

Model Gallery

Premium quality models of immortal effects is what Line 6 Stompbox Modelers are all about.

Here's what we offer in the M13 Stomp Box Modeler, M9 Stomp Box Modeler, DL4, MM4, FM4, DM4 and Verbzilla.



Please Note:

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MODEL GALLERY

The effects in this gallery Feature a tonal heritage of the past forty years of stompbox and effects design. This gallery is a tribute and reference to the careful study and design of the effects found in the M13 Stompbox Modeler, M9 Stompbox Modeler, DL4, MM4, FM4, DM4 and Verbzilla.

As you get familiar with the models found inside your product, please join us in thanking the generous people that loaned their treasured artifacts and antiques for our modeling analysis. We've done our best to capture the special character of each of these units in the models that power your effect modeler.

In alphabetical order, the contributors to the cause are: Tom Ayres, Tony Berg, Joey Brasler, Bill DeLap, Eric Dover, Mike Drake, Dave Friedman, Tim Godwin, Bob Hartry, His Intolerably Massive Omnipotence (a.k.a. Mr. Huge), Jamie Kime, Albert Molinaro, Angelo Mazzocco, Erik Norlander, Tim Pierce, Nigel Redmon, Mike Reiter, Walter G. Rice III, Marcus Ryle, James Santiago, Jeff Slingsluff, Jack Sonni, Art Thompson, George Van Wagner, Dave Whiston, Lyle Workman, Zeke Zirngiebel, John Ziegler – and, of course, the noise-tolerant upstairs neighbors.

This publication is provided for your reference only – see the Pilot's Handbook of your Line 6 modeler for details on operation, care & maintenance.

Away We Go....



Delay Models

Featured in the M9/M13 Stompbox Modelers & DL4 Delay Modeler



Tube Echo

Based on* Maestro® EP-1. Some say the holy grail of delay. Like PB&J...tubes and tape is one great combination!



Tube Echo DryThru

The same effect as the Tube Echo only it does not color your guitar's dry signal. We let the dry pass through.



Tape Echo

Based on* the Maestro® EP-3 Echoplex. The EP-3 used transistors instead of tubes for the sound electronics.



Tape Echo DryThru

The same effect as the Tape Echo only it does not color your guitar's dry signal. We let the dry pass through.



Multi Head

Based on* the Roland® RE-101 Space Echo. This model emulates the multiple playback heads of the original for that multi-tap delay effect.



Analog Echo

Based on* the Boss® DM2 Analog Delay. Treasured for it's warm, distorted delays only a bucket brigade delay can produce!



Analog W/MOD

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



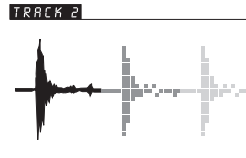
Sweep Echo

Take the tone of the Tube Echo and add a sweeping effect to the repeats to give you unique textures for adjusting the tone of your delays.



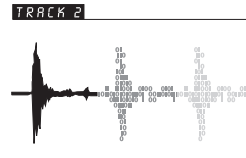
Sweep Echo DryThru

The same effect as the Sweep Echo only it does not color your guitar's dry signal. We let the dry pass through.



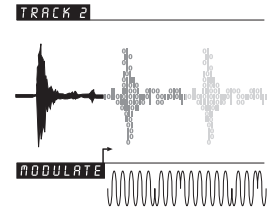
Lo Res Delay

Early digital delay units generally had only 8 bit resolution. Low bit resolution can create a unique sort of grunge and noise.



Digital Delay

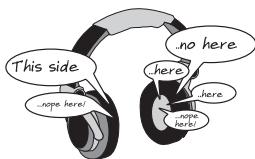
This model is a straight up digital delay with bass and treble tone controls. Nothing fancy here, just transparent pristine echo-cho-cho-cho.



Digital Delay W/MOD

Choose this model to add a chorus effect to your digital delays.

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Stereo Delay

Here's the secret to the "Big L.A. Solo" sound of the '80s. Set one side as a fast echo with many repeats, and the other as a slow delay with just a few repeats. Voilà, you're famous!



Ping Pong

This effect has two separate channels of delay, with the output of each channel flowing into the other, going back and forth like a game of ping pong.



Reverse

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



Dynamic Delay

Made popular by the T.C. Electronic® 2290 Dynamic Digital Delay. While you play, the Dynamic Delay keeps the volume of the echoes turned down, so that the echoes don't overwhelm what you're doing.



Auto-Volume Echo

This model gives you two effects in one. A volume fade-in swell used for a bowing effect. The other effect is an echo, complete with tape-style wow and flutter modulation.



Echo Platter

Based on* the Binson EchoRec. A staple for the likes of Pink Floyd. Rather than using tape, the EchoRec used a magnetic platter to record and play back. (This Model is actually not available in DL4, but comes from our Echo Pro rack unit.)



Echo Platter DryThru

The same effect as the Echo Platter only it does not color your guitar's dry signal. We let the dry pass through.

Note that you can duplicate DL4's Rhythmic Delay feature by setting tap tempo to your choice of note values—and you get to do that with any Delay Model!

Modulation Models

Featured in the M9/M13 Stompbox Modelers & MM4 Modulation Modeler



Opto Tremolo

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



Bias Tremolo

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



Pattern Tremolo

Inspired by* Lightfoot Labs Goatkeeper. This effect is what you'd get if you could hook up a vintage keyboard sequencer to a tremolo.



Phaser

Inspired by* the MXR® Phase 90. Our model features additional parameters to take you there and back again.



Dual Phaser

Based on* the Mu-Tron® Bi-Phase known for its big jet sound.



Panned Phaser

Based on* the Ibanez® Flying Pan. It's a 4-stage phase shifter with a panner built in.



Barberpole Phaser

A classic effect from the world of modular synths. This phaser either sounds like it's always going up or always down depending on how you set it. Set to stereo you get both!



Script Phaser

Based on* MXR® Phase 90. Just one knob, Speed, like the original. Just add brown sound and you'll be "Talking' Bout Love".



U-Vibe

Based on* the now-legendary Uni-Vibe®, one listen to "Machine Gun" and you'll be hooked on this effect model!



Analog Flanger

Inspired by* the classic MXR® Flanger.



Jet Flanger

Inspired by* the A/DA Flanger. Compared to the Analog Flanger, this model is more dramatic, with a different wave shape.



AC Flanger

Based on* the classic MXR® Flanger. You've heard it on Van Halen's Fair Warning, Women and Children First, and "Unchained".

* featured in the M9 and M13 Stompbox Modeler only.

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80A Flanger

Based on* the A/D/A Flanger with its signature jet-like sweep. True to the original, this model features same knob functions as the classic.



Analog Chorus

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



Tri-Chorus

Based on* the Song Bird / DyTronics Tri-Stereo Chorus. You may have never seen one, but you've heard it hundreds of times.



Pitch Vibrato

Based on* the Boss® VB-2. It contained a circuit that produced bubbly vibrato, but was popular for its "rise time" control that when engaged, sped up to where you last set it.



Panner

This effect pans back and forth between your left and right channels. If you try and run it in mono, it's basically tremolo.



Rotary Drum

Based on* the Fender® Vibratone. This rotating speaker effect was a popular hit with SRV. Think "Cold Shot".



Rotary Drum & Horn

Based on* the Leslie® 145, the tube-driven rotating speaker cabinet. It was made for the B3 but guitarists fell in love with this shimmering effect.



Dimension

Based on* the Roland® Dimension D. One of the first true stereo chorus units. Relatively subtle in its nature, it became an industry standard for double-track effects.



Ring Modulator

Ring modulators are for those special times when you want different, weird, strange and otherwise nontraditional guitar sounds.



Frequency Shifter

A ring modulator gives you both up and down shifted frequencies. Here you can select just the up or down shifted frequencies.

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Distortion Models

Featured in the M9/M13 Stompbox Modelers & DM4 Modulation Modeler



Tube Drive

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



Screamer

Based on* an Ibanez® Tube Screamer®. In many blues circles, you're not allowed to solo without one of these medium-gain pedals!



Overdrive

Based on* the DOD® Overdrive/Preamp 250 designed to slam the input of a tube guitar amp forcing the amp to distort violently.



Classic Distortion

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



Heavy Distortion

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



Color Drive

Based on* the Colorsound® Overdriver. Our model will transport you instantly back to that breeding ground of British guitar heroes.



Buzz Saw

Based on* the Maestro® Fuzz Tone. Take a deep breath and repeat: "I can't get no (duh, duh, duh) Satisfaction."



Facial Fuzz

Based on* the Arbiter Fuzz Face, best known for its famous association with guitar legends Jimi Hendrix & Eric Johnson.



Jumbo Fuzz

Based on* the Vox® Tone Bender. It can be heard all over the first two Led Zeppelin records, and is especially apparent on "Communication Breakdown."



Fuzz Pi

Based on* the Electro-Harmonix® Big Muff Pi®, this is an American twist on the distortion/fuzz pedal, known more for its wicked sustain than its buzz.



Jet Fuzz

Based on* the Roland® Jet Phaser. It's a fuzz. It's a phaser. Yeah baby! Time to grab your 8-tracks of Uli Roth era Scorpions.



Line 6 Drive

Inspired by* the Colorsound® Tone Bender. If we could go back to the 60's and be a part of the fuzz revolution... this is what we'd design.

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Line 6 Distortion

Completely over the top. Sure, it's massive. Yes, it's over the top. Okay, it's a lotta crazy!!!



Sub Octave Fuzz

Inspired by* the PAiA Roctave Divider, this fuzz with an octave below is just what you need to give those Moog players a fit! Try it on bass guitar—this is the Octaver of Doom!



Bass Octaver

Inspired by* the EBS OctaBass. This effect gives you a clean octave down signal. It is very popular in bass rigs but players such as Jeff Beck have been known to bust out this effect.



Octave Fuzz

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



Boost Comp

Inspired by* a MXR® Micro Amp. Our model delivers the same “goose the input of the amp” experience and serves up a little secret sauce on the side.



Volume Pedal Effect

We added this for those of you that plan to use an expression pedal, such as the Line 6 EX-1. Awesome for faux pedal steel and chords swells. Try it!



Red Comp

Based on* the MXR® Dyna Comp, probably the most widely used stompbox compressor. Slide players such as Lowell George loved it.



Blue Comp

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



Blue Comp Treb

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



Line 6 Vetta Comp

Taken from Line 6's flagship guitar amplifier – Vetta II. With a fixed ratio of 2.35:1, adjustable threshold and up to 12dB of gain available at the Level knob.



Line 6 Vetta Juice

A Line 6 original also created for our flagship Vetta II guitar amplifier, the 'Juice' in Vetta Juice comes from the 30dB of available gain in the Level knob.



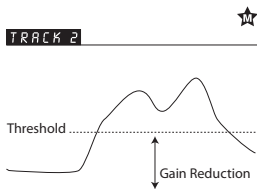
Tube Comp

Based on* the Teletronix® LA-2A® studio compressor. Considered one of the finest compressors in many circles.

* featured in the M9 and M13 Stompbox Modeler only.

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Model Gallery



Noise Gate

Use this to eliminate the hiss from noisy pickups or the white noise from extremely high gain distortions by placing the noise gate further in your signal path chain.



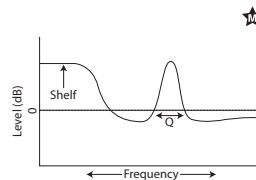
Graphic EQ

Inspired by* graphic eq pedals such as the MXR® ten band graphic equalizer which became an integral part of the live rig of Randy Rhoads.



Studio EQ

Inspired by* API® 550B. Featuring a constant Q and Soft Clipping output with level control.



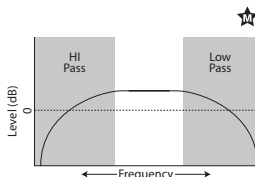
Parametric EQ

High shelf, low shelf, and a fully parametric band.



4 Band Shift EQ

Four band graphic but the shifter moves the lower band even lower and the higher bands even higher. Try shifter above 50% for guitar and below for bass guitar.



Mid Focus EQ

It's a high pass and a low pass both with frequency and gain control used together to create a band-pass. Also has a gain boost to make up for level loss in extreme band-passing.

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Filter Models

Featured in the M9/M13 Stompbox Modelers & FM4 Filter Modeler



Tron Up

Inspired by* the Mu-Tron® III envelope follower in the “Up” position. Part auto-wah, part triggered filter, it’s all about wacky.



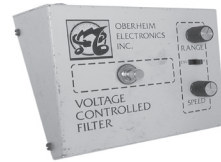
Tron Down

Inspired by* the Mu-Tron® III envelope follower in the “Down” position.



Seeker

Inspired by* the Z-Vex Seek Wah. Imagine 8 “parked wah” filters set at varying positions and then sequenced through, creating a pulsating hypnotic vibe.



Obi-Wah

Based on* the Oberheim® Voltage Controlled Sample and Hold filter. Voltage Controlled Filters create changes in tone by emphasizing random frequencies.



Voice Box

Inspired by* Vocoders, Vocal Tracts & Surgical Tubing. This model gives your guitar a sound that’s typical of a classic “talk box.”



+



V-Tron

Voice Box meets Mu-Tron® III. In this model your guitar again “speaks” with an almost human voice, but now it does so in response to your playing.



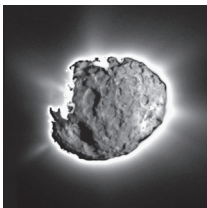
Throbber

Inspired by* the Electrix® Filter Factory. It’s perfect for cool Electronica sounds.



Spin Cycle

Inspired by Craig Anderton’s Wah/Anti-Wah. This is what headphone mixes were made for! Imagine two wahs panned left and right working opposite directions from each other.



Comet Trails

After several days spent crafting the code for our digital secret sauce, we found ourselves one afternoon surrounded by 10 empty cans of Dew, and sounds from another world.



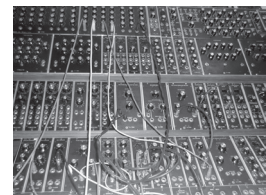
Slow Filter

It’s Swell! This triggered filter rolls off the high end of your tone, with adjustable speed. Your choice from dark to bright (the UP mode), or bright to dark (the DOWN mode).



Octosynth

Inspired by eight armed denizens of the deep. Everyone knows that all you need is a bottleneck and a reverb tank to get whale sounds, but how about our friend the Octopus?



Synth-O-Matic

Inspired by a collection of vintage analog synths. This model features waveforms captured from a mouth watering collection of vintage synths.

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Model Gallery



Attack Synth

Based on* the Korg® X911 Guitar Synth. Modeled after one of the waveforms in the X911, along with some of the wave shaping functions that are found on the original.



Synth String

Based on* the Roland® GR700 Guitar Synth. Your Filter Modeler's Synth String model is based on one of the sounds of the GR700.



Growler

R700 meets Mu-Tron® III. Grrrrrrrr!



Q Filter

Your very own parked wah! You've heard it before from Mark Knopfler and from Brian May of Queen—it's a wah "parked" in one position.



Vetta Wah

Taken from Line 6's flagship guitar amplifier – Vetta II. This is our sound designers' take on a classic effect.



Fassel

Based on* a Cry Baby® Super. Coveted for the mojo of it's Fasel inductor.



Weeper

Based on* the Arbiter Cry Baby®. Another variation of the original wah with a different inductor and other component choices.



Chrome

Based on* a Vox® V847. A successor to the original Clyde McCoy wah. Clyde is a trumpet player but guitarists everywhere thank him for suggesting Vox® create this effect.

☆ featured in the M9 and M13 Stompbox Modeler only.

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Chrome Custom

Based on* a modded Vox® V847 that has the gain staging on the first transistor stage tweaked, and aftermarket inductor, the Q widened, and replaced with a 470k pot.



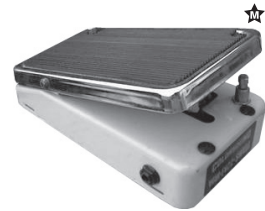
Throaty

Based on* the RMC Real McCoy 1. Geoffrey Teese meticulously crafts the clones of the original and rare Vox® Clyd McCoy "Picture" wah.



Conductor

Based on* the Maestro® Boomerang. According to original advertising material, this was not a 'wah-wah' pedal but a 'wow-wow' pedal. Po-tay-to or Po-tah-to?



Colorful

Based on* the Colorsound® Wah-fuzz. We only modeled the wah section of course. This pedal is different in that it was an inductor-less design. It uses a different circuit to get its frequency resonance.



Smart Harmony

Inspired by* the Eventide® H3000. This is a diatonic harmonizer. If you ever wished you had that second guitar player for dual guitar parts, this effect is for you.



Pitch Glide

Inspired by* Digitech Whammy®. Dive bomb or ice pick? This is how Tom Morello gets a lot of those crazy sounds. You'll want an expression pedal hooked up to enjoy this properly.

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Reverb FX Models

Featured in the M9/M13 Stompboxes Modeler & Verbzilla



'63 Spring

Based on a 1963 brown spring reverb head unit. Best known for great surf guitar tone!



Spring

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



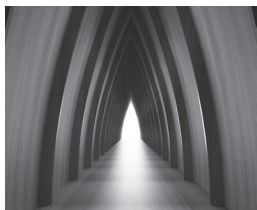
Plate

Based on a studio Plate reverb. Similar to the spring, in its metallic resonant quality. Plate reverbs consisted of a thin metal sheet suspended inside a box.



Room

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



Chamber

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



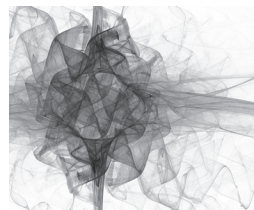
Hall

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



Ducking

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



Octo

Creates a lush, ambient space with a harmonized decay whose harmonic denseness is controlled by the time knob. Use volume swells and prepare to float on cloud 9!



Cave

Surreal cavernous echo chamber. I'm just a simple caveman... Your world frightens and confuses me... what more can be said.



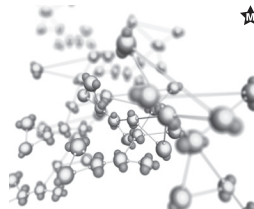
Tile

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



Echo

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



Particle Verb

A Line 6 original that turns your chords into a lush modulated pad in stable mode. Critical mode adds a slight rise in pitch. All stops are removed when in Hazard mode.