mic Pre Amp Param 7 | | 93 | 0 | 127 | | | | | | | | | | | | | | | | |
| Amp 2 Mid | | 94 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Mic Pre Amp Param 8 | | 94 | 0 | 127 | | | | | | | | | | | | | | | | |
| Amp 2 Treble | | 95 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Mic Pre Amp Param 9 | | 95 | 0 | 127 | | | | | | | | | | | | | | | | |
| Amp 2 Presence | | 102 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Mic Pre Amp Param 10 | | 102 | 0 | 127 | | | | | | | | | | | | | | | | |
| Amp 2 Chan Volume | | 103 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Mic Pre Amp Param 11 | | 103 | 0 | 127 | | | | | | | | | | | | | | | | |
| FX Loop Send Level | | 104 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Amp 2 Cabinet Type | Range depends on device (see model tables) | 104 | 0 | - | | | | | | | | | | | | | | | | |
| Amp Bypass Channel Volume | | 105 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| FX Loop Return Level | | 106 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Amp 2 Reverb Send Level | | 106 | 0 | 127 | | | | | | | | | | | | | | | | |
| FX Loop Enable | 0~63=Off ; 64~127=On | 107 | 0 | 127 | | | Pro | Pro | Pro | Pro | √ | √ | √ | √ | | | | | √ | √ |
| FX Loop Pre/ Post Toggle | | 108 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Tweak Parameter Destination | | 108 | 0 | 13 | | | √ | √ | √ | √ | | | | | | | | | | |
| FX Loop Mix | | 109 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Stomp Box 2 Enable | | 109 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Live Out Pan | | 110 | 0 | 127 | | | | | | | | | | | | | | | √ | √ |
| Stomp Box 3 Enable | | 110 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| Amp 1 Engage | 0~63=Off ; 64~127=On | 111 | 0 | 127 | | | √ | √ | √ | √ | | | √ | √ | √ | √ | | | √ | √ |
| Amp 2 Engage | 0~63=Off ; 64~127=On | 112 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |

| Line 6 Hardware MIDI CC Reference Table | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC # and Range | | | POD 2.0 | | PODxt | | Bass PODxt | | Flex III HD147 | | Vetta II | | Floor POD Plus | | Pocket POD | | POD X3 Live /Pro | |
| | | CC# | Min | Max | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX | TX | RX |
| Pitch/Tremolo (Vetta II) | | 113 | 0 | 127 | | | | | | | | | √ | √ | | | | | | |
| EQ Gain 1 (low shelving) | | 114 | 0 | 127 | | | √ | √ | √ | √ | | | | | | | | | √ | √ |
| EQ Gain 2 (peaking) | | 115 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| EQ Gain 2 (peaking) | | 116 | 0 | 127 | | | √ | √ | | | | | | | | | | | √ | √ |
| EQ Gain 3 (peaking) | | 116 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| EQ Gain 3 (peaking) | | 117 | 0 | 127 | | | √ | √ | | | | | | | | | | | √ | √ |
| EQ Gain 4 (peaking) | | 117 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| EQ Gain 5 (peaking) | | 118 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |
| EQ Gain 4 (high shelving) | | 119 | 0 | 127 | | | √ | √ | | | | | | | | | | | √ | √ |
| EQ Gain 6 (high shelving) | | 119 | 0 | 127 | | | | | √ | √ | | | | | | | | | | |

## GearBox™ Software MIDI CC Reference Table

The following table provides the MIDI CC values assigned to the Line 6 GearBox 3.7 parameters. Use these values to configure your external MIDI controller device to access the desired GearBox functions. If you are using an FBV MkII device, these MIDI CC values can be entered into the Line 6 FBV Control application to configure your FBV MkII device's controls for controlling GearBox. See the FBV MkII Online Help documentation for details.

| GearBox Software MIDI CC Reference Table | | | | | | |
|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC# and Range | | | | |
| | | CC# | Min | Max | TX | RX |
| Not used | | 0 | 0 | 127 | | |
| Effect Tweak | Controls a GearBox parameter depending on current CC 108 setting. | 1 | 0 | 127 | √ | √ |
| Not used | | 2 | 0 | 127 | | |
| Not used | | 3 | 0 | 127 | | |
| Wah Level | | 4 | 0 | 127 | √ | √ |
| Compressor Gain | | 5 | 0 | 127 | √ | √ |
| Not used | | 6 | 0 | 3 | | |
| Volume Pedal Level | | 7 | 0 | 127 | √ | √ |
| Not used | | 8 | 0 | 127 | | |
| Compressor Threshold | | 9 | 0 | 63 | √ | √ |
| GearBox Output Pan | 0=Full Left, 64=Center, 127=Full Right. Controls pan at the DSP output, before the monitor and record send paths | 10 | 0 | 127 | √ | √ |
| Amp Model Select | Performs same action as CC 12, but C 11 does not transmit. | 11 | 0 | 106 | | √ |
| Amp Model Select | See GearBox Model Tables pages | 12 | 0 | 106 | √ | √ |
| Amp Param 1 | | 13 | 0 | 127 | √ | √ |
| Amp Param 2 | | 14 | 0 | 127 | √ | √ |
| Amp Param 3 | | 15 | 0 | 127 | √ | √ |
| Amp Param 4 | | 16 | 0 | 127 | √ | √ |
| Amp Param 6 | | 17 | 0 | 127 | √ | √ |
| Reverb Mix | | 18 | 0 | 127 | √ | √ |
| Not used | | 19 | 0 | 127 | | |
| EQ Frequency 1 | Non-linear mapping | 20 | 0 | 127 | √ | √ |
| Amp Param 5 | | 21 | 0 | 127 | √ | √ |
| Noise Gate Enable | 0~63=Off ; 64~127=On | 22 | 0 | 127 | √ | √ |
| Noise Gate Threshold | 0<>31=-96dB, 32=-96dB...127=0dB | 23 | 32 | 127 | √ | √ |
| Noise Gate Decay | 0=.1msec; 127=3000msec | 24 | 0 | 127 | √ | √ |

| GearBox Software MIDI CC Reference Table | | | | | | |
|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC# and Range | | | | |
| | | CC# | Min | Max | TX | RX |
| Stomp Enable | 0~63=Off ; 64~127=On | 25 | 0 | 127 | √ | √ |
| Compressor Enable | 0~63=Off ; 64~127=On | 26 | 0 | 127 | √ | √ |
| Stomp Param 1 | MSB of 14-bit value (transmitted first) | 27 | 0 | 127 | √ | √ |
| Delay Enable | 0~63=Off ; 64~127=On | 28 | 0 | 127 | √ | √ |
| Mod Param 1 | MSB of 14-bit value (transmitted first) | 29 | 0 | 127 | √ | √ |
| Delay Param 1 | MSB of 14-bit value (transmitted first) | 30 | 0 | 127 | √ | √ |
| Delay Note (for tempo sync) | 1=Whole, 2=Dotted Half, 3=Half, 4=Half Triplet, 5=Dotted Quarter, 6=Quarter, 7=Quarter Triplet, 8=Dotted Eighth, 9=Eighth, 10=Eighth Triplet, 11=Dotted Sixteenth, 12=Sixteenth, 13=Sixteenth Triplet | 31 | 0 | 127 | √ | √ |
| Not used | | 32 | 0 | 127 | | |
| Delay Param 2 | | 33 | 0 | 127 | √ | √ |
| Delay Mix | | 34 | 0 | 127 | √ | √ |
| Delay Param 3 | | 35 | 0 | 127 | √ | √ |
| Reverb Enable | 0~63=Off ; 64~127=On | 36 | 0 | 127 | √ | √ |
| Reverb Model Select | See GearBox Model Tables pages | 37 | 0 | 14 | √ | √ |
| Reverb Decay | | 38 | 0 | 127 | √ | √ |
| Reverb Tone | | 39 | 0 | 127 | √ | √ |
| Reverb PreDelay | | 40 | 0 | 127 | √ | √ |
| Reverb Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 41 | 0 | 127 | √ | √ |
| EQ Frequency 2 | Non-linear mapping | 42 | 0 | 127 | √ | √ |
| Wah Enable | 0~63=Off ; 64~127=On | 43 | 0 | 127 | √ | √ |
| Not used | | 44 | 0 | 127 | | |
| Bass Amp DI Lo Cut | | 45 | 0 | 127 | √ | √ |
| Volume Pedal Min Position | | 46 | 0 | 127 | √ | √ |
| Volume Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 47 | 0 | 127 | √ | √ |
| Bass Amp DI Level | | 48 | 0 | 127 | √ | √ |
| Bass Amp DI Delay | | 49 | 0 | 127 | √ | √ |
| Modulation Enable | 0~63=Off ; 64~127=On | 50 | 0 | 127 | √ | √ |
| Modulation Note (for tempo sync) | 1=Whole, 2=Dotted Half, 3=Half, 4=Half Triplet, 5=Dotted Quarter, 6=Quarter, 7=Quarter Triplet, 8=Dotted Eighth, 9=Eighth, 10=Eighth Triplet, 11=Dotted Sixteenth, 12=Sixteenth, 13=Sixteenth Triplet | 51 | 0 | 13 | √ | √ |

| GearBox Software MIDI CC Reference Table | | | | | | |
|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC# and Range | | | | |
| | | CC# | Min | Max | TX | RX |
| Modulation Param 2 | | 52 | 0 | 127 | √ | √ |
| Modulation Param 3 | | 53 | 0 | 127 | √ | √ |
| Modulation Param 4 | | 54 | 0 | 127 | √ | √ |
| Modulation Param 5 | | 55 | 0 | 127 | | |
| Modulation Mix | | 56 | 0 | 127 | √ | √ |
| Modulation Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 57 | 0 | 127 | √ | √ |
| Modulation Model Select | See GearBox Model Tables pages | 58 | 0 | 23 | √ | √ |
| Stomp Param 1 (Dbl Prec) | LSB of 14-bit value (transmitted second) | 59 | 0 | 127 | | |
| EQ Frequency 3 | Non-linear mapping | 60 | 0 | 127 | √ | √ |
| Modulation Param 1 (Dbl Prec) | LSB of 14-bit value (transmitted second) | 61 | 0 | 127 | √ | √ |
| Delay Time Param 1 (Dbl Prec) | LSB of 14-bit value (transmitted second) | 62 | 0 | 127 | √ | √ |
| EQ Enable | 0~63=Off ; 64~127 | 63 | 0 | 127 | √ | √ |
| Tap Tempo Trigger | 64-127 = a Tap | 64 | 0 | 127 | √ | √ |
| Not used | | 65 | 0 | 127 | | |
| Amp Model Bank Select | The setting of this control determines how CC 12 messages (Amp Model Select) will be interpreted. 0=load model from Guitar Amp Model set; 1=load model from Bass Amp Model set; 2=Preamps | 66 | 0 | 2 | √ | √ |
| Cab Model Bank Select | The setting of this control determines how CC 71 messages (Cab Model Select) will be interpreted. 0=load model from Guitar Cab Model set; 1=load model from Bass Cab Model set, 2=Preamps | 67 | 0 | 1 | √ | √ |
| Not used | | 68 | 0 | 127 | | |
| Tuner Enable | 0~63=Off ; 64~127=On | 69 | 0 | 127 | √ | √ |
| Cabinet Mic Model (guitar) | See GearBox Model Tables pages | 70 | 0 | 3 | √ | √ |
| Cabinet Model Select (bass) | See GearBox Model Tables pages | 71 | 0 | 3 | √ | √ |
| Not used | | 72 | 0 | 127 | | |
| Not used | | 73 | 0 | 127 | √ | √ |
| Stomp Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 74 | 0 | 127 | √ | √ |

| GearBox Software MIDI CC Reference Table | | | | | | |
|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC# and Range | | | | |
| | | CC# | Min | Max | TX | RX |
| Stomp Model Select | See GearBox Model Tables pages | 75 | 0 | 127 | √ | √ |
| Cabinet Early Reflections | | 76 | 0 | 127 | √ | √ |
| EQ Frequency 4 | Non-linear mapping | 77 | 0 | 127 | √ | √ |
| Not used | | 78 | 0 | 127 | | |
| Stomp Param 2 | | 79 | 0 | 127 | √ | √ |
| Stomp Param 3 | | 80 | 0 | 127 | √ | √ |
| Stomp Param 4 | | 81 | 0 | 127 | √ | √ |
| Stomp Param 5 | | 82 | 0 | 127 | √ | √ |
| Stomp Param 6 | | 83 | 0 | 127 | √ | √ |
| Amp Switch Assign | 0~63=Amp switch will turn Amp on/off ; 64~127=Amp switch will turn Comp on/off. Assign CC 111 to either Amp or Comp (enable/disable) | 84 | 0 | 127 | √ | √ |
| Delay Param 4 | | 85 | 0 | 127 | √ | √ |
| Delay Param 5 | | 86 | 0 | 127 | √ | √ |
| Delay Pre/Post | 0~63 = Pre-Amp Model, 64~127 = Post-Amp Model | 87 | 0 | 127 | √ | √ |
| Delay Model Select | See GearBox Model Tables pages | 88 | 0 | 13 | √ | √ |
| Tempo | MSB of 14-bit value (transmitted first) | 89 | 0 | 127 | √ | √ |
| Tempo (Dbl Prec) | LSB of 14-bit value (transmitted second) | 90 | 0 | 127 | √ | √ |
| Wah Model Select | 0=Vetta, 1=Fassel, 2=Weeper, 3=Chrome, 4=Chome Custom, 5=Throaty, 6=Conductor, 7=Colorful | 91 | 0 | 7 | √ | √ |
| Amp Param 7 | | 92 | 0 | 127 | √ | √ |
| Amp Param 8 | | 93 | 0 | 127 | √ | √ |
| Amp Param 9 | | 94 | 0 | 127 | √ | √ |
| Amp Param 10 | | 95 | 0 | 127 | √ | √ |
| Not Applicable | | 96 | ---- | ---- | | |
| Not Applicable | | 97 | ---- | ---- | | |
| Not Applicable | | 98 | ---- | ---- | | |
| Not Applicable | | 99 | ---- | ---- | | |
| Not Applicable | | 100 | ---- | ---- | | |
| Not Applicable | | 101 | ---- | ---- | | |
| Amp Param 11 | | 102 | 0 | 127 | √ | √ |
| Amp Param 12 | | 103 | 0 | 127 | √ | √ |

| GearBox Software MIDI CC Reference Table | | | | | | |
|---|---|---|---|---|---|---|
| Parameter | Notes | MIDI CC# and Range | | | | |
| | | CC# | Min | Max | TX | RX |
| Not used | | 104 | 0 | 127 | | |
| Amp Bypass Volume | | 105 | 0 | 127 | √ | √ |
| Not used | | 106 | 0 | 127 | | |
| Not used | | 107 | 0 | 127 | | |
| Tweak Assignment | Assign CC 1 to control a GearBox parameter | 108 | 0 | 13 | √ | √ |
| Not used | | 109 | 0 | 127 | | |
| Not used | | 110 | 0 | 127 | | |
| Amp State | 0~63=Off ; 64~127=On. Toggles between Amp or Compressor (depending on CC 84 parameter) | 111 | 0 | 127 | √ | √ |
| Not used | | 112 | 0 | 127 | | |
| Not used | | 113 | 0 | 127 | | |
| EQ Gain 1 | | 114 | 0 | 127 | √ | √ |
| Not used | | 115 | 0 | 127 | | |
| EQ Gain 2 | | 116 | 0 | 127 | √ | √ |
| EQ Gain 3 | | 117 | 0 | 127 | √ | √ |
| Not used | | 118 | 0 | 127 | | |
| EQ Gain 4 | | 119 | 0 | 127 | √ | √ |
| Not Applicable | | 120 | | | | |
| Not Applicable | | 121 | | | | |
| Not Applicable | | 122 | | | | |
| Not Applicable | | 123 | | | | |
| Not Applicable | | 124 | | | | |
| Not Applicable | | 125 | | | | |
| Not Applicable | | 126 | | | | |
| Not Applicable | | 127 | | | | |

# MIDI CC Range Reference – Model Tables

The following Model Tables provide the detailed breakdown of MIDI CC range values that are assigned to the individual Amp, Cabinet and Effects' "Model Select" parameters. Each Amp/Cab/Effect Model type is recalled using the specific range value for the assigned MIDI CC. Use these MIDI CC values to configure your MIDI controller device assignments to control the parameters for your Line 6 gear.

## Pocket POD® Model Tables

| Amp Models (MIDI CC 12) | |
|---|---|
| Value | Model Name |
| 0 | Tube Preamp |
| 1 | Line 6 Clean |
| 2 | Line 6 Crunch |
| 3 | Line 6 Drive |
| 4 | Line 6 Layer |
| 5 | Small Tweed |
| 6 | Tweed Blues |
| 7 | Black Panel |
| 8 | Modern Class A |
| 9 | Brit Class A |
| 10 | Brit Blues |
| 11 | Brit Classic |
| 12 | Brit Hi Gain |
| 13 | Treadplate |
| 14 | Modern Hi Gain |
| 15 | Fuzz Box |
| 16 | Jazz Clean |
| 17 | Boutique #1 |
| 18 | Boutique #2 |
| 19 | Brit Class A #2 |
| 20 | Brit Class A #3 |
| 21 | Small Tweed #2 |
| 22 | Black Panel #2 |
| 23 | Boutique #3 |
| 24 | California Crunch #1 |
| 25 | California Crunch #2 |
| 26 | Treadplate #2 |

| Amp Models (MIDI CC 12) | |
|---|---|
| Value | Model Name |
| 27 | Modern Hi Gain #2 |
| 28 | Line 6 Twang |
| 29 | Line 6 Crunch #2 |
| 30 | Line 6 Blues |
| 31 | Line 6 INSANE |

| Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 0 | 1x 8 '60 Fender Tweed Champ |
| 1 | 1x12 '52 Fender Tweed Deluxe |
| 2 | 1x12 '60 Vox AC15 |
| 3 | 1x12 '64 Fender Blackface Deluxe |
| 4 | 1x12 '98 Line 6 Flextone |
| 5 | 2x12 '65 Fender Blackface Twin |
| 6 | 2x12 '67 VOX AC30 |
| 7 | 2x12 '95 Matchless Chieftain |
| 8 | 2x12 '98 Pod custom 2x12 |
| 9 | 4x10 '59 Fender Bassman |
| 10 | 4x10 '98 Pod custom 4x10 cab |
| 11 | 4x12 '96 Marshall with V30s |
| 12 | 4x12 '78 Marshall with 70s |
| 13 | 4x12 '97 Marshall Basketweave with Greenbacks |
| 14 | 4x12 '98 Pod custom 4x12 |
| 15 | No Cabinet |

## Pocket POD® Model Tables - continued

| Effects Models (MIDI CC 19) | |
|---|---|
| Value | Model Name |
| 0 | Chorus2 |
| 1 | Flanger1 |
| 2 | Rotary |
| 3 | Flanger2 |
| 4 | Delay/Chorus1 |
| 5 | Delay/Tremolo |
| 6 | Delay |
| 7 | Delay/Comp |
| 8 | Chorus1 |
| 9 | Tremolo |
| 10 | Bypass |
| 11 | Compressor |
| 12 | Delay/Chorus2 |
| 13 | Delay/Flanger1 |
| 14 | Delay/Swell |
| 15 | Delay/Flanger2 |

# Floor POD® Model Tables

| Amp Models (MIDI CC 12) | |
|---|---|
| Value | Model Name |
| 0 | Tube Preamp |
| 1 | Line 6 Clean |
| 2 | Line 6 Crunch |
| 3 | Line 6 Drive |
| 4 | Line 6 Layer |
| 5 | Smal Tweed |
| 6 | Tweed Blues |
| 7 | Black Panel |
| 8 | Modern Class A |
| 9 | Brit Class A |
| 10 | Brit Blues |
| 11 | Brit Classic |
| 12 | Brit Hi Gain |
| 13 | TreadPlate |
| 14 | Modern Hi Gain |
| 15 | Fuzz Box |
| 16 | Jazz Clean |
| 17 | Boutique #1 |
| 18 | Boutique #2 |
| 19 | Brit Class A #2 |
| 20 | Brit Class A #3 |
| 21 | Small Tweed #2 |
| 22 | Black Panel #2 |
| 23 | Boutique #3 |
| 24 | California Crunch #1 |
| 25 | California Crunch #2 |
| 26 | TreadPlate #2 |
| 27 | Modern Hi Gain #2 |
| 28 | Line 6 Twang |
| 29 | Line 6 Crunch #2 |
| 30 | Line 6 Blues |
| 31 | Line 6 Insane |

| Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 0 | 1x 8 ’60 Fender Tweed Champ |
| 1 | 1x12 ’52 Fender Tweed Deluxe |
| 2 | 1x12 ’60 Vox AC15 |
| 3 | 1x12 ’64 Fender Blackface Deluxe |
| 4 | 1x12 ’98 Line 6 Flextone |
| 5 | 2x12 ’65 Fender Blackface Twin |
| 6 | 2x12 ’67 VOX AC30 |
| 7 | 2x12 ’95 Matchless Chieftain |
| 8 | 2x12 ’98 POD custom 2x12 |
| 9 | 4x10 ’59 Fender Bassman |
| 10 | 4x10 ’98 POD custom 4x10 cab |
| 11 | 4x12 ’96 Marshall with V30s |
| 12 | 4x12 ’78 Marshall with 70s |
| 13 | 4x12 ’97 Marshall off axis |
| 14 | 4x12 ’98 POD custom 4x12 |
| 15 | No Cabinet |

| Reverb Type (MIDI CC 37) | |
|---|---|
| Value | Model Name |
| 0-63 | Spring |
| 64-127 | Hall |

| Delay Type (MIDI CC 88) | |
|---|---|
| Value | Model Name |
| 0 | Tape |
| 1 | Multi-Tap |
| 2 | Digital |
| 3 | Reverse |
| 4 | Sweep Echo |
| 5 | Analog |

## Floor POD® Model Tables - continued

| Effects Models (MIDI CC 19) | |
|---|---|
| Value | Model Name |
| 0 | Tremolo |
| 1 | Chorus 1 |
| 2 | Chorus 2 |
| 3 | Flange 1 |
| 4 | Flange 2 |
| 5 | Rotary |
| 6 | Phaser |
| 7 | U-Vibe |
| 8 | Obi-Wah |
| 9 | Tron-Up |
| 10 | Octave Fuzz |
| 11 | Sub Octave |
| 12 | Comet Trails |
| 13 | Ring Modulator |
| 14 | Otto Phase |
| 15 | Swell |

| Compression Ratio (MIDI CC 42) | |
|---|---|
| Value | Ratio |
| 0-21 | Off |
| 22-42 | 1.4:1 |
| 43-64 | 2:1 |
| 65-85 | 3:1 |
| 86-107 | 6:1 |
| 108-127 | infinity:1 |

# POD® 2.0 Model Tables

| Amp Models (MIDI CC 11/12) | |
|---|---|
| Value | Model Name |
| 0 | Tube Preamp |
| 1 | POD Clean Line 6 |
| 2 | POD Crunch Line 6 |
| 3 | POD Drive Line 6 |
| 4 | POD Layer Line 6 |
| 5 | Small Tweed |
| 6 | Tweed Blues |
| 7 | Black Panel |
| 8 | Modern Class A |
| 9 | Brit Class A |
| 10 | Brit Blues |
| 11 | Brit Classic |
| 12 | Brit Hi Gain |
| 13 | Rectified '94 |
| 14 | Modern Hi Gain |
| 15 | Fuzz Box |
| 16 | Jazz Clean |
| 17 | Boutique #1 |
| 18 | Boutique #2 |
| 19 | Brit Class A #2 |
| 20 | Brit Class A #3 |
| 21 | Small Tweed #2 |
| 22 | Black Panel #2 |
| 23 | Boutique #3 |
| 24 | California Crunch #1 |
| 25 | California Crunch #2 |
| 26 | Rectified #2 |
| 27 | Modern Hi Gain #2 |
| 28 | Line 6 Twang |
| 29 | Line 6 Crunch #2 |
| 30 | Line 6 Blues |
| 31 | Line 6 Insane |

| Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 0 | 1x 8 '60 Fender Tweed Champ |
| 1 | 1x12 '52 Fender Tweed Deluxe |
| 2 | 1x12 '60 Vox AC15 |
| 3 | 1x12 '64 Fender Blackface Deluxe |
| 4 | 1x12 '98 Line 6 Flextone |
| 5 | 2x12 '65 Fender Blackface Twin |
| 6 | 2x12 '67 VOX AC30 |
| 7 | 2x12 '95 Matchless Chieftain |
| 8 | 2x12 '98 Pod custom 2x12 |
| 9 | 4x10 '59 Fender Bassman |
| 10 | 4x10 '98 Pod custom 4x10 cab |
| 11 | 4x12 '96 Marshall with V30s |
| 12 | 4x12 '78 Marshall with 70s |
| 13 | 4x12 '97 Marshall off axis |
| 14 | 4x12 '98 Pod custom 4x12 |
| 15 | No Cabinet |

## POD® 2.0 Model Tables - continued

| Effects Models (MIDI CC 19) | |
|---|---|
| Value | Model Name |
| 0 | Chorus2 |
| 1 | Flanger1 |
| 2 | Rotary |
| 3 | Flanger2 |
| 4 | Delay/Chorus1 |
| 5 | Delay/Tremolo |
| 6 | Delay |
| 7 | Delay/Comp |
| 8 | Chorus1 |
| 9 | Tremolo |
| 10 | Bypass |
| 11 | Compressor |
| 12 | Delay/Chorus2 |
| 13 | Delay/Flanger1 |
| 14 | Delay/Swell |
| 15 | Delay/Flanger2 |

# POD® xt Model Tables

**Model Packs:** PP=Power Pack, MS=Metal Shop, CC=Collector Classics, FX=FX Junkie, BX=Bass Expansion

| Amp Models (MIDI CC 11/12) | | | Amp Models (MIDI CC 11/12) | | | Amp Models (MIDI CC 11/12) | | |
|---|---|---|---|---|---|---|---|---|
| Value | Pack | Model Name | Value | Pack | Model Name | Value | Pack | Model Name |
| 0 | | Bypass | 28 | | Jazz Clean | 56 | CC | Deity Crunch |
| 1 | | Tube Preamp | 29 | | Solo 100 | 57 | CC | Blackface Vibro |
| 2 | PP | Line 6 Clean | 30 | PP | Super O | 58 | CC | Double Show |
| 3 | PP | Line 6 JTS-45 | 31 | PP | Class A-15 | 59 | CC | Silverface Bass |
| 4 | PP | Line 6 Class A | 32 | | Class A-30 TB | 60 | CC | Mini Double |
| 5 | PP | Line 6 Mood | 33 | PP | Line 6 Agro | 61 | CC | Gibtone Expo |
| 6 | | Line 6 Spinal Puppet | 34 | PP | Line 6 Lunatic | 62 | CC | Brit Bass |
| 7 | | Line 6 Chemical X | 35 | | Line 6 Treadplate | 63 | CC | Brit Major |
| 8 | | Line 6 Insane | 36 | PP | Line 6 Variax Acoustic | 64 | CC | Silver Twelve |
| 9 | | Line 6 Acoustic 2 | 37 | MS | Bomber Uber | 65 | CC | Super O Thunder |
| 10 | PP | Zen Master | 38 | MS | Connor 50 | 66 | CC | Line 6 Bayou |
| 11 | | Small Tweed | 39 | MS | Deity Lead | 67 | CC | Line 6 Crunch |
| 12 | | Tweed B-Man | 40 | MS | Deity's Son | 68 | CC | Line 6 Purge |
| 13 | PP | Tiny Tweed | 41 | MS | Angel P-Ball | 69 | CC | Line 6 Sparkle |
| 14 | | Blackface Lux | 42 | MS | Silver J | 70 | CC | Line 6 Super Clean |
| 15 | PP | Double Verb | 43 | MS | Brit J-900 Clean | 71 | CC | Line 6 Super Sparkle |
| 16 | PP | Two-Tone | 44 | MS | Brit J-900 Dist | 72 | CC | Line 6 Twang |
| 17 | PP | Hiway 100 | 45 | MS | Brit J-2000 | 73 | BX | Tube Preamp |
| 18 | PP | Plexi 45 | 46 | MS | Diamondplate | 74 | BX | L6 Classic Jazz |
| 19 | | Plexi Lead 100 | 47 | MS | Criminal | 75 | BX | L6 Brit Invader |
| 20 | | Plexi Jump Lead | 48 | MS | Line 6 Big Bottom | 76 | BX | L6 Super Thor |
| 21 | PP | Plexi Variac | 49 | MS | Line 6 Chunk-Chunk | 77 | BX | L6 Frankenstein |
| 22 | | Brit J-800 | 50 | MS | Line 6 Fuzz | 78 | BX | L6 Ebony Lux |
| 23 | PP | Brit JM Pre | 51 | MS | Line 6 Octone | 79 | BX | L6 Doppelganger |
| 24 | PP | Match Chief | 52 | MS | Line 6 Smash | 80 | BX | L6 Sub Dub |
| 25 | PP | Match D-30 | 53 | MS | Line 6 Sparkle Clean | 81 | BX | Amp 360 |
| 26 | | Treadplate Dual | 54 | MS | Line 6 Throttle | 82 | BX | Jaguar |
| 27 | PP | Cali Crunch | 55 | CC | Bomber XTC | 83 | BX | Alchemist |

## POD® xt Model Tables - continued

**Model Packs:** PP=Power Pack, MS=Metal Shop, CC=Collector Classics, FX=FX Junkie, BX=Bass Expansion

**Amp Models (MIDI CC 11/12)**

| Value | Pack | Model Name |
|---|---|---|
| 84 | BX | Rock Classic |
| 85 | BX | Flip Top |
| 86 | BX | Adam and Eve |
| 87 | BX | Tweed B-Man |
| 88 | BX | Silverface Bass |
| 89 | BX | Double Show |
| 90 | BX | Eighties |
| 91 | BX | Hiway 100 |
| 92 | BX | Hiway 200 |
| 93 | BX | British Major |
| 94 | BX | British Bass |
| 95 | BX | California |
| 96 | BX | Jazz Tone |
| 97 | BX | Stadium |
| 98 | BX | Studio Tone |
| 99 | BX | Motor City |
| 100 | BX | Brit Class A100 |
| 101 | | Citrus D-30 |
| 102 | | L6 Mod Hi Gain |
| 103 | | L6 Boutique #1 |
| 104 | | Class A-30 Fawn |
| 105 | | Brit Gain 18 |
| 106 | | Brit J-2000 #2 |

**Cab Models (MIDI CC 71)**

| Value | Pack | Model Name |
|---|---|---|
| 0 | | No Cabinet |
| 1 | | 1x6 Super O |
| 2 | | 1x8 Tweed |
| 3 | | 1x10 Gibtone |
| 4 | | 1x10 G-Brand |
| 5 | | 1x12 Line 6 |
| 6 | | 1x12 Tweed |
| 7 | | 1x12 Blackface |
| 8 | | 1x12 Class A |
| 9 | | 2x2 Mini T |
| 10 | | 2x12 Line 6 |
| 11 | | 2x12 Blackface |
| 12 | | 2x12 Match |
| 13 | | 2x12 Jazz |
| 14 | | 2x12 Class A |
| 15 | | 4x10 Line 6 |
| 16 | | 4x10 Tweed |
| 17 | | 4x12 Line 6 |
| 18 | | 4x12 Green 20's |
| 19 | | 4x12 Green 25's |
| 20 | | 4x12 Brit T75 |
| 21 | | 4x12 Brit V30's |
| 22 | | 4x12 Treadplate |

## POD® xt Model Tables - continued

**Model Packs:** PP=Power Pack, MS=Metal Shop, CC=Collector Classics, FX=FX Junkie, BX=Bass Expansion

| Stomp Models (MIDI CC 75) | | |
|---|---|---|
| Value | Pack | Model Name |
| 0 | | Facial Fuzz |
| 1 | | Fuzz Pi |
| 2 | | Screamer |
| 3 | | Classic Dist |
| 4 | PP | Octave Fuzz |
| 5 | PP | Blue Comp |
| 6 | PP | Red Comp |
| 7 | | Vetta Comp |
| 8 | PP | Auto Swell |
| 9 | PP | Auto Wah |
| 10 | FX | Killer Z |
| 11 | FX | Tube Drive |
| 12 | FX | Vetta Juice |
| 13 | FX | Line 6 Boost + EQ |
| 14 | FX | Blue Comp Treb |
| 15 | FX | Dingo-Tron |
| 16 | FX | Clean Sweep |
| 17 | FX | Seismik Synth |
| 18 | FX | Double Bass |
| 19 | FX | Buzz Wave |
| 20 | FX | Rez Synth |
| 21 | FX | Saturn 5 Ring Mod |
| 22 | FX | Synth Analog |
| 23 | FX | Synth FX |
| 24 | FX | Synth Harmony |
| 25 | FX | Synth Lead |
| 26 | FX | Synth String |

| Stomp Models (MIDI CC 75) | | |
|---|---|---|
| Value | Pack | Model Name |
| 27 | | Bass Overdrive |
| 28 | | Bronze Master |
| 29 | | Sub Octaves |
| 30 | | Bender |

| Mod Models (MIDI CC 58) | | |
|---|---|---|
| Value | Pack | Model Name |
| 0 | | Sine Chorus |
| 1 | PP | Analog Chorus |
| 2 | | Line 6 Flanger |
| 3 | PP | Jet Flanger |
| 4 | | Phaser |
| 5 | | U-Vibe |
| 6 | | Opto Trem |
| 7 | PP | Bias Trem |
| 8 | | Rotary Drum + Horn |
| 9 | PP | Rotary Drum |
| 10 | PP | Auto Pan |
| 11 | FX | Analog Square |
| 12 | FX | Square Chorus |
| 13 | FX | Expo Chorus |
| 14 | FX | Random Chorus |
| 15 | FX | Square Flange |
| 16 | FX | Expo Flange |
| 17 | FX | Lumpy Phase |
| 18 | FX | Hi-Talk |
| 19 | FX | Line 6 Sweeper |
| 20 | FX | POD Purple X |
| 21 | FX | Random S&H |
| 22 | FX | Tape Eater |
| 23 | FX | Warble-Matic |

## POD® XT Model Tables - continued

**Model Packs:** PP=Power Pack, MS=Metal Shop, CC=Collector Classics, FX=FX Junkie, BX=Bass Expansion

**Delay Models (MIDI CC 88)**

| Value | Pack | Model Name |
|---|---|---|
| 0 | PP | Analog |
| 1 | | Analog w/Mod |
| 2 | | Tube Echo |
| 3 | PP | Multi-Head |
| 4 | PP | Sweep Echo |
| 5 | | Digital Delay |
| 6 | PP | Stereo Delay |
| 7 | PP | Ping-Pong |
| 8 | PP | Reverse |
| 9 | FX | Echo Platter |
| 10 | FX | Tape Echo |
| 11 | FX | Low Rez |
| 12 | FX | Phase Eko |
| 13 | FX | Bubble Echo |

**Reverb Models (MIDI CC 37)**

| Value | Pack | Model Name |
|---|---|---|
| 0 | PP | Lux Spring |
| 1 | | Std Spring |
| 2 | PP | King Spring |
| 3 | PP | Small Room |
| 4 | PP | Tiled Room |
| 5 | | Brite Room |
| 6 | PP | Dark Hall |
| 7 | | Medium Hall |
| 8 | PP | Large Hall |
| 9 | PP | Rich Chamber |
| 10 | PP | Chamber |
| 11 | | Cavernous |
| 12 | | Slap Plate |
| 13 | PP | Vintage Plate |
| 14 | PP | Large Plate |

**Wah Models (MIDI CC 91)**

| Value | Pack | Model Name |
|---|---|---|
| 0 | | Vetta Wah |
| 1 | PP | Jen Fassel |
| 2 | | Weeper |
| 3 | PP | Chrome |
| 4 | PP | Chrome Custom |
| 5 | PP | Throaty |
| 6 | PP | Conductor |
| 7 | PP | Colorful |

# Bass POD® xt Model Tables

| Amp Models (MIDI CC 11/12) | |
|---|---|
| Value | Model Name |
| 0 | Bypass |
| 1 | Tube Preamp |
| 2 | Line 6 Classic Jazz |
| 3 | Line 6 Brit Invader |
| 4 | Line 6 Super Thor |
| 5 | Line 6 Frankenstein |
| 6 | Line 6 Ebony Lux |
| 7 | Line 6 Doppleganger |
| 8 | Line 6 Sub Dub |
| 9 | Amp 360 |
| 10 | Jaguar |
| 11 | Alchemist |
| 12 | Rock Classic |
| 13 | Flip Top |
| 14 | Adam and Eve |
| 15 | Tweed B-Man |
| 16 | Silverface Bass |
| 17 | Double Show |
| 18 | Eighties |
| 19 | Hiway 100 |
| 20 | Hiway 200 |
| 21 | British Major |
| 22 | British Bass |
| 23 | California |
| 24 | Jazz Tone |
| 25 | Stadium |
| 26 | Studio Tone |
| 27 | Motor City |
| 28 | Brit Class A100 |

| Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 0 | No Cabinet |
| 1 | 1x12 Boutiqe |
| 2 | 1x12 Motor City |
| 3 | 1x15 Flip Top |
| 4 | 1x15 Jazz Tone |
| 5 | 1x18 Session |
| 6 | 1x18 Amp 360 |
| 7 | 1x18 California |
| 8 | 1x18+12 Stadium |
| 9 | 2x10 Modern UK |
| 10 | 2x15 Double Show |
| 11 | 2x15 California |
| 12 | 2x15 Class A |
| 13 | 4x10 Line 6 |
| 14 | 4x10 Tweed |
| 15 | 4x10 Adam Eve |
| 16 | 4x10 Silvercone |
| 17 | 4x10 Session |
| 18 | 4x12 Hiway |
| 19 | 4x12 Green 20's |
| 20 | 4x12 Green 25's |
| 21 | 4x15 Big Boy |
| 22 | 8x10 Classic |

| Stomp Models (MIDI CC 75) | |
|---|---|
| Value | Model Name |
| 0 | Bass Overdrive |
| 1 | Screamer |
| 2 | Classic Dist |
| 3 | Facial Fuzz |
| 4 | Fuzz Pi |
| 5 | Octave |
| 6 | Bronze Master |
| 7 | Blue Comp |
| 8 | Red Comp |
| 9 | Vetta Comp |
| 10 | Auto Wah |
| 11 | Dingo-Tron |
| 12 | Buzz Wave |
| 13 | Seismik Synth |
| 14 | Rez Synth |
| 15 | Saturn 5 Ring Mod |
| 16 | Synth Analog |
| 17 | Synth FX |
| 18 | Synth Harmony |
| 19 | Synth Lead |
| 20 | Synth String |
| 21 | Double Bass |

## Bass POD® XT Model Tables - continued

| Mod Models (MIDI CC 58) | |
|---|---|
| Value | Model Name |
| 0 | Deluxe Chorus |
| 1 | Analog Chorus |
| 2 | Deluxe Flange |
| 3 | Jet Flanger |
| 4 | Phaser |
| 5 | U-Vibe |
| 6 | Opto Trem |
| 7 | Bias Trem |
| 8 | Rotary Drum |
| 9 | Rotary Drum + Horn |
| 10 | Line 6 Rotor |
| 11 | Random S&H |
| 12 | Tape Eater |

| Delay/Reverb Models (MIDI CC 88) | |
|---|---|
| Value | Model Name |
| 0 | Analog |
| 1 | Analog w/Mod |
| 2 | Tube Echo |
| 3 | Multi-Head |
| 4 | Sweep Echo |
| 5 | Digital Delay |
| 6 | Reverse Delay |
| 7 | Lux Spring |
| 8 | Std Spring |
| 9 | King Spring |
| 10 | Small Room |
| 11 | Tiled Room |
| 12 | Brite Room |
| 13 | Dark Hall |
| 14 | Medium Hall |
| 15 | Large Hall |
| 16 | Rich Chamber |
| 17 | Chamber |
| 18 | Cavernous |
| 19 | Slap Plate |
| 20 | Vintage Plate |
| 21 | Large Plate |

# POD® X3 Model Tables

| Guitar Amp Models (MIDI CC 11) | |
|---|---|
| Value | Model Name |
| 0 | Line 6 Agro |
| 1 | Line 6 Bayou |
| 2 | Line 6 Big Bottom |
| 3 | Line 6 Boutique #1 |
| 4 | Line 6 Chemical X |
| 5 | Line 6 Chunk Chunk |
| 6 | Line 6 Class A |
| 7 | Line 6 Clean |
| 8 | Line 6 Crunch |
| 9 | Line 6 Fuzz |
| 10 | Line 6 Insane |
| 11 | Line 6 JTS-45 |
| 12 | Line 6 Lunatic |
| 13 | Line 6 Modern Hi Gain |
| 14 | Line 6 Mood |
| 15 | Line 6 Octone |
| 16 | Line 6 Piezacoustic 2 |
| 17 | Line 6 Purge |
| 18 | Line 6 Smash |
| 19 | Line 6 Sparkle |
| 20 | Line 6 Sparkle Clean |
| 21 | Line 6 Spinal Puppet |
| 22 | Line 6 Super Clean |
| 23 | Line 6 Super Sparkle |
| 24 | Line 6 Throttle |
| 25 | Line 6 Treadplate |
| 26 | Line 6 Tube Preamp |
| 27 | Line 6 Twang |

| Guitar Amp Models (MIDI CC 11) | |
|---|---|
| Value | Model Name |
| 28 | Line 6 Variax Acoustic |
| 29 | 2002 Angel P-Ball |
| 30 | 1964 Blackface 'Lux |
| 31 | 1963 Blackface Vibro |
| 32 | 2002 Bomber Uber |
| 33 | 2002 Bomber X-TC |
| 34 | 1968 Brit Plexi Bass 100 |
| 35 | Brit Gain 18 |
| 36 | 2003 Brit Gain J-2000 |
| 37 | Brit J-2000 #2 |
| 38 | 1990 Brit J-800 |
| 39 | 1992 Brit J900 Clean |
| 40 | 1992 Brit J900 Dist |
| 41 | 1996 Brit JM Pre |
| 42 | 1969 Brit Plexi Lead 200 |
| 43 | 1987 Brit Gain Slvr J |
| 44 | 1985 Cali Crunch |
| 45 | Citrus D-30 |
| 46 | 1960 Class A-15 |
| 47 | Class A-30 Fawn |
| 48 | 1967 Class A30 Top Boost |
| 49 | 2003 Connor 50 |
| 50 | 2002 Criminal |
| 51 | 2003 Deity Crunch |
| 52 | 2003 Deity Lead |
| 53 | 2003 Deity's Son |
| 54 | 2001 Diamond Plate |
| 55 | 1967 Double Showman |

| Guitar Amp Models (MIDI CC 11) | |
|---|---|
| Value | Model Name |
| 56 | 1965 Double Verb |
| 57 | 1960 Gibtone Expo |
| 58 | 1973 Hiway 100 |
| 59 | 1987 Jazz Clean |
| 60 | 1996 Match Chief |
| 61 | 1993 Match D-30 |
| 62 | 1996 Mini Double |
| 63 | 1965 Plexi 45 |
| 64 | 1968 Plexi Jump Lead |
| 65 | 1968 Plexi Lead 100 |
| 66 | 1968 Plexi Variac'd |
| 67 | 1967 Silver Twelve |
| 68 | 1972 Silverface Bass |
| 69 | 1953 Small Tweed |
| 70 | 1993 Solo 100 Head |
| 71 | 1960's Super O |
| 72 | 1962 Super O Thunder |
| 73 | 1960 Tiny Tweed |
| 74 | 2001 Treadplate Dual |
| 75 | 1958 Tweed B-Man |
| 76 | 1960 Two-Tone |
| 77 | 2001 Zen Master |
| 78 | No Amp |

## POD® X3 Model Tables - continued

| Bass Amp Models (MIDI CC 11) | |
|---|---|
| Value | Model Name |
| 79 | Line 6 Brit Invader |
| 80 | Line 6 Classic Jazz |
| 81 | Line 6 Doppleganger |
| 82 | Line 6 Ebony Lux |
| 83 | Line 6 Frankenstein |
| 84 | Line 6 Sub Dub |
| 85 | Line 6 Super Thor |
| 86 | Line 6 Tube Preamp |
| 87 | 1998 Adam and Eve |
| 88 | 1975 Alchemist |
| 89 | 1972 Amp 360 |
| 90 | 1968 Brit Bass |
| 91 | 1965 Brit Class A 100 |
| 92 | 1969 British Major |
| 93 | 2003 California |
| 94 | 1964 Double Show |
| 95 | 1989 Eighties |
| 96 | 1968 Flip Top |
| 97 | 1973 Hiway 100 |
| 98 | 1971 Hiway 200 |
| 99 | 2003 Jaguar |
| 100 | 1998 Jazz Tone |
| 101 | 1967 Motor City |
| 102 | 1974 Rock Classic |
| 103 | 1967 Silverface Bass |
| 104 | 1978 Stadium |
| 105 | 2002 Studio Tone |
| 106 | 1958 Tweed B-Man |

| Guitar Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 0 | 1x6 60's Super O |
| 1 | 1x8 '60 Tiny Tweed |
| 2 | 1x10 '59 Gibtone |
| 3 | 1x10 '60 G-Brand |
| 4 | 1x12 '01 Line 6 |
| 5 | 1x12 '53 Small Tweed |
| 6 | 1x12 '64 Blackface Lux |
| 7 | 1x12 '60 Class A-15 |
| 8 | 2x2 '01 Mini T |
| 9 | 2x12 '01 Line 6 |
| 10 | 2x12 '65 Blackface |
| 11 | 2x12 '96 Match Chief |
| 12 | 2x12 '87 Jazz Clean |
| 13 | 2x12 '67 Class A-30 |
| 14 | 4x10 '01 Line 6 |
| 15 | 4x10 '58 Tweed B-Man |
| 16 | 4x12 '01 Line 6 |
| 17 | 4x12 '67 Green 20's |
| 18 | 4x12 '68 Green 25's |
| 19 | 4x12 '78 Brit Celest T-75's |
| 20 | 4x12 '98 Brit Celest V30 |
| 21 | 4x12 '01 Treadplate |
| 22 | 4x12 '62 Thunder |
| 23 | 2x12 '67 Wishbook |
| 24 | No Cabinet |

| Bass Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 25 | Bass - 1x12 Boutique |
| 26 | Bass - 1x12 Motor City |
| 27 | Bass - 1x15 Flip Top |
| 28 | Bass - 1x15 Jazz Tone |
| 29 | Bass - 1x18 Session |
| 30 | Bass - 1x18 Amp 360 |
| 31 | Bass - 1x18 California |
| 32 | Bass - 1x18+12 |
| 33 | Bass - 2x10 Modern UK |
| 34 | Bass - 2x15 Doubleshow |
| 35 | Bass - 2x15 California |
| 36 | Bass - 2x15 Class A |
| 37 | Bass - 4x10 Line 6 |
| 38 | Bass - 4x10 Tweed |
| 39 | Bass - 4x10 Adam and Eve |
| 40 | Bass - 4x10 Silvercone |
| 42 | Bass - 4x10 Session |
| 42 | Bass - 4x12 Hiway |
| 43 | Bass - 4x12 Green 20's |
| 44 | Bass - 4x12 Green 25's |
| 45 | Bass - 4x15 Big Boy |
| 46 | Bass - 8x10 Classic |
| 47 | No Cabinet |

| Preamp Models (MIDI CC 11) | |
|---|---|
| Value | Model Name |
| 107 | American Classic |
| 108 | Console |
| 109 | Lo-Fi |
| 110 | Modern |
| 111 | Vintage |
| 112 | Vintage UK |

## POD® X3 Model Tables - continued

| Stomp Models (MIDI CC 75) | |
|---|---|
| Value | Model Name |
| 0 | Facial Fuzz |
| 1 | Fuzz Pi |
| 2 | Screamer |
| 3 | Classic Distortion |
| 4 | Octave Fuzz |
| 5 | Killer Z |
| 6 | Tube Drive |
| 7 | Boost + EQ |
| 8 | Bass Overdrive |
| 9 | Bronze Master |
| 10 | Red Comp |
| 11 | Blue Comp |
| 12 | Blue Comp Treb |
| 13 | Vetta Comp |
| 14 | Vetta Juice |
| 15 | Auto Swell |
| 16 | Femal De-Esser |
| 17 | Male De-Esser |
| 18 | Auto Wah |
| 19 | Dingo Tron |
| 20 | Clean Sweep |
| 21 | Seismik Synth |
| 22 | Double Bass |
| 23 | Buzz Wave |
| 24 | Rez Synth |
| 25 | Saturn 5 Ring Mod |
| 26 | Synth Analog |
| 27 | Synth FX |
| 28 | Synth Harmony |
| 29 | Synth Lead |
| 30 | Synth String |
| 31 | Sub Octaves |
| 32 | Bender |

| Mod Models (MIDI CC 58) | |
|---|---|
| Value | Model Name |
| 0 | Sine Chorus |
| 1 | Analog Chorus |
| 2 | Line 6 Flanger |
| 3 | Jet Flanger |
| 4 | Phaser |
| 5 | U-Vibe |
| 6 | Opto Tremolo |
| 7 | Bias Tremolo |
| 8 | Rotary Drum + Horn |
| 9 | Rotary Drum |
| 10 | Auto Pan |
| 11 | Analog Square Chorus |
| 12 | Stereo Square Chorus |
| 13 | Stereo Expo Chorus |
| 14 | Random Chorus |
| 15 | Stereo Square Flange |
| 16 | Expo Flange |
| 17 | Lumpy Phase |
| 18 | Hi-Talk |
| 19 | Sweeper |
| 20 | POD Purple X |
| 21 | Random S&H |
| 22 | Tape Eater |
| 23 | Warble-Matic |

| Delay Models (MIDI CC 88) | |
|---|---|
| Value | Model Name |
| 0 | Analog Delay |
| 1 | Analog w/Modulation |
| 2 | Tube Echo |
| 3 | Multi-Head Delay |
| 4 | Sweep Echo |
| 5 | Digital Delay |
| 6 | Stereo Delay |
| 7 | Ping-Pong Delay |
| 8 | Reverse Delay |
| 9 | Echo Platter |
| 10 | Tape Echo |
| 11 | Low Rez Delay |
| 12 | Phaze Eko |
| 13 | Bubble Echo |

## POD® X3 Model Tables - continued

| Reverb Models (MIDI CC 37) | |
|---|---|
| Value | Model Name |
| 0 | 'Lux Spring |
| 1 | Standard Spring |
| 2 | King Spring |
| 3 | Small Room |
| 4 | Tiled Room |
| 5 | Brite Room |
| 6 | Dark Hall |
| 7 | Medium Hall |
| 8 | Large Hall |
| 9 | Rich Chamber |
| 10 | Chamber |
| 11 | Cavernous |
| 12 | Slap Plate |
| 13 | Vintage Plate |
| 14 | Large Plate |

| Wah Models (MIDI CC 44) | |
|---|---|
| Value | Model Name |
| 0 | Vetta Wah |
| 1 | Fassel |
| 2 | Weeper |
| 3 | Chrome |
| 4 | Chrome Custom |
| 5 | Throaty |
| 6 | Conductor |
| 7 | Colorful |

## Flextone™ III Model Tables

| Amp Models (MIDI CC 11/12) | |
|---|---|
| Value | Model Name |
| 0 | Line 6 Clean |
| 1 | Line 6 Crunch |
| 2 | Line 6 Mood |
| 3 | Line 6 Insane |
| 4 | Jazz Clean |
| 5 | Blackface Lux |
| 6 | Tweed B-Man |
| 7 | Double Verb |
| 8 | Match Chief |
| 9 | Class A-30 TB |
| 10 | Plexi 45 |
| 11 | Plexi Lead 100 |
| 12 | Brit J-800 |
| 13 | Treadplate Dual |
| 14 | Solo 100 |
| 15 | Gibtone Expo |
| 16 | Line 6 Super Clean |
| 17 | Line 6 Sparkle |
| 18 | Line 6 Chemical X |
| 19 | Line 6 Fuzz |
| 20 | Hiway 100 |
| 21 | Small Tweed |
| 22 | Blackface Vibro |
| 23 | Zen Master |
| 24 | Connor 50 |
| 25 | Class A-15 |
| 26 | Brit Bass |
| 27 | Brit Silver |
| 28 | Brit J-2000 |

| Amp Models (MIDI CC 11/12) | |
|---|---|
| Value | Model Name |
| 29 | Diamondplate |
| 30 | Bomber XTC |
| 31 | Super O |

| Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 0 | No Cabinet |
| 1 | 1x6 Super O |
| 2 | 1x10 Gibtone |
| 3 | 1x12 Tweed |
| 4 | 1x12 Blackface |
| 5 | 2x10 Vibro |
| 6 | 2x12 Blackface |
| 7 | 2x12 Match |
| 8 | 2x12 Jazz |
| 9 | 2x12 Class A |
| 10 | 4x10 Tweed |
| 11 | 4x12 Green 20's |
| 12 | 4x12 Green 25's |
| 13 | 4x12 Brit T75 |
| 14 | 4x12 Brit V30's |
| 15 | 4x12 Treadplate |

## Flextone™ III Model Tables - continued

| Mod Models (MIDI CC 58) | |
|---|---|
| Value | Model Name |
| 0 | Tremolo |
| 1 | Chorus |
| 2 | Flanger |
| 3 | Phaser |
| 4 | U-Vibe |
| 5 | Rotary |

| Delay Models (MIDI CC 88) | |
|---|---|
| Value | Model Name |
| 0 | Tube Echo |
| 1 | Tape Echo |
| 2 | Analog |
| 3 | Digital |
| 4 | Ping Pong |
| 5 | Sweep Echo |

| Reverb Models (MIDI CC 37) | |
|---|---|
| Value | Model Name |
| 0 | Lux Spring |
| 1 | Std Spring |
| 2 | King Spring |
| 3 | Small Room |
| 4 | Tiled Room |
| 5 | Brite Room |
| 6 | Dark Hall |
| 7 | Medium Hall |
| 8 | Large Hall |
| 9 | Rich Chamber |
| 10 | Chamber |
| 11 | Cavernous |
| 12 | Slap Plate |
| 13 | Vintage Plate |
| 14 | Large Plate |

# HD147™ Model Tables

| Amp Models (MIDI CC 11/12) | |
|---|---|
| Value | Model Name |
| 0 | Line 6 Clean |
| 1 | Line 6 Super Sparkle |
| 2 | Line 6 Crunch |
| 3 | Line 6 Insane |
| 4 | Line 6 Smash |
| 5 | Line 6 Octone |
| 6 | Line 6 Treadplate |
| 7 | Jazz Clean |
| 8 | Blackface Lux |
| 9 | Double Verb |
| 10 | Plexi Lead 100 |
| 11 | Brit J-800 |
| 12 | Connor 50 |
| 13 | Treadplate Dual |
| 14 | Bomber Uber |
| 15 | Deity Lead |
| 16 | Line 6 Super Clean |
| 17 | Line 6 Mood |
| 18 | Line 6 Spinal Puppet |
| 19 | Line 6 Purge |
| 20 | Line 6 Big Bottom |
| 21 | Line 6 Agro |
| 22 | Criminal |
| 23 | Class A-30 TB |
| 24 | Tiny Tweed |
| 25 | Tweed B-Man |
| 26 | Plexi 45 |
| 27 | Brit J-2000 |

| Amp Models (MIDI CC 11/12) | |
|---|---|
| Value | Model Name |
| 28 | Brit Silver |
| 29 | Diamondplate |
| 30 | Bomber XTC |
| 31 | Deity's Son |

| Cab Models (MIDI CC 71) | |
|---|---|
| Value | Model Name |
| 0 | No Cabinet |
| 1 | 1x6 Super O |
| 2 | 1x10 Gibtone |
| 3 | 1x12 Tweed |
| 4 | 1x12 Blackface |
| 5 | 2x10 Vibro |
| 6 | 2x12 Blackface |
| 7 | 2x12 Match |
| 8 | 2x12 Jazz |
| 9 | 2x12 Class A |
| 10 | 4x10 Tweed |
| 11 | 4x12 Green 20's |
| 12 | 4x12 Green 25's |
| 13 | 4x12 Brit T75 |
| 14 | 4x12 Brit V30's |
| 15 | 4x12 Treadplate |

## HD147™ Model Tables - continued

| Mod Models (MIDI CC 58) | |
|---|---|
| Value | Model Name |
| 0 | Tremolo |
| 1 | Chorus |
| 2 | Flanger |
| 3 | Phaser |
| 4 | U-Vibe |
| 5 | Rotary |

| Delay Models (MIDI CC 88) | |
|---|---|
| Value | Model Name |
| 0 | Tube Echo |
| 1 | Tape Echo |
| 2 | Analog |
| 3 | Digital |
| 4 | Ping Pong |
| 5 | Sweep Echo |

| Reverb Models (MIDI CC 37) | |
|---|---|
| Value | Model Name |
| 0 | Lux Spring |
| 1 | Std Spring |
| 2 | King Spring |
| 3 | Small Room |
| 4 | Tiled Room |
| 5 | Brite Room |
| 6 | Dark Hall |
| 7 | Medium Hall |
| 8 | Large Hall |
| 9 | Rich Chamber |
| 10 | Chamber |
| 11 | Cavernous |
| 12 | Slap Plate |
| 13 | Vintage Plate |
| 14 | Large Plate |

# Vetta™ II Model Tables

| Amp Models (MIDI CC 12/91) | | |
|---|---|---|
| Display # | CC Value | Model Name |
| 1 | 49 | Bypass (no amp) |
| 2 | 45 | Line 6 Tube Preamp |
| 3 | 50 | Line 6 Variax Acous |
| 4 | 13 | Line 6 Piezacoustic1 |
| 5 | 14 | Line 6 Piezacoustic2 |
| 6 | 0 | Line 6 Clean |
| 7 | 51 | Line 6 Super Clean |
| 8 | 1 | Line 6 Sparkle |
| 9 | 52 | Line 6 Super Sparkl |
| 10 | 53 | Line 6 Splarkle Clean |
| 11 | 2 | Line 6 Twang |
| 12 | 3 | Line 6 Bayou |
| 13 | 5 | Line 6 Class A |
| 14 | 4 | Line 6 JTS-45 |
| 15 | 6 | Line 6 Mood |
| 16 | 10 | Line 6 Purge |
| 17 | 54 | Line 6 Crunch |
| 18 | 8 | Line 6 Throttle |
| 19 | 9 | Line 6 Chemical X |
| 20 | 55 | Line 6 Smash |
| 21 | 7 | Line 6 Spinal Puppet |
| 22 | 56 | Line 6 Fuzz |
| 23 | 57 | Line 6 Chunk Chunk |
| 24 | 58 | Line 6 Big Bottom |
| 25 | 59 | Line 6 Treadplate |
| 26 | 60 | Line 6 Lunatic |
| 27 | 61 | Line 6 Agro |
| 28 | 11 | Line 6 Insane |

| Amp Models (MIDI CC 12/91) | | |
|---|---|---|
| Display # | CC Value | Model Name |
| 29 | 12 | Line 6 Octone |
| 30 | 47 | '02 Bomber X-TC |
| 31 | 46 | '02 Bomber Uber |
| 32 | 15 | '01Zen Master |
| 33 | 62 | '03 Connor 50 |
| 34 | 63 | '03 Deity Crunch |
| 35 | 64 | '03 Deity Lead |
| 36 | 65 | '03 Deity's Son |
| 37 | 48 | '02 Angel P-Ball |
| 38 | 16 | '53 Fn Tweed Small Tweed |
| 39 | 17 | '58 Fn Tweed B-Man |
| 40 | 18 | '61 Fn Tweed Tiny Tweed |
| 41 | 66 | '63 Fn Black Vib Verb |
| 42 | 19 | '64 Fn Black Lux |
| 43 | 20 | '65 Fn Black Double |
| 44 | 67 | '67 Fn Black Dual Show |
| 45 | 68 | '72 Fn Silver Bass Head |
| 46 | 21 | '96 Fn Mini Double |
| 47 | 22 | '60 Gibtone Explorer |
| 48 | 23 | '60 G-Brand Two-Tone |
| 49 | 24 | '73 Hiway 100 Custom |
| 50 | 25 | '65 Brit Plexi Lead J-45 |
| 51 | 26 | '68 Brit Plexi Lead 100 |
| 52 | 27 | '68 Brit Plexi Bass 100 |
| 53 | 28 | '68 Brit Plexi Jump Lead |
| 54 | 29 | '68 Brit Plexi Variac |
| 55 | 30 | '69 Brit Plexi Lead 200 |
| 56 | 31 | '87 Brit Gain J-800 |

## Vetta™ II Model Tables - continued

| Amp Models (MIDI CC 12/91) | | |
|---|---|---|
| Display # | CC Value | Model Name |
| 57 | 69 | '87 Brit Gain Silver J |
| 58 | 32 | '96 Brit Gain JM Pre |
| 59 | 70 | '92 Brit Gain J-900 Clean |
| 60 | 71 | '92 Brit Gain J-900 Dist |
| 61 | 72 | '03 Brit Gain J-2000 |
| 62 | 33 | '96 Match Chief |
| 63 | 34 | '93 Match D-30 |
| 64 | 37 | '85 California Crunch |
| 65 | 35 | '01 California Treadplate |
| 66 | 36 | '01 California Diamondplate |
| 67 | 73 | '02 Mississippi Criminal |
| 68 | 38 | '87 Jazz Clean 120 |
| 69 | 39 | '67 Wishbook Silver 12 |
| 70 | 40 | '93 Hi Gain Solo 100 |
| 71 | 41 | '63 Super O Pawnshop |
| 72 | 42 | '62 Super O Thunder |
| 73 | 43 | '61 Class A C-15 |
| 74 | 44 | '67 Class A C-30 TB |
| 75 | 45 | '05 Citrus D-30 |
| 76 | 46 | L6 Modern Hi Gain |
| 77 | 47 | L6 Boutique #1 |
| 78 | 48 | Class A C-30 Fawn |
| 79 | 49 | '05 Brit Gain Eighteen |
| 80 | 50 | '03 Brit Gain J-2000 #2 |

# GearBox™ Software Model Tables

The following Model Tables provide the detailed breakdown of MIDI CC range values that are assigned to the GearBox 3.7 individual Amp, Cab, Preamp and Effects "Model Select" parameters. Each Model type is recalled using the specific range value for the assigned MIDI CC. Use these MIDI CC values to configure your MIDI controller device assignments to access these GearBox functions remotely.

| Model Pack Set Index | |
|---|---|
| | Power Pack (included with all PODxt devices) |
| | TonePort Free Set |
| | Metal Shop |
| | Collector Classics |
| | FX Junkie |
| | Bass Pack (includes all bass amps/cabs in TonePort Free) |

| Amp & Cabinet Models (MIDI CC 11/12) | | | | | |
|---|---|---|---|---|---|
| **Value** | **Guitar Amp (Bank=CC66, Val 0)** | **Bass Amp* (Bank=CC66, Val 1)** | **Preamp* (Bank=CC66, Val 2)** | **Guitar Cabinet (Bank=CC67, Val 0)** | **Bass Cabinet** (Bank=CC67, Val 1)** |
| 0 | No Amp | No Amp | American Classic | No Cabinet | No Cabinet |
| 1 | Tube Preamp | Line 6 Tube Preamp | Brit Classic | 1x6 1960s Super O | 1x12 Boutique |
| 2 | Line 6 21st Century Clean | Line 6 Classic Jazz | Lo-Fi | 1x8 1960 Tiny Tweed | 1x12 Motor City |
| 3 | Line 6 JTS-45 | Line 6 Brit Invader | Vintage | 1x10 1959 Gibtone | 1x15 Flip Top |
| 4 | Line 6 Class A | Line 6 Super Thor | Modern | 1x10 1960 G-Brand | 1x15 Jazz Tone |
| 5 | Line 6 Mood | Line 6 Frankenstein | Console | 1x12 2001 Line 6 | 1x18 Session |
| 6 | Line 6 Spinal Puppet | Line 6 Ebony Lux | | 1x12 1953 Small Tweed | 1x18 Amp 360 |
| 7 | Line 6 Chemical X | Line 6 Doppleganger | | 1x12 1964 Blackface 'Lux | 1x18 California |
| 8 | Line 6 Insane | Line 6 Sub Dub | | 1x12 1960 Class A-15 | 1x18+12 Stadium |
| 9 | Line 6 Piezacoustic 2 | 1972 Amp 360 | | 2x2 2001 Mini T | 2x10 Modern UK |
| 10 | 2001 Zen Master | 2003 Jaguar | | 2x12 2001 Line 6 | 2x15 Doubleshow |
| 11 | 1953 Small Tweed | 1975 Alchemist | | 2x12 1965 Blackface | 2x15 California |
| 12 | 1958 Tweed B-Man | 1974 Rock Classic | | 2x12 1996 Match Chief | 2x15 Class A |
| 13 | 1960 Tiny Tweed | 1968 Flip Top | | 2x12 1987 Jazz Clean | 4x10 Line 6 |
| 14 | 1964 Blackface 'Lux | 1998 Adam and Eve | | 2x12 1967 Class A-30 | 4x10 Tweed |
| 15 | 1965 Double Verb | 1958 Tweed B-Man | | 4x10 2001 Line 6 | 4x10 Adam and Eve |
| 16 | 1960 Two-Tone | 1967 Silverface Bass | | 4x10 1958 Tweed B-Man | 4x10 Silvercone |
| 17 | 1973 Hiway 100 | 1964 Double Show | | 4x12 2001 Line 6 | 4x10 Session |

## GearBox™ Software Model Tables - continued

| | | | | | |
|---|---|---|---|---|---|
| 18 | 1965 Plexi 45 | 1989 Eighties | | 4x12 1967 Green 20s | 4x12 Hiway |
| 19 | 1968 Plexi Lead 100 | 1973 Hiway 100 | | 4x12 1968 Green 25s | 4x12 Green 20s |
| 20 | 1968 Plexi Jump Lead | 1971 Hiway 200 | | 4x12 1978 Brit Celest T-75s | 4x12 Green 25s |
| 21 | 1968 Plexi Variac'd | 1969 British Major | | 4x12 1996 Brit Celest V-30s | 4x15 Big Boy |
| 22 | 1990 Brit J-800 | 1968 Brit Bass | | 4x12 2001 Treadplate | 8x10 Classic |
| 23 | 1996 Brit JM Pre | 2003 California | | 1x15 1962 Thunder | |
| 24 | 1996 Match Chief | 1998 Jazz Tone | | 2x12 1967 Wishbook | |
| 25 | 1993 Match D-30 | 1978 Stadium | | 1x12 Boutique** | |
| 26 | 2001 Treadplate Dual | 2002 Studio Tone | | 1x12 Motor City | |
| 27 | 1985 Cali Crunch | 1967 Motor City | | 1x15 Flip Top | |
| 28 | 1987 Jazz Clean | 1965 Brit Class A100 | | 1x15 Jazz Tone | |
| 29 | 1993 Solo 100 Head | | | 1x18 Session | |
| 30 | 1960s Super O | | | 1x18 Amp 360 | |

| Amp & Cabinet Models (MIDI CC 11/12) | | | | | |
|---|---|---|---|---|---|
| Value | Guitar Amp | Bass Amp* | Pre Amp | Cabinet | Bass Cabinet** |
| 31 | 1960 Class A-15 | | | 1x18 California | |
| 32 | 1967 Class A-30 Top Boost | | | 1x18+12 Stadium | |
| 33 | Line 6 Agro | | | 2x10 Modern UK | |
| 34 | Line 6 Lunatic | | | 2x15 Doubleshow | |
| 35 | Line 6 Treadplate | | | 2x15 California | |
| 36 | Line 6 Variax Acoustic | | | 2x15 Class A | |
| 37 | 2002 Bomber Uber | | | 4x10 Line 6 | |
| 38 | 2003 Connor 50 | | | 4x10 Tweed | |
| 39 | 2003 Deity Lead | | | 4x10 Adam and Eve | |
| 40 | 2003 Deity's Son | | | 4x10 Silvercone | |
| 41 | 2002 Angel P-Ball | | | 4x10 Session | |
| 42 | 1987 Brit Gain Silver J | | | 4x12 Hiway | |
| 43 | 1992 Brit Gain J-900 Clean | | | 4x12 Green 20s | |

## GearBox™ Software Model Tables - continued

| | | | | | |
|---|---|---|---|---|---|
| 44 | 1992 Brit Gain J-900 Dist | | | 4x12 Green 25s | |
| 45 | 2003 Brit Gain J-2000 | | | 4x15 Big Boy | |
| 46 | 2001 Cali Diamond Plate | | | | |
| 47 | 2002 Mississippi Criminal | | | | |
| 48 | Line 6 Big Bottom | | | | |
| 49 | Line 6 Chunk Chunk | | | | |
| 50 | Line 6 Fuzz | | | | |
| 51 | Line 6 Octone | | | | |
| 52 | Line 6 Smash | | | | |
| 53 | Line 6 Sparkle Clean | | | | |
| 54 | Line 6 Throttle | | | | |
| 55 | 2002 Bomber X-TC | | | | |
| 56 | 2003 Deity Crunch | | | | |
| 57 | 1963 Blackface Vibro | | | | |
| 58 | 1967 Double Show | | | | |
| 59 | 1972 Silverface Bass | | | | |
| 60 | 1996 Mini Double | | | | |
| 61 | 1960 Gibtone Expo | | | | |
| 62 | 1968 Brit Plexi Bass 100 | | | | |
| 63 | 1969 Brit Plexi Lead 200 | | | | |
| 64 | 1967 Wishbook Silver 12 | | | | |
| 65 | 1962 Super O Thunder | | | | |
| 66 | Line 6 Bayou | | | | |
| 67 | Line 6 Crunch | | | | |
| 68 | Line 6 Purge | | | | |
| 69 | Line 6 Sparkle | | | | |
| 70 | Line 6 Super Clean | | | | |
| 71 | Line 6 Super Sparkle | | | | |

## GearBox™ Software Model Tables - continued

| | | | | | |
|---|---|---|---|---|---|
| 72 | Line 6 Twang | | | | |
| 73 | Line 6 Tube Preamp* | | | | |
| 74 | Line 6 Classic Jazz | | | | |

| Amp & Cabinet Models (MIDI CC 11/12) | | | | | |
|---|---|---|---|---|---|
| Value | Guitar Amp | Bass Amp* | Pre Amp | Cabinet | Bass Cabinet** |
| 75 | Line 6 Brit Invader | | | | |
| 76 | Line 6 Super Thor | | | | |
| 77 | Line 6 Frankenstein | | | | |
| 78 | Line 6 Ebony Lux | | | | |
| 79 | Line 6 Doppleganger | | | | |
| 80 | Line 6 Sub Dub | | | | |
| 81 | 1972 Amp 360 | | | | |
| 82 | 2003 Jaguar | | | | |
| 83 | 1975 Alchemist | | | | |
| 84 | 1974 Rock Classic | | | | |
| 85 | 1968 Flip Top | | | | |
| 86 | 1998 Adam and Eve | | | | |
| 87 | 1958 Tweed B-Man | | | | |
| 88 | 1967 Silverface Bass | | | | |
| 89 | 1964 Double Show | | | | |
| 90 | 1989 Eighties | | | | |
| 91 | 1973 Hiway 100 | | | | |
| 92 | 1971 Hiway 200 | | | | |
| 93 | 1969 British Major | | | | |
| 94 | 1968 Brit Bass | | | | |
| 95 | 2003 California | | | | |
| 96 | 1998 Jazz Tone | | | | |
| 97 | 1978 Stadium | | | | |
| 98 | 2002 Studio Tone | | | | |

## GearBox™ Software Model Tables - continued

| | | | | | |
|---|---|---|---|---|---|
| 99 | 1967 Motor City | | | | |
| 100 | 1965 Brit Class A100 | | | | |
| 101 | Citrus D-30 | | | | |
| 102 | L6 Modern Hi Gain | | | | |
| 103 | L6 Boutique #1 | | | | |
| 104 | Class A-30 Fawn | | | | |
| 105 | Brit Gain 18 | | | | |
| 106 | Brit J-2000 #2 | | | | |
| | | | | | |

*** Bass Amps** can selected by using CC 11 or 12 and selecting values within the Guitar Amp range (73-100), **or** by first switching to the Bass Amp bank (Bank Select CC 66, Value 1), and then selecting values in the Bass Amp range (CC 11 or 12 and Values 0-28).

*** Preamps** can be selected by first sending an amp Bank Select (CC 66 with a Value of 2), and then selecting CC11 or 12 and the Values 0-5.

**** Bass Cabs** can selected by using CC 71 and a value within the Guitar Cab range (25-46), **or** by first switching to the Bass Cab bank (Bank Select CC 67, Value 1), and then selecting values in the Bass Cab range (CC 71, Values 0-22) .

### Mic & Effects Models

| Model Pack Set Index | |
|---|---|
| | Power Pack (included with all PODxt devices) |
| | FX Junkie |

| Value | Mic (on guitar cab) - CC 70 | Mic (on bass cab) - CC 70 | Stomp - CC 75 | Modulation - CC 58 | Delay - CC 88 | Reverb - CC 37 | Wah - CC 91 |
|---|---|---|---|---|---|---|---|
| 0 | 57 On Axis | Tube 47 Close | Facial Fuzz | Sine Chorus | Analog Delay | 'Lux Spring | Vetta Wah |
| 1 | 57 Off Axis | Tube 47 Far | Fuzz Pi | Analog Chorus | Analog Delay w/Mod | Standard Spring | Fassel |
| 2 | 421 Dynamic | 112 Dynamic | Screamer | Line 6 Flanger | Tube Echo | King Spring | Weeper |
| 3 | 67 Condenser | 20 Dynamic | Classic Distortion | Jet Flanger | Multi-Head Delay | Small Room | Chrome |
| 4 | | | Octave Fuzz | Phaser | Sweep Echo | Tiled Room | Chrome Custom |
| 5 | | | Blue Comp | U-Vibe | Digital Delay | Brite Room | Throaty |
| 6 | | | Red Comp | Opto Tremolo | Stereo Delay | Dark Hall | Conductor |

## GearBox™ Software Model Tables - continued

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 7 | | | Vetta Comp | Bias Tremolo | Ping Pong Delay | Medium Hall | Colorful |
| 8 | | | Auto Swell | Rotary Drum + Horn | Reverse Delay | Large Hall | |
| 9 | | | Auto Wah | Rotary Drum | Echo Platter | Rich Chamber | |
| 10 | | | Killer Z | Auto Pan | Tape Echo | Chamber | |
| 11 | | | Tube Drive | Analog Square Chorus | Low Rez | Cavernous | |
| 12 | | | Vetta Juice | Stereo Square Chorus | Phaze Eko | Slap Plate | |
| 13 | | | Boost + EQ | Stereo Expo Chorus | Bubble Echo | Vintage Plate | |
| 14 | | | Blue Comp Treb | Random Chorus | | Large Plate | |
| 15 | | | Dingo Tron | Stereo Square Flange | | | |
| 16 | | | Clean Sweep | Expo Flange | | | |
| 17 | | | Seismik Synth | Lumpy Phase | | | |
| 18 | | | Double Bass | Hi Talk | | | |
| 19 | | | Buzz Wave | Sweeper | | | |
| 20 | | | Rez Synth | POD Purple X | | | |
| 21 | | | Saturn 5 Ring Mod | Random S & H | | | |
| 22 | | | Synth Analog | Tape Eater | | | |
| 23 | | | Synth FX | Warble-Matic | | | |
| 24 | | | Synth Harmony | | | | |
| 25 | | | Synth Lead | | | | |
| 26 | | | Synth String | | | | |
| 27 | | | Bass Overdrive | | | | |
| 28 | | | Bronze Master | | | | |
| 29 | | | Sub Octaves | | | | |
| 30 | | | Bender | | | | |
| 126 | | | Female De-esser | | | | |
| 127 | | | Male De-esser | | | | |

## Effects Model Tables (All Line 6 Products)

Note - When GearBox is in Dual Tone Mode, only Tone 1 receives and responds to incoming MIDI control messages.

| Stomp Category Models | | | | | | | |
|---|---|---|---|---|---|---|---|
| CC #75 Model Select | CC #74 Pre/Post | CC #79 Param 2 | CC #80 Param 3 | CC#81 Param 4 | CC#82 Param 5 | CC#83 Param 6 | Model Pack Dependency |
| Facial Fuzz | Pre/Post | Drive | Gain | Tone | n/a | n/a | |
| Fuzz Pi | Pre/Post | Drive | Gain | Tone | n/a | n/a | |
| Screamer | Pre/Post | Drive | Gain | Tone | n/a | n/a | |
| Classic Dist | Pre/Post | Drive | Gain | Tone | n/a | n/a | PowerPack |
| Octave Fuzz | Pre/Post | Drive | Gain | Tone | n/a | n/a | PowerPack |
| Blue Comp | Pre/Post | Sustain | Level | n/a | n/a | n/a | PowerPack |
| Red Comp | Pre/Post | Sustain | Level | n/a | n/a | n/a | |
| Vetta Comp | Pre/Post | Sens | Level | n/a | n/a | n/a | PowerPack |
| Auto Swell | Pre/Post | Ramp | Depth | n/a | n/a | n/a | PowerPack |
| Auto Wah | Pre/Post | Sens | Q | n/a | Mid | n/a | FX Junkie |
| Killer Z | Pre/Post | Drive | Contour | Gain | Bass | n/a | FX Junkie |
| Tube Drive | Pre/Post | Drive | Treble | Gain | n/a | n/a | FX Junkie |
| Vetta Juice | Pre/Post | Amount | Level | n/a | Mid | Mid Freq. | FX Junkie |
| Boost + EQ | Pre/Post | Drive | Bass | Treble | n/a | n/a | FX Junkie |
| Blue Comp Treb | Pre/Post | Level | Sustain | n/a | n/a | n/a | FX Junkie |
| Dingo Tron | Pre/Post | n/a | Sensitivity | Q | n/a | n/a | FX Junkie |
| Clean Sweep | Pre/Post | Decay | Sens | Q | Mix | n/a | FX Junkie |
| Seismik Synth | Pre/Post | Wave | n/a | n/a | Mix | n/a | FX Junkie |
| Double Bass | Pre/Post | -1 Octave | -2 Octave | n/a | Mix | n/a | FX Junkie |
| Buzz Wave | Pre/Post | Wave | Filter | Decay | Mix | n/a | FX Junkie |
| Rez Synth | Pre/Post | Wave | Filter | Decay | Mix | n/a | FX Junkie |
| Saturn 5 Ring Mod | Pre/Post | Wave | n/a | n/a | Mix | n/a | FX Junkie |
| Synth Analog | Pre/Post | Wave | Filter | Decay | Mix | n/a | FX Junkie |
| Synth FX | Pre/Post | Wave | Filter | Decay | Mix | n/a | FX Junkie |
| Synth Harmony | Pre/Post | Interval 1 | Filter | Wave | Mix | n/a | FX Junkie |
| Synth Lead | Pre/Post | Wave | Filter | Decay | Mix | n/a | FX Junkie |
| Synth String | Pre/Post | Wave | Filter | Attack | n/a | n/a | FX Junkie |
| Female De-Esser | Pre/Post | Amount | n/a | n/a | n/a | n/a | |

## Effects Model Tables - continued

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Male De-Esser | Pre/Post | Amount | n/a | n/a | n/a | n/a | |
| Bass Overdrive | Pre/Post | Bass | n/a | Drive | Gain | n/a | |
| Bronze Master | Pre/Post | Drive | Tone | n/a | Blend | n/a | |
| Sub Octaves | Pre/Post | -1 Oct Gn | -2 Oct Gn | n/a | Mix | n/a | |
| Bender | Pre/Post | Position | Heel | Toe | Mix | n/a | |

| Modulation Category Models | | | | | | |
|---|---|---|---|---|---|---|
| **CC #58 Model Select** | **CC #57 Pre/Post** | **CC #52 Param 2** | **CC #56 Vol./Mix** | **CC #53 Param 3** | **CC #54 Param 4** | **Model Pack Dependency** |
| Sine Chorus | Pre/Post | Depth | Mix | Bass | Treble | |
| Analog Chorus | Pre/Post | Depth | Mix | Bass | Treble | |
| Line 6 Flanger | Pre/Post | Depth | Mix | n/a | n/a | |
| Jet Flanger | Pre/Post | Depth | Mix | Fdbk | Manual | |
| Phaser | Pre/Post | n/a | Mix | n/a | n/a | |
| Vibe Phase | Pre/Post | Depth | Mix | n/a | n/a | PowerPack |
| Opto Trem | Pre/Post | Wave | Mix | n/a | n/a | |
| Bias Trem | Pre/Post | Wave | Mix | n/a | n/a | PowerPack |
| Rotary Drum+Horn | Pre/Post | n/a | Mix | Tone | n/a | |
| Rotary Drum | Pre/Post | n/a | Mix | Tone | n/a | PowerPack |
| Auto Pan | Pre/Post | Depth | Mix | n/a | n/a | PowerPack |
| Analog Square Chorus | Pre/Post | Depth | Mix | Bass | Treble | FX Junkie |
| Stereo Square Chorus | Pre/Post | Depth | Mix | Predelay | Feedback | FX Junkie |
| Stereo Expo Chorus | Pre/Post | Depth | Mix | Predelay | Feedback | FX Junkie |
| Random Chorus | Pre/Post | Depth | Mix | Bass | Treble | FX Junkie |
| Stereo Square Flange | Pre/Post | Depth | Mix | Predelay | Feedback | FX Junkie |
| Expo Flange | Pre/Post | Depth | Mix | Predelay | Feedback | FX Junkie |
| Lumpy Phase | Pre/Post | Depth | Mix | Bass | Treble | FX Junkie |
| Hi Talk | Pre/Post | Depth | Mix | Q | n/a | FX Junkie |
| Sweeper | Pre/Post | Depth | Mix | Q | Frequency | FX Junkie |
| POD Purple X | Pre/Post | Fdbk | Mix | Depth | n/a | FX Junkie |
| Random S & H | Pre/Post | Depth | Mix | Q | n/a | FX Junkie |
| Tape Eater | Pre/Post | Fdbk | Mix | Flutter | Dist | FX Junkie |
| Warble-Matic | Pre/Post | Depth | Mix | Q | n/a | FX Junkie |

| Delay Category Models | | | | | | |
|---|---|---|---|---|---|---|
| CC #88 Model Select | CC #87 Pre/Post | CC #33 Param 2 | CC #34 Vol./Mix | CC #35 Param 3 | CC #85 Param 4 | Model Pack Dependency |
| Analog | Pre/Post | Fdbk | Mix | Bass | Treble | PowerPack |
| Analog w/Mod | Pre/Post | Fdbk | Mix | ModSpd | Depth | |
| Tube Echo | Pre/Post | Fdbk | Mix | Flut | Drive | |
| Multi-Head | Pre/Post | Fdbk | Mix | Heads | Flutter | PowerPack |
| Sweep Echo | Pre/Post | Fdbk | Mix | Speed | Depth | PowerPack |
| Digital | Pre/Post | Fdbk | Mix | Bass | Treble | |
| Stereo | Pre/Post | Offst | Mix | Fdbk L | Fdbk R | PowerPack |
| Ping Pong | Pre/Post | Fdbk | Mix | Offst | Spread | PowerPack |
| Reverse | Pre/Post | Fdbk | Mix | n/a | n/a | PowerPack |
| Echo Platter | Pre/Post | Fdbk | Mix | Heads | Flutter | FX Junkie |
| Tape Echo | Pre/Post | Fdbk | Mix | Bass | Treble | FX Junkie |
| Low Res | Pre/Post | Fdbk | Mix | Tone | Bits | FX Junkie |
| Phaze Echo | Pre/Post | Fdbk | Mix | Speed | Depth | FX Junkie |
| Bubble Echo | Pre/Post | Fdbk | Mix | Speed | Depth | FX Junkie |

| Reverb Category Models | | | | | | |
|---|---|---|---|---|---|---|
| CC#37 Model Select | CC#41 Pre/Post | CC#38 Decay | CC#18 Mix | CC#39 Tone | CC#40 PreDelay | Model Pack Dependency |
| Lux Spring | Pre/Post | Decay | Mix | Tone | n/a | |
| Standard Sping | Pre/Post | Decay | Mix | Tone | n/a | PowerPack |
| King Spring | Pre/Post | Decay | Mix | Tone | n/a | PowerPack |
| Small Room | Pre/Post | Decay | Mix | Tone | PreDelay | |
| Tiled Room | Pre/Post | Decay | Mix | Tone | PreDelay | PowerPack |
| Brite Room | Pre/Post | Decay | Mix | Tone | PreDelay | |
| Dark Hall | Pre/Post | Decay | Mix | Tone | PreDelay | PowerPack |
| Medium Hall | Pre/Post | Decay | Mix | Tone | PreDelay | |
| Large Hall | Pre/Post | Decay | Mix | Tone | PreDelay | PowerPack |
| Rich Chamber | Pre/Post | Decay | Mix | Tone | PreDelay | PowerPack |
| Chamber | Pre/Post | Decay | Mix | Tone | PreDelay | PowerPack |
| Cavernous | Pre/Post | Decay | Mix | Tone | PreDelay | |
| Slap Plate | Pre/Post | Decay | Mix | Tone | PreDelay | |
| Vintage Plate | Pre/Post | Decay | Mix | Tone | PreDelay | PowerPack |
| Large Plate | Pre/Post | Decay | Mix | Tone | PreDelay | PowerPack |

## Effects Model Tables - continued

| Wah Category Models | | | |
|---|---|---|---|
| CC#91<br>Model Select | CC#43<br>On/Off | CC#4<br>Position | Model Pack<br>Dependency |
| Vetta Wah | On/Off | Position | |
| Jen Fassel | On/Off | Position | PowerPack |
| Weeper | On/Off | Position | |
| Chrome | On/Off | Position | PowerPack |
| Chrome Custom | On/Off | Position | PowerPack |
| Throaty | On/Off | Position | PowerPack |
| Conductor | On/Off | Position | PowerPack |
| Colorful | On/Off | Position | PowerPack |