



# POD GO

# POD GO WIRELESS



## 1.20 OWNER'S MANUAL

40-00-0568 Rev C (For use with POD Go Firmware 1.20)

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**Supplier's Declaration of Conformity  
47 CFR § 2.1077 Compliance Information**

**Unique Identifiers:** Line 6 POD Go and Line 6 POD Go Wireless

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This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:  
(1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

**FCC ID: UOB-G10TII  
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# Welcome to POD Go

## Manual? I don't need no stinkin' manual!

Perhaps, but you might miss out on some cool tips, tricks, and shortcuts that help you make better sounding tones and speed up the entire process. Fortunately, we've made a series of how-to videos for those of us who can't be bothered to, y'know, *read*.

Go here: [line6.com/meet-pod-go](http://line6.com/meet-pod-go)



## POD Go? POD Go Wireless? What's the difference?

POD Go Wireless has a built-in Relay® wireless receiver, ships with a Line 6 Relay G10TII wireless transmitter, charges the transmitter from its GUITAR IN jack, and includes a convenient storage well in the back panel for transport.\* Other than that, they're pretty much identical. So when you see "POD Go" in this manual, assume we also mean POD Go Wireless. *Any POD Go Wireless-specific content will appear in blue text with a wireless icon.*

**\*NOTE:** POD Go Wireless also supports the earlier Line 6 Relay G10T transmitter. A G10T transmitter should be updated to the latest firmware.

## Common Terminology

While reading this manual, you may encounter several unfamiliar terms. It's important to know what they mean.

**Block** *Blocks* are objects that represent various elements of your tone, such as amps, cabs, effects, loopers, inputs, outputs, and impulse responses. POD Go can accommodate one amp/preamp block, one cab/IR block, a Wah block, a Volume pedal block, a Preset EQ block, an FX Loop block, and up to four additional effects blocks, all simultaneously.

**Model** Each block can accommodate one *model*. POD Go includes 85 guitar and bass amp models, 39 cab models, 16 mic models, and over 210 effects models. See [page 16](#) for the complete lists of included models and the gear they are based on.

**Preset** A *preset* is your tone. It consists of all blocks, parameter settings, snapshots, footswitch assignments, and controller assignments.

**Send/Return** The stereo TRS *Send* and *Return* jacks are used to insert your favorite stompboxes anywhere in the signal flow or for connecting to your guitar amp via 4-Cable Method - see "[FX Loop Settings](#)" on [page 28](#).

**IR** *IRs* (Impulse Responses) are mathematical functions representing the sonic measurements of audio systems and are most often used for cab tones. POD Go can store up to 128 custom or third-party IRs at a time.\* See "[Cab/IR](#)" on [page 18](#).

**\*NOTE:** To import IRs into your POD Go hardware, you'll need to download and install the latest Line 6 POD Go Edit application. POD Go Edit is not only an indispensable librarian for managing and backing up all your presets and IRs, but also provides a full-size display for easy editing, right on your Mac or Windows® computer—and it's free! Visit [line6.com/software](http://line6.com/software) to get it now.

## Updating POD Go to the Latest Firmware

Updating POD Go will ensure you always have the latest models, features, factory presets, enhancements, and bug fixes.

1. **Download and install the latest version of POD Go Edit from [line6.com/software](http://line6.com/software).**
2. **Connect POD Go to your computer via the supplied USB cable and turn it on.**
3. **Launch POD Go Edit.**

If there is a newer version of POD Go firmware, POD Go Edit will walk you through the updating process.

Also be sure to reference the *POD Go Edit Pilot's Guide* for full details—included with the POD Go Edit software, or available for download at [Line 6 Product Manuals](#).

## Marketplace

Be sure to visit the [Line 6 Marketplace online shop](#), where you'll find 3rd-party add-on assets that further enhance the functionality of your Pod Go and POD Go Wireless devices! As of this writing, professionally crafted presets and IRs are available—check back often on Marketplace for product news and announcements. An Internet connection is required for the computer on which you'll be using the POD Go Edit app to authorize it for the use of Marketplace premium assets.

# Top Panel



1. **Main Display** This color LCD is your window into the power of POD Go.
2.  **VIEW** If you ever get lost, press this button to return home. Press  again to toggle between the two main Home views—see [“Play View”](#) and [“Edit View”](#).
3. **ACTION** Press this button to open the action panel for the selected block or menu. From Edit view, the action panel lets you move, copy, and paste blocks. Other menus may have unique action panels; for example, the Global Settings action panel lets you reset all global settings at once.  
Press  and **ACTION** together to open the Save menu for renaming and saving changes to a preset. Press both buttons twice to quick save. See [“Saving/Naming a Preset”](#).
4. **Upper Knob** In Play view, turn this knob to select a preset. Press this knob to open the preset list. In Edit view, turn this knob to select a block for editing. Press this knob to bypass/enable the selected block.
5. **Lower Knob** In Edit view, turn this knob to change the current block’s model. Press this knob to open the model list. See [“Choosing a Block’s Model”](#).
6.  **PAGE/PAGE**  Press to view more parameters for the selected block or menu. Press both  **PAGE** and **PAGE**  to dive deeper into POD Go, and you’ll find Bypass/Control, Global EQ, and Global Settings menus.
7. **VOLUME** Turn this knob to control the main output and headphones volume.
8. **WAH/EXP 1, VOL/EXP 2 LEDs** These tell you whether the built-in expression pedal is acting as EXP 1 (red) or EXP 2 (green). By default, the Wah block is assigned to EXP 1 and the Volume Pedal block is assigned to EXP 2.
9. **Knobs 1-5** Turn one of the five knobs below the main display to adjust the parameter’s value; press the knob to reset the parameter’s value. To assign the parameter to snapshot control, press *and turn* the knob; the value will appear white and in brackets. If a rectangular button appears above a knob, press the knob to engage its function.

 **SHORTCUT:** For most time-based parameters such as delay time or modulation speed, press the knob to toggle between setting the value in ms or Hz and note divisions (1/4-note, dotted 1/8-note, etc.).

 **SHORTCUT:** Controllers can be assigned to most parameters. Press *and hold* a parameter’s knob to quickly jump to the [“Bypass/Control”](#) page for that parameter.

10.  **Wireless Antennas** These diversity antennas receive the RF signal from the G10T transmitter. Avoid covering the antenna with cables, stickers, or other pedals. See [“Wireless Setup”](#) for more information.
11. **Expression Pedal** Move the expression pedal to control volume, wah, or a customized combination of amp and/or effects parameters. Activate the hidden toe switch to toggle between EXP 1 and EXP 2. (The LEDs tell you which one is active.) If an external pedal is connected to the rear panel EXP 2 jack, the built-in pedal becomes EXP 1 only. See [“Bypass/Control”](#) for more information.
12. **Footswitches 1-6** The six footswitches below the LCD have colored LED rings that tell you the current state of the assigned block or its function. See [“Play View”](#) for more information.  

 **SHORTCUT:** While in Stomp footswitch mode, press and hold two switches to swap all assignments between them.
13. **MODE/EDIT/EXIT Switch** Press MODE to toggle between Stomp and Preset footswitch modes. Press MODE/EDIT/EXIT to exit Snapshot or 6 Switch Looper modes.
14. **TAP/TUNER Switch** Press TAP two or more times to set the BPM (beats per minute) of any tempo-based effects, such as delay or modulation. Press TAP once to restart any LFO-based modulation effects. Hold TAP for one second to open the Tuner. See [“The Tuner”](#).

# Rear Panel



**15. Relay G10T Storage** When not using or charging the included G10TII wireless transmitter, insert it into this handy storage well.

**16. GUITAR IN** Connect your guitar or bass to the GUITAR IN jack. Connect the included G10TII wireless transmitter here to charge its battery.

**! IMPORTANT!** If you turn off POD Go Wireless while a G10T or G10TII is in the Guitar/Charge port, it will remain in sleep mode and slowly lose charge over a week or so. Not a problem if you play POD Go every day, but a huge bummer when you come back from vacation (which is why you should bring POD Go Wireless on vacation with you!). While in the storage well, the G10T/G10TII may retain its charge for a month or more, so it's ready to go when you are.

**17. EXP 2, FOOTSWITCH 7/8** Connect an expression pedal here to adjust a wide variety of parameters. Alternatively, one (or with a Y-cable, two) external footswitches can be added to access additional stompboxes. (FS7=tip, FS8=ring). For external footswitches, the momentary (unlatched) type should be used.

**18. FX LOOP** These stereo 1/4" in and out jacks can be used as an FX loop for inserting external stompboxes between specific blocks in POD Go, or as inputs and outputs for running 4-Cable Method rigs. See "[POD Go in 4-Cable Method](#)". Alternatively, the TRS Return/AUX input can act as an always-on, Aux In for monitoring mixers, keyboards, drum machines, or MP3 players. To set the function of the Return L/R jack, see "[Global Settings > Ins/Outs](#)".

**19. MAIN OUT L/MONO, RIGHT** These 1/4" outputs can accommodate either unbalanced TS cables to connect to your guitar amp or other pedals, or balanced TRS cables to connect to your mixing console or studio monitors. When connecting to a mono pedal or single amp, connect only the L/MONO 1/4" jack.

**! IMPORTANT!** If the PHONES jack is connected, the MAIN OUT jacks will always be stereo, regardless of whether or not the RIGHT out is connected.

**20. AMP OUT** This unbalanced output is meant to send directly to the front of your guitar amp. By default, it reflects the same output as the MAIN outputs (except in mono), but it can be globally switched to be tapped off directly before the Cab/IR block. This way, you can send a cab-emulated signal to your mixer (or FRFR speaker) while simultaneously sending a non-cab-emulated signal to your guitar amp.

**21. PHONES** Connect stereo headphones here; turn the VOLUME knob to adjust volume.

**! IMPORTANT!** Always turn the VOLUME knob down before connecting headphones. Protect your hearing!

**22. USB** POD Go also functions as a multichannel, 24-bit audio interface for Mac and Windows computers, with DI, re-amping, and MIDI functionality built in. Use of a USB 2.0 or 3.0 port is required—do not use an external USB hub. POD Go can also record to an Apple iPad or iPhone mobile device (with optional Apple Camera Connection Kit).

**23. DC In** Line 6 recommends using only the supplied DC-3h power supply. The provided AC adapter serves as the disconnect device.

**24. Power Switch** When's the last time a floor-based POD had a power switch? A long time. You're welcome.

# Quick Start

## Hooking It All Up

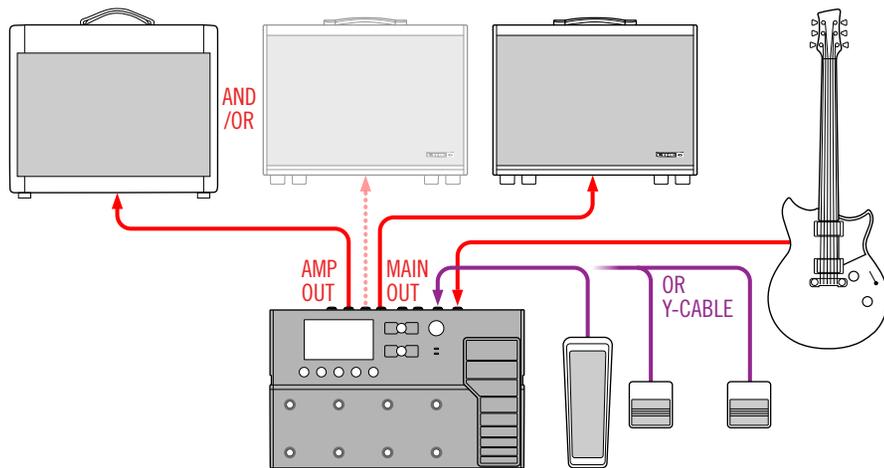
There are many ways to connect POD Go to other gear, and the following pages illustrate only a few.

### POD Go with an Amp and/or Powered Speakers

Depending on how complex your tones are, POD Go may be able to act as your entire processing rig, providing amp modeling, cab modeling or cab IRs (Impulse Responses), effects, looping, and even a tuner.

When connecting POD Go to a powered speaker (or two powered speakers in stereo), set the main outputs to line level. See [“Global Settings > Ins/Outs”](#).

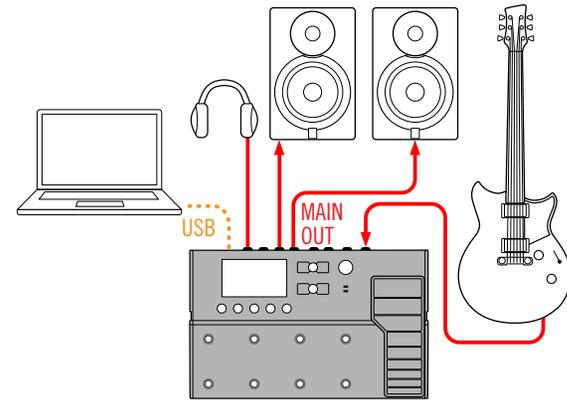
You can connect an additional expression pedal or momentary footswitch—or with a Y cable, two momentary type footswitches—to the POD Go EXP 2 | FS 7/8 jack.



**TIP:** The Line 6 Powercab® and Powercab Plus active guitar speaker systems are specifically designed for use with today’s modelers—and excellent for use with your POD Go! Please see [line6.com/powercab](http://line6.com/powercab) for details.

### POD Go in the Studio

POD Go also includes a multichannel USB audio/MIDI interface for your production studio. It can *re-amp*, or use USB audio streams to process tracks or busses in your DAW (Digital Audio Workstation) after they’re recorded. See [“USB Audio/MIDI”](#) for more information.



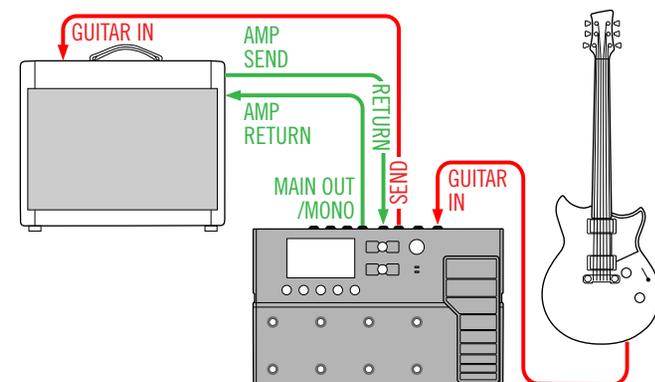
### POD Go in 4-Cable Method

“4-Cable Method” is a popular and flexible way of hooking things up, allowing you to route some effects blocks (most often drives, distortions, wahs, and compressors) before your real amp’s preamp and other effects blocks (often time-based effects like delays and reverbs) in its effects loop.

Pop quiz: How many cables should be used in a 4-Cable Method setup? With POD Go Wireless, three! #yougetnopoints

**IMPORTANT!** Make sure you add a Send/Return > Mono FX Loop block at the point in your signal flow where you wish your external amp’s preamp to be. And don’t forget to bypass the POD Go Amp/Preamp and Cab/IR blocks!

**TIP:** 4-Cable Method really shines when you assign the FX Loop block (active) and Preamp block (bypassed) to the same footswitch. Press the switch to instantly toggle between your external amp’s preamp section and any modeled preamp in POD Go.



## Wireless Setup

POD Go Wireless has a built-in Relay® wireless receiver and includes a Relay G10TII wireless transmitter, so you can play untethered.

### 1. Anytime you bring POD Go Wireless into a new room or building, always connect the G10T transmitter to POD Go's GUITAR IN jack.

POD Go Wireless scans the environment to choose the optimal wireless channel and frequency.

### 2. Wait 10 to 15 seconds.

Think about how cool it's gonna be to never trip over your guitar cable and land face first into your dog's food bowl. Again.

### 3. Remove the transmitter from POD Go Wireless and connect it to your guitar's output.

The G10TII's battery lasts for 7 hours of playing time or about a month when inserted into the rear panel storage well.

### 4. Select the Input block on your POD Go Wireless device, press the lower knob, and choose either the "Guitar+Wireless" or "Wireless" as your input source.



For best wireless performance, try to maintain line-of-sight between the G10T wireless transmitter and the antenna above the expression pedal. POD Go wireless has a line-of-sight range of up to 100 feet (30 meters).

Facing away from POD Go Wireless can sometimes affect wireless performance, as your body can interfere with wireless signals.

Also avoid covering the antenna with cables, other pedals, or small woodland creatures.

Maintain a safe distance (at least 10 feet/3 meters, but preferably more) from 2.4GHz WiFi routers. If a WiFi router *must* be in your performance environment, switch it to operate at 5GHz, if possible.

## Transmitter Battery and Signal Indicators

At the top left of the LCD screen, POD Go Wireless always displays two icons: the Battery Life indicator and *either* the RF Quality indicator, or the Charging or Syncing icon, as pictured and described below.

The first time POD Go Wireless is powered on, the battery outline is empty and the RF bars display as dimmed, indicating no transmitter can be found (see **No Tx Found** below).

### 1. Connect G10T to POD Go Wireless' GUITAR IN jack.



While the transmitter is syncing, a sync icon is displayed (see **Syncing** above).

Once syncing is complete, while the transmitter is connected to the GUITAR IN jack, a blue charging icon is displayed (see **Charging** above).

When fully charged, the battery icon is displayed with all three bars bright green (see **Fully Charged** above).

**NOTE:** Any time you move POD Go Wireless into a new environment, connect the G10T to its GUITAR IN jack to perform a sync. Sync scans the frequency spectrum and automatically chooses the optimal wireless channel. You may also manually select the wireless channel from the Global Settings > Wireless menu.

### 2. Once sufficiently charged, remove the transmitter from the GUITAR IN jack and connect to your guitar's output.

POD Go Wireless continues to show the transmitter battery life indicator as well as a 3-bar RF signal strength indicator to its right. When no active transmitter is detected, an "empty" battery and dim RF bars are shown (see **No Tx Found** below). The remaining battery time and RF signal strength values are indicated as described below.



**IMPORTANT!** If you turn off POD Go Wireless while the G10T is in the Guitar/ Charge port, it will remain in sleep mode and slowly lose charge over a week or so. Not a problem if you play POD Go Wireless every day, but a huge bummer when you come back from vacation (which is why you should bring POD Go Wireless on vacation with you!). While in the storage well, the G10T may retain its charge for a month or more, so it's ready to go when you are.

 **IMPORTANT!** The G10T transmitter's LED lights green when powered on and the battery has more than 30 minutes left. If the battery has less than 30 minutes left, the LED flashes red.

To extend battery life, sleep mode is activated after a period of 4 minutes where no audio input is detected. The transmitter "wakes up" when the instrument is played.

## Using Multiple POD Go Wireless Systems

Up to four POD Go Wireless and/or standalone Line 6 Relay wireless systems can be used on the same stage. However, care should be taken to ensure all systems are set up properly:

- 1. For the first system, connect the G10T transmitter to the POD Go Wireless GUITAR IN jack and wait 10 to 15 seconds.**

Make sure the transmitter's LED lights green.

- 2. Connect the transmitter to your guitar's output.**

- 3. Before the first transmitter goes to sleep (after 4 minutes of no audio input), repeat the above steps 1 and 2 for any additional POD Go Wireless systems.**

Each system's scanning procedure works around other active wireless channels to help ensure high quality performance for all systems.

# Play View

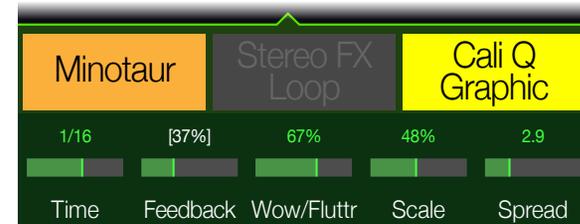
POD Go has two main views—Play view and Edit view. Play view is typically used when performing or jamming.

## 1. Press VIEW to select Play view.

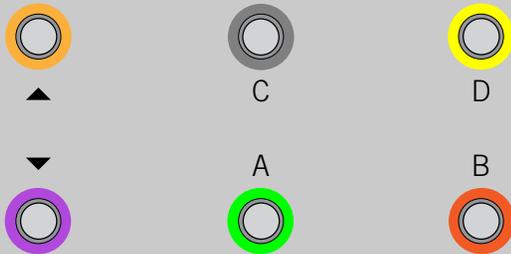
The current preset number and name appear along the top of the display and the current footswitch mode's assignments appear on the lower half:

## 2. Press the MODE footswitch to toggle between Stomp and Preset footswitch modes (see below).

While in Play view, turning Knobs 1-5 briefly replaces the bottom row of footswitch boxes with the selected block's parameters:



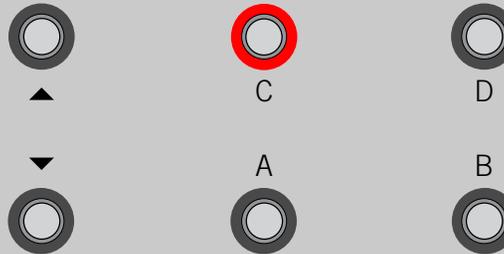
## Stomp Footswitch Mode



Stomp mode is where you'll spend most of your time, as it most closely resembles the feel and behavior of a traditional pedalboard.

**Step on FS1-FS6 to bypass/enable the assigned block or toggle between two values of one or more parameters.**

## Preset Footswitch Mode



Preset mode is used to navigate presets in the current setlist.

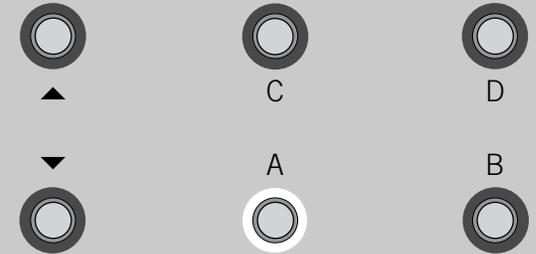
**Step on  to queue the next bank of presets.**

**Step on  to queue the previous bank of presets.**

The bank's presets flash, indicating they are ready to load.

**Step on A, B, C, or D to load a preset.**

## Snapshot Footswitch Mode



Snapshots are almost like presets within a preset, as they instantly, and seamlessly, recall every block's bypass state and up to 64 simultaneous parameter settings. See "[Snapshots](#)" for more information.

**1. Start from Preset Mode.**

**2. Press  and  together to enter Snapshot mode.**

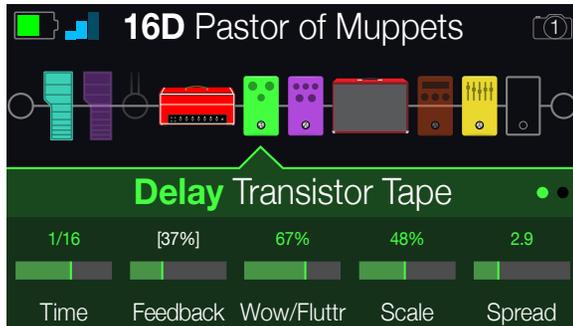
**3. Step on A, B, C, or D to select Snapshot 1, 2, 3, or 4.**

## Edit View

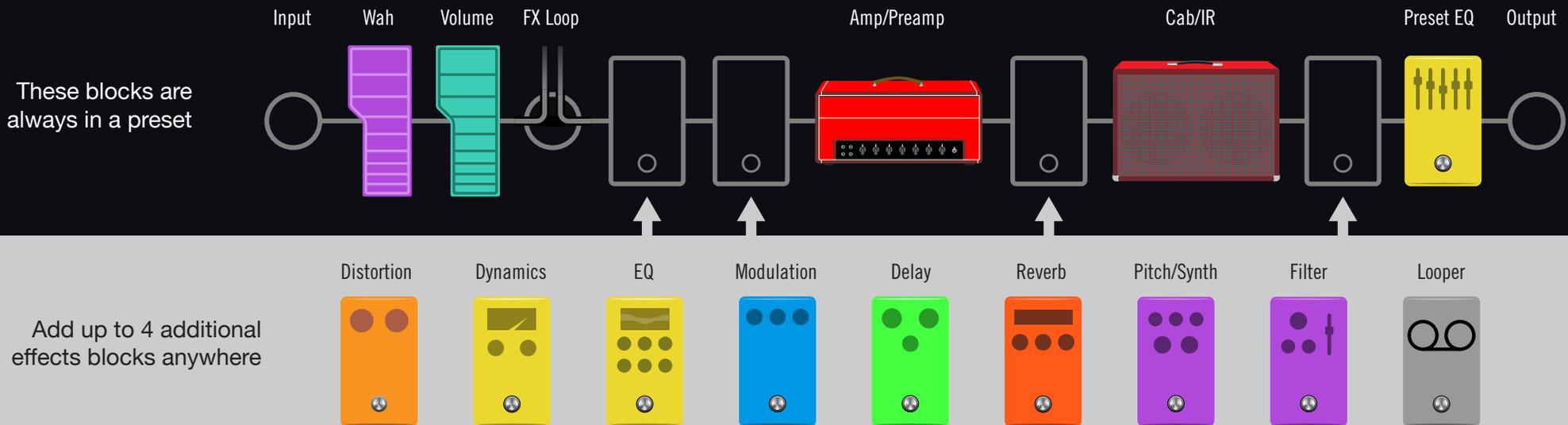
POD Go has two main views—Play view and Edit view. Edit view is used for creating and tweaking your tones.

Press **VIEW** to select Edit view.

Colored blocks representing amps, cabs, effects, and other items appear on the upper half of the display, and the selected block's parameters appear on the lower half:



*Blocks* are objects that represent various elements of your tone, such as amps, cabs, effects, loopers, inputs, outputs, and impulse responses. The illustration below explains which blocks are available at any given time in POD Go.



## Selecting Blocks/Adjusting Parameters

1. **While in Edit view, turn the Upper Knob to select blocks.**

Alternatively, press a Stomp mode footswitch to automatically select the block assigned to it. The assigned block is bypassed (or if already bypassed, enabled) and its parameters appear along the bottom of the screen.

2. **Press the Upper Knob to toggle the block on and off.**

Bypassed blocks appear semi-transparent.

3. **Turn Knobs 1-5 below the screen.**

Some blocks have more than one page of parameters, in which case dots on the right side of the inspector indicate the current page. For example, the dots below indicate that page 1 parameters are visible (the colored dot) and a total of three pages of parameters are available:



**SHORTCUT:** For most time-based parameters such as delay time or modulation speed, press the knob to toggle between setting the value in ms or Hz and note divisions (1/4-note, dotted 1/8-note, etc.).

4. **Press  $\langle$  PAGE or PAGE  $\rangle$  to access more parameters (if available).**

## Choosing a Block's Model

1. If not already there, press **VIEW** to select Edit view.
2. Turn the Upper Knob to select the desired block, then turn the Lower Knob to change its model.

Selecting models within the same category can be very quick. However, as POD Go has hundreds of items to choose from, using this method to, say, change an effect block from a Distortion (beginning of the list) into a Looper (end of the list) is very slow. Instead, you should open the model list:

3. Press the Lower Knob to open the model list:



Turn the Upper Knob to select model categories (if applicable).

Effects blocks have nine categories to choose from. The Amp/Preamp and Cab/IR blocks have two. The Preset EQ block lets you choose from up to seven different EQs.

Turn the Lower Knob to scroll items in the list.

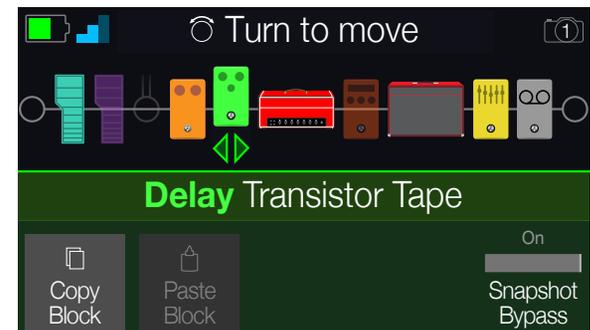
**IMPORTANT!** If you encounter items in the list that are grayed out or unavailable, this means there isn't enough DSP to accommodate that category or model. For example, if you've already added three reverbs, you probably won't be able to add a fourth.

4. To close the model list, press the Lower Knob again (or press **VIEW** to cancel).

## Moving Blocks

1. If not already there, press **VIEW** to select Edit view.
2. Turn the Upper Knob to select any block (other than Input or Output) and press **ACTION**.

The block appears "picked up" and the action panel appears.



3. Turn the Upper Knob to move the block.
4. Press **ACTION** again (or **VIEW**) to close the action panel.

## Copying/Pasting a Block

Blocks can be copied and then pasted onto either another block location, or into an entirely different preset.

1. From Edit view, select the block you wish to copy and press **ACTION**.
2. Press Knob 1 (Copy Block).
3. Select the location you wish to paste the block—even in a different preset—and press **ACTION**.
4. Press Knob 2 (Paste Block).

# Preset List

POD Go has 256 preset locations, split into two setlists of 128 presets each—Factory and User.

1. If not already there, press **VIEW** to select Play view.
2. Press the Upper Knob to open the Preset list:



Turn the Upper Knob to select the Factory or User preset folder.

Turn the Lower Knob to select a preset.

Turn Knob 1 (Reorder Preset) to move the selected preset up and down the list.

Turn Knob 5 (Snapshot) to select Snapshot 1-4 without having to be in Snapshot footswitch mode. See [“Snapshots”](#) for more information.

# Saving/Naming a Preset

**SHORTCUT:** To quickly save any changes to the current preset, press and **ACTION** together twice.

1. Press and **ACTION** together to open the Save Preset screen:



Turn the Upper Knob to move the cursor left and right.

Turn Knob 4 (Character) to change the selected character.

Press Knob 2 (Delete) to delete the selected character and shift all following characters to the left.

**SHORTCUT:** Press Knob 4 (Character) to cycle through uppercase, lowercase, 0, and [SPACE].

2. Turn Knob 3 (Destination Setlist) and the Lower Knob to choose the setlist and preset location you wish to overwrite.

Any of the 256 presets can be overwritten, not just presets in the User setlist.

3. Press Knob 5 (Save).

**TIP:** You can also change/save the default state of all User presets at once (those called “New Preset”). Dial in a preset exactly how you like it and from the Save Preset screen, hold **ACTION** and press Knob 5 (Save). Now every “New Preset” will be your custom default preset. You’ll have a great starting point to create new original tones.

# TAP Tempo

Press TAP/TUNER repeatedly to set the tempo in BPM (Beats Per Minute).

Certain Delay and Modulation parameters, such as Time and Speed, can be represented with fixed numeric values (ms or Hz) or note values (1/4-note, dotted 1/8-note, etc.). When set to note values, the parameter will follow Tap Tempo or incoming (USB) MIDI clock. Press the parameter knob to toggle between ms (or Hz) and note values.



The current tempo can also be set from [“Global Settings > MIDI/Tempo”](#).



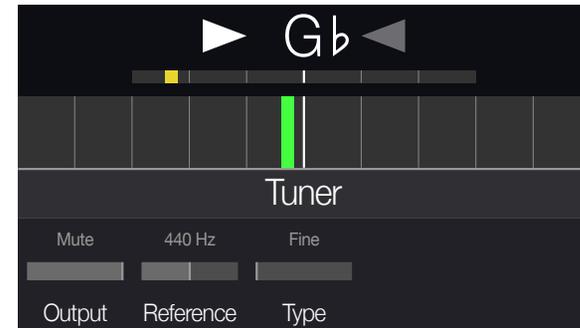
**SHORTCUT:** From Edit view, press TAP to briefly display Tempo parameters.



Knob	Parameter	Description
4	Tempo	Choose whether the tempo is stored and recalled with each snapshot, recalled with each preset, or is applied globally across all presets and snapshots.
5	BPM	Depending on the Knob 4 (Tempo) setting, this Beats Per Minute value is saved per snapshot, per preset, or globally.

# The Tuner

1. Hold the TAP/TUNER switch until the Tuner screen appears:



2. Pluck an individual string on your guitar.

When the colored box is left of center, your string is flat. When the colored box is right of center, your string is sharp. When the colored box approaches the correct tuning, a second smaller colored box can be used for more precision. When both arrows are illuminated, your string is perfectly in tune.

3. To exit the Tuner, step on any footswitch.

All tuner settings are global.

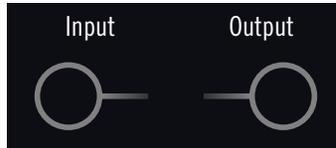
## Tuner Settings

Knob	Parameter	Description
1	Output	Determines whether your guitar is muted completely (“Mute”) or audible with no processing applied (“Bypass”) while tuning
2	Reference	If you’d like to tune to a reference other than standard 440 Hz, select from 425 to 455 Hz.
3	Type	Choose from “Fine” (color-changing needle tuner with fine tuning bar), “Coarse” (color-changing needle tuner with no fine tuning bar), and “Strobe.”

# The Blocks

## Input and Output

The Input and Output blocks appear at the far left and right of your signal flow. The Input and Output block settings are saved per preset.



From Edit view, turn the **Upper Knob** to select the Input block and then turn the **Lower Knob** to change the input.

**Guitar+Wireless** POD Go Wireless users should choose Guitar+Wireless so both the GUITAR IN and G10T wireless transmitter are active

**Guitar** Choose this option to receive input only from the 1/4" GUITAR IN

**Wireless** (POD Go Wireless) Choose this Wireless option to receive input only from the G10T wireless transmitter

**USB 3/4** USB inputs 3/4 can be used for re-amping, or processing tracks from your Mac or Windows DAW software. See ["USB Audio/MIDI"](#)

**NOTE:** POD Go also receives input from USB 1/2, but it's dedicated for monitoring audio from your computer (or iPad) and bypasses all processing blocks. As such, USB 1/2 is not available as an input block source.

**TIP:** POD Go Wireless users can choose Guitar for some presets and Wireless for others, effectively turning the Input block into an input switcher.

## Input Settings

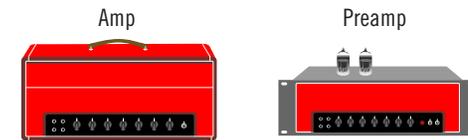
Knob	Parameter	Description
1	Gate	Turns the Input noise gate on and off.
2	Threshold	Sets the input level at which the noise gate acts on the signal. If your guitar gets cut off abruptly, turn the Threshold down.
3	Decay	Determines how abruptly the noise gate is applied once the signal drops below the threshold level.

## Output Settings

Knob	Parameter	Description
1	Pan	Sets the balance between the left and right outputs. If you're only running the LEFT/MONO output, leave this set to Center.
2	Level	Sets the overall level of the entire preset.

## Amp/Preamp

Every preset has one Amp or Preamp block. Amp blocks contain both preamp and power amp modeling; Preamp blocks contain only preamp modeling. By default, changing an Amp or Preamp model will automatically load a matching model in the Cab block, but this behavior can be changed in the ["Global Settings > Preferences"](#) menu.



Amp/Preamp Models (Mono)	
Model	Based On*
WhoWatt 100	Hiwatt® DR-103 Brill
Soup Pro	Supro® S6616
Stone Age 185	Gibson® EH-185
Voltage Queen	Victoria Electro King
Tweed Blues Nrm	Fender® Bassman® (normal channel)
Tweed Blues Brt	Fender Bassman (bright channel)
Fullerton Nrm	Fender 5C3 Tweed Deluxe (normal channel)
Fullerton Brt	Fender 5C3 Tweed Deluxe (bright channel)
Fullerton Jump	Fender 5C3 Tweed Deluxe (jumped)
Grammatico Nrm	Grammatico LaGrange (normal channel)
Grammatico Brt	Grammatico LaGrange (bright channel)
Grammatico Jump	Grammatico LaGrange (jumped)
US Small Tweed	Fender Champ®
US Princess	Fender Princeton Reverb®
US Deluxe Nrm	Fender Deluxe Reverb® (normal channel)

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Amp/Preamp Models (Mono)	
Model	Based On*
US Deluxe Vib	Fender Deluxe Reverb (vibrato channel)
US Double Nrm	Fender Twin Reverb® (normal channel)
US Double Vib	Fender Twin Reverb (vibrato channel)
Mail Order Twin	Silvertone® 1484
Divided Duo	÷13 JRT 9/15
Interstate Zed	Dr Z® Route 66
Derailed Ingrid	Trainwreck® Circuits Express
Jazz Rivet 120	Roland® JC-120 Jazz Chorus
Essex A15	Vox® AC-15
Essex A30	Vox AC-30 with top boost
A30 Fawn Nrm	Vox AC-30 Fawn (normal channel)
A30 Fawn Brt	Vox AC-30 Fawn (bright channel)
Matchstick Ch1	Matchless® DC30 (channel 1)
Matchstick Ch2	Matchless DC30 (channel 2)
Matchstick Jump	Matchless DC30 (jumped)
Mandarin 80	Orange® OR80
Brit J45 Nrm	Marshall® JTM-45 (normal channel)
Brit J45 Brt	Marshall JTM-45 (bright channel)
Brit Trem Nrm	Marshall JTM-50 (normal channel)
Brit Trem Brt	Marshall JTM-50 (bright channel)
Brit Trem Jump	Marshall JTM-50 (jumped)
Brit Plexi Nrm	Marshall Super Lead 100 (normal channel)
Brit Plexi Brt	Marshall Super Lead 100 (bright channel)
Brit Plexi Jump	Marshall Super Lead 100 (jumped)
Brit P75 Nrm	Park® 75 (normal channel)
Brit P75 Brt	Park 75 (bright channel)
Brit 2204	Marshall JCM-800
Placater Clean	Friedman BE-100 (clean channel)
Placater Dirty	Friedman BE-100 (BE/HBE channel)

Amp/Preamp Models (Mono)	
Model	Based On*
Cartographer	Ben Adrian Cartographer
German Mahadeva	Bogner® Shiva
German Ubersonic	Bogner Überschall®
Cali Texas Ch 1	MESA/Boogie® Lone Star® (clean channel)
Cali Texas Ch 2	MESA/Boogie Lone Star (drive channel)
Cali IV Rhythm 1	MESA/Boogie Mark IV (channel I)
Cali IV Rhythm 2	MESA/Boogie Mark IV (channel II)
Cali IV Lead	MESA/Boogie Mark IV (lead channel)
Cali Rectifire	MESA/Boogie Dual Rectifier®
Archetype Clean	Paul Reed Smith® Archon® (clean channel)
Archetype Lead	Paul Reed Smith Archon (lead channel)
ANGL Meteor	ENGL® Fireball 100
Solo Lead Clean	Soldano SLO-100 (clean channel)
Solo Lead Crunch	Soldano SLO-100 (crunch channel)
Solo Lead OD	Soldano SLO-100 (overdrive channel)
PV Panama	Peavey® 5150®
Revv Gen Purple	Revv® Generator 120 (purple [gain 1] channel)
Revv Gen Red	Revv Generator 120 (red [gain 2] channel)
Das Benzin Mega	Diezel VH4 (mega channel)
Das Benzin Lead	Diezel VH4 (lead channel)
Line 6 Elektrik	Line 6 Original
Line 6 Doom	Line 6 Original
Line 6 Epic	Line 6 Original
Line 6 2204 Mod	Line 6 Original
Line 6 Fatality	Line 6 Original
Line 6 Litigator	Line 6 Original
Line 6 Badonk	Line 6 Original
Ampeg B-15NF	Ampeg® B-15NF Portaflex®
Ampeg SVT Nrm	Ampeg SVT® (normal channel)

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## Amp/Preamp Models (Mono)

Model	Based On*
<b>Ampeg SVT Brt</b>	Ampeg SVT (bright channel)
<b>Ampeg SVT-4</b>	Ampeg SVT-4 PRO
<b>Woody Blue</b>	Acoustic® 360
<b>Agua 51</b>	Aguilar® DB51
<b>Cali Bass</b>	MESA/Boogie M9 Carbine
<b>Cali 400 Ch1</b>	MESA/Boogie Bass 400+ (channel 1)
<b>Cali 400 Ch2</b>	MESA/Boogie Bass 400+ (channel 2)
<b>G Cougar 800</b>	Gallien-Krueger® GK 800RB
<b>Del Sol 300</b>	Sunn® Coliseum 300
<b>Busy One Ch1</b>	Pearce BC-1 preamp (channel 1)
<b>Busy One Ch2</b>	Pearce BC-1 preamp (channel 2)
<b>Busy One Jump</b>	Pearce BC-1 preamp (jumped)
<b>Studio Tube Pre</b>	Requisite Y7 mic preamp (Preamp list only)

Tonestack and deeper amp parameters found on subsequent pages may differ depending on the amp model selected.

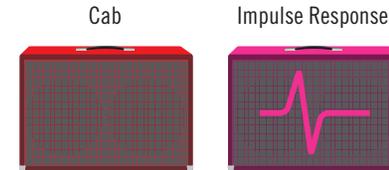
## Common Amp Settings

Parameter	Description
<b>Master</b>	Adjusts the amount of overall amp output level, as well as power amp distortion. This parameter is highly interactive with all other power amp parameters—the lower the Master is set, the less effect the other controls will have.
<b>Sag</b>	Lower Sag values offer a “tighter” responsiveness for faster metal performances; higher values provide more touch dynamics & sustain for blues and classic rock riffs.
<b>Hum</b>	Controls how much heater hum and AC ripple interacts with your tone.
<b>Ripple</b>	At higher settings, things get freaky.
<b>Bias</b>	Changes the bias of the power tubes. Lower values achieve a “colder” Class AB biasing. At maximum, the amp is operating in Class A.
<b>Bias X</b>	Determines how the power amp tubes’ voicing reacts when pushed hard. Set low for a tighter feel. Set high for more tube compression. This parameter is highly reactive with the Drive and Master settings.

## Cab/IR

By default, changing an Amp or Preamp model will automatically load a matching model in the Cab block, but this “Link Amp/Cab” behavior can be changed within the “[Global Settings > Preferences](#)” menu.

Impulse Responses are mathematical functions representing the sonic measurements of specific audio systems (for POD Go, acoustic guitar body resonance or speaker cabinet and microphone combinations). POD Go can load and store up to 128 custom or third-party IRs at a time.



## Cab Models (Mono)

Model	Based On*
<b>Soup Pro Ellipse</b>	1 x 6x9" Supro S6616
<b>1x8 Small Tweed</b>	1x8" Fender Champ
<b>1x10 US Princess</b>	1x10" Fender Princeton Reverb
<b>1x12 Field Coil</b>	1x12" Gibson EH185
<b>1x12 Fullerton</b>	1x12" Fender 5C3 Tweed Deluxe
<b>1x12 Grammatico</b>	1x12" Grammatico LaGrange
<b>1x12 US Deluxe</b>	1x12" Fender Deluxe Oxford
<b>1x12 US Princess</b>	1x12" Fender Princeton Reverb
<b>1x12 Celest 12H</b>	1x12" ÷13 JRT 9/15 G12 H30
<b>1x12 Blue Bell</b>	1x12" Vox AC-15 Blue
<b>1x12 Lead 80</b>	1x12" Bogner Shiva CL80
<b>1x12 Cali IV</b>	1x12" MESA/Boogie Mk IV
<b>1x12 Cali EXT</b>	1x12" MESA/Boogie EVM12L
<b>2x12 Double C12N</b>	2x12" Fender Twin C12N
<b>2x12 Mail C12Q</b>	2x12" Silvertone 1484
<b>2x12 Interstate</b>	2x12" Dr Z Z Best V30
<b>2x12 Jazz Rivet</b>	2x12" Roland JC-120
<b>2x12 Silver Bell</b>	2x12" Vox AC-30TB Silver

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Cab Models (Mono)	
Model	Based On*
2x12 Blue Bell	2x12" Vox AC-30 Fawn Blue
2x12 Match H30	1x12" Matchless DC-30 G12H30
2x12 Match G25	1x12" Matchless DC-30 Greenback 25
4x10 Tweed P10R	4x10" Fender Bassman® P10R
4x12 WhoWatt 100	4x12" Hiwatt AP Fane®
4x12 Mandarin EM	4x12" Orange Eminence
4x12 Greenback25	4x12" Marshall Basketweave G12 M25
4x12 Greenback20	4x12" Marshall Basketweave G12 M20
4x12 Blackback30	4x12" Park 75 G12 H30
4x12 1960 T75	4x12" Marshall 1960 AT75
4x12 Uber V30	4x12" Bogner Uberkab V30
4x12 Uber T75	4x12" Bogner Uberkab T75
4x12 Cali V30	4x12" MESA/Boogie 4FB V30
4x12 XXL V30	4x12" ENGL XXL V30
4x12 SoloLead EM	4x12" Soldano
1x12 Del Sol	1x12" Sunn Coliseum
1x15 Ampeg B-15	1x15" Ampeg B-15
1x18 Del Sol	1x18" Sunn Coliseum
1x18 Woody Blue	1x18" Acoustic 360
2x15 Brute	2x15" MESA/Boogie 2x15 EV
4x10 Ampeg HLF	4x10" Ampeg SVT 410HLF
6x10 Cali Power	6x10" MESA/Boogie Power House
8x10 Ampeg SVT E	8x10" Ampeg SVT

Mic Models	
Model	Based On*
57 Dynamic	Shure® SM57
409 Dynamic	Sennheiser® MD 409
421 Dynamic	Sennheiser MD 421-U
30 Dynamic	Heil Sound® PR 30
20 Dynamic	Electro-Voice® RE20
121 Ribbon	Royer® R-121
160 Ribbon	Beyerdynamic® M 160
4038 Ribbon	Coles 4038
414 Cond	AKG® C414 TLII
84 Cond	Neumann® KM84
67 Cond	Neumann U67
87 Cond	Neumann U87
47 Cond	Neumann U47
112 Dynamic	AKG D112
12 Dynamic	AKG D12
7 Dynamic	Shure SM7

## Cab Settings

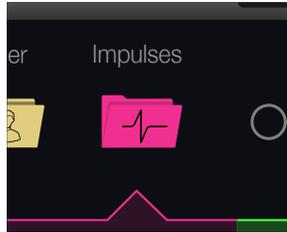
Page	Knob	Parameter	Description
	1	Mic	Selects one of the 16 available mic models.
	2	Distance	Sets the distance (1 inch to 12 inches) between the mic and the speaker grille.
1	3	Low Cut	Filters a portion of the cab's bass and/or treble frequencies, which can help remove rumble and/or high-end harshness.
	4	High Cut	
	5	EarlyReflec	Sets the amount of early reflections. Higher values add more reflective room sound to your Amp tone.
2	1	Level	Adjusts the overall output level of the Cab.

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## Loading Custom IRs

Loading custom impulse responses requires connecting to the **POD Go Edit** software in your Mac or Windows computer. The POD Go Edit application is available as a free download from [line6.com/software](http://line6.com/software).

1. **Connect POD Go to your computer via USB and open the POD Go Edit application.**
2. **Click the Impulses folder.**



3. **Drag one or more IR files from the desktop or any Finder window directly into the POD Go Edit app's Impulses list.**

POD Go Edit updates the POD Go hardware's IR list automatically.

- Go to the POD Go Edit app's Preferences to set the preferred behavior for importing Stereo WAV IRs—there you can choose to import the left or right channel data of the file, or a mix of both channels for the (mono) IR.
- The imported IR is automatically shortened (or lengthened) to 1,024 samples.

## Impulse Response Settings

Knob	Parameter	Description
1	<b>IR Select</b>	Selects one of the 128 available impulse responses. If a location contains an IR, its name appears in the inspector header.
2	<b>Low Cut</b>	Filters a portion of the IR's bass and/or treble frequencies, which can help remove rumble and/or high-end harshness.
3	<b>High Cut</b>	
4	<b>Mix</b>	Blends the IR signal with the dry signal passed through the IR block. When set to 0%, the path bypasses the IR completely. When set to 100%, the entire path is fed through the IR, and no dry signal is heard.
5	<b>Level</b>	Adjusts the overall output level of the IR block. -18.0dB is normal.

## Effects

POD Go has nearly all the effects of the award-winning HX family of modelers, as well as selected effects from the classic DL4™, DM4™, MM4™, and FM4™ stompboxes and M13®, M9®, and M5® processors (indicated by the lighter shaded background rows within the following effects tables).



**IMPORTANT!** Distortion, Dynamics, and Pitch/Synth effects are all mono. EQ, Modulation, Delay, Reverb, and Filter effects are all stereo. The Looper can be selected as either mono or stereo. Because of this, if you place a distortion (mono only) after a delay or reverb (stereo only), your stereo signal will be collapsed to mono at the distortion block. (Note that Amp/Preamp and Cab/IR blocks are mono as well.)

From Edit view, turn the **Upper Knob** to select one of the four effects blocks and then turn the **Lower Knob** to change its model.

### Distortion Models (Mono)

Model	Based On*
<b>Kinky Boost</b>	Xotic® EP Booster
<b>Deranged Master</b>	Dallas Rangemaster Treble Booster
<b>Minotaur</b>	Klon® Centaur
<b>Teemah!</b>	Paul Cochrane Timmy® Overdrive
<b>Heir Apparent</b>	Analogman Prince of Tone
<b>Alpaca Rouge</b>	Way Huge® Red Llama
<b>Compulsive Drive</b>	Fulltone® OCD
<b>Dhyana Drive</b>	Hermida Zendrive
<b>Valve Driver</b>	Chandler Tube Driver
<b>Horizon Drive</b>	Horizon Precision Drive
<b>Top Secret OD</b>	DOD® OD-250
<b>Scream 808</b>	Ibanez® TS808 Tube Screamer®
<b>Hedgehog D9</b>	MAXON® SD9 Sonic Distortion
<b>Stupor OD</b>	BOSS® SD-1 Overdrive
<b>Deez One Vintage</b>	BOSS DS-1 Distortion (Made-in-Japan)

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<b>Distortion Models (Mono)</b>	
<b>Model</b>	<b>Based On*</b>
<b>Deez One Mod</b>	BOSS DS-1 Distortion (Keeley modded)
<b>Vermin Dist</b>	Pro Co RAT
<b>KWB</b>	Benadrian Kowloon Walled Bunny Distortion
<b>Swedish Chainsaw</b>	Boss HM-2 Heavy Metal Distortion (MJJ)
<b>Arbitrator Fuzz</b>	Arbiter® Fuzz Face®
<b>Pocket Fuzz</b>	Jordan Boss Tone Fuzz
<b>Bighorn Fuzz</b>	'73 Electro-Harmonix® Ram's Head Big Muff Pi
<b>Triangle Fuzz</b>	Electro-Harmonix Big Muff Pi
<b>Ballistic Fuzz</b>	Euthymia ICBM Fuzz
<b>Industrial Fuzz</b>	Z.Vex Fuzz Factory
<b>Tycoctavia Fuzz</b>	Tycobrahe® Octavia
<b>Wringer Fuzz</b>	Garbage's modded BOSS FZ-2
<b>Thrifter Fuzz</b>	Line 6 Original
<b>Xenomorph Fuzz</b>	Subdecay Harmonic Antagonizer
<b>Megaphone</b>	Megaphone
<b>Bitcrusher</b>	Line 6 Original
<b>Ampeg Scrambler</b>	Ampeg Scrambler Bass Overdrive
<b>ZeroAmp Bass DI</b>	Tech 21® SansAmp Bass Driver DI V1
<b>Obsidian 7000</b>	Darkglass® Electronics Microtubes® B7K Ultra
<b>Tube Drive</b>	Chandler Tube Driver
<b>Screamer</b>	Ibanez Tube Screamer
<b>Overdrive</b>	DOD Overdrive/Preamp 250
<b>Classic Dist</b>	ProCo RAT
<b>Heavy Dist</b>	BOSS Metal Zone
<b>Colordrive</b>	Colorsound® Overdriver
<b>Buzz Saw</b>	Maestro® Fuzz Tone
<b>Facial Fuzz</b>	Arbiter Fuzz Face
<b>Jumbo Fuzz</b>	Vox Tone Bender

<b>Distortion Models (Mono)</b>	
<b>Model</b>	<b>Based On*</b>
<b>Fuzz Pi</b>	Electro-Harmonix Big Muff Pi
<b>Jet Fuzz</b>	Roland® Jet Phaser
<b>L6 Drive</b>	Colorsound Overdriver (modded)
<b>L6 Distortion</b>	Line 6 Original
<b>Sub Oct Fuzz</b>	PAiA Roctave Divider
<b>Octave Fuzz</b>	Tycobrahe Octavia

<b>Dynamics Models (Mono)</b>	
<b>Model</b>	<b>Based On*</b>
<b>Deluxe Comp</b>	Line 6 Original
<b>Red Squeeze</b>	MXR® Dyna Comp
<b>Kinky Comp</b>	Xotic SP Compressor
<b>Rochester Comp</b>	Ashly® CLX-52, created in conjunction with Billy Sheehan
<b>LA Studio Comp</b>	Teletronix® LA-2A®
<b>3-Band Comp</b>	Line 6 Original
<b>Noise Gate</b>	Line 6 Original
<b>Hard Gate</b>	Line 6 Original
<b>Horizon Gate</b>	Horizon Precision Drive - Gate Circuit
<b>Autoswell</b>	Line 6 Original
<b>Tube Comp</b>	Teletronix LA-2A
<b>Red Comp</b>	MXR Dyna Comp
<b>Blue Comp</b>	BOSS CS-1
<b>Blue Comp Treb</b>	BOSS CS-1 (Treble switch on)
<b>Vetta Comp</b>	Line 6 Original
<b>Vetta Juice</b>	Line 6 Original
<b>Boost Comp</b>	MXR Micro Amp

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## EQ Models (Stereo)

Model	Based On*
Simple EQ	Line 6 Original
Low and High Cut	Line 6 Original
Low/High Shelf	Line 6 Original
Parametric	Line 6 Original
Tilt	Line 6 Original
10 Band Graphic	MXR 10-Band Graphic EQ
Cali Q Graphic	MESA/Boogie Mark IV Graphic EQ
Acoustic Sim	Line 6 Original

## Modulation Models (Stereo)

Model	Based On*
Optical Trem	Fender optical tremolo circuit
60s Bias Trem	Vox AC-15 Tremolo
Tremolo/Autopan	BOSS PN-2
Harmonic Tremolo	Line 6 Original
Bleat Chop Trem	Lightfoot Labs Goatkeeper
Script Mod Phase	MXR Phase 90
Pebble Phaser	Electro-Harmonix Small Stone phaser
Ubiquitous Vibe	Shin-ei Uni-Vibe®
Deluxe Phaser	Line 6 Original
Gray Flanger	MXR 117 Flanger
Harmonic Flanger	A/DA Flanger
Courtesan Flange	Electro-Harmonix Deluxe EM
Dynamix Flanger	Line 6 Original
Chorus	Line 6 Original
70s Chorus	BOSS CE-1
PlastiChorus	Modded Arion SCH-Z chorus
Trinity Chorus	Dytronics® Tri-Stereo Chorus
Bubble Vibrato	BOSS VB-2 Vibrato
Vibe Rotary	Fender Vibratone

## Modulation Models (Stereo)

Model	Based On*
122 Rotary	Leslie® 122
145 Rotary	Leslie 145
Double Take	Line 6 Original
AM Ring Mod	Line 6 Original
Pitch Ring Mod	Line 6 Original
Pattern Tremolo	Line 6 Original
Panner	Line 6 Original
Bias Tremolo	1960 Vox AC-15 Tremolo
Opto Tremolo	1964 Fender Deluxe Reverb
Script Phase	MXR Phase 90 (script logo version)
Panned Phaser	Ibanez Flying Pan
Barberpole	Line 6 Original
Dual Phaser	Mu-Tron® Bi-Phase
U-Vibe	Shin-ei Uni-Vibe
Phaser	MXR Phase 90
Pitch Vibrato	BOSS VB-2
Dimension	Roland Dimension D
Analog Chorus	BOSS CE-1
Tri Chorus	Dytronics Tri-Stereo Chorus
Analog Flanger	MXR Flanger
Jet Flanger	A/DA Flanger
AC Flanger	MXR Flanger
80A Flanger	A/DA Flanger
Frequency Shift	Line 6 Original
Ring Modulator	Line 6 Original
Rotary Drum	Fender Vibratone
Rotary Drum/Horn	Leslie 145

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Delay Models (Stereo)	
Model	Based On*
Simple Delay	Line 6 Original
Mod/Chorus Echo	Line 6 Original
Dual Delay	Line 6 Original
Multitap 4	Line 6 Original
Multitap 6	Line 6 Original
Ping Pong	Line 6 Original
Sweep Echo	Line 6 Original
Ducked Delay	TC Electronic® 2290
Reverse Delay	Line 6 Original
Vintage Digital	Line 6 Original
Vintage Swell	Line 6 Original
Pitch Echo	Line 6 Original
Transistor Tape	Maestro Echoplex EP-3
Harmony Delay	Line 6 Original
Bucket Brigade	BOSS DM-2
Adriatic Delay	BOSS DM-2 w/ Adrian Mod
Adriatic Swell	Line 6 Original
Elephant Man	Electro-Harmonix Deluxe Memory Man
Multi Pass	Line 6 Original
Glitch Delay	Line 6 Original
Ping Pong Legacy	Line 6 Original
Dynamic	TC Electronic 2290
Stereo	Line 6 Original
Digital	Line 6 Original
Dig w/Mod	Line 6 Original
Reverse	Line 6 Original
Lo Res	Line 6 Original
Tube Echo	Maestro Echoplex EP-1
Tape Echo	Maestro Echoplex EP-3

Delay Models (Stereo)	
Model	Based On*
Sweep Echo	Line 6 Original
Echo Platter	Binson® EchoRec®
Analog Echo	BOSS DM-2
Analog w/Mod	Electro-Harmonix Deluxe Memory Man
Auto-Volume Echo	Line 6 Original
Multi-Head	Roland RE-101 Space Echo

Reverb Models (Stereo)	
Model	Based On*
Glitz	Line 6 Original
Ganymede	Line 6 Original
Searchlights	Line 6 Original
Plateaux	Line 6 Original
Double Tank	Line 6 Original
Plate	Line 6 Original
Room	Line 6 Original
Chamber	Line 6 Original
Hall	Line 6 Original
Echo	Line 6 Original
Tile	Line 6 Original
Cave	Line 6 Original
Ducking	Line 6 Original
Octo	Line 6 Original
'63 Spring	Line 6 Original
Spring	Line 6 Original
Particle Verb	Line 6 Original

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## Pitch/Synth Models (Mono)

Model	Based On*
Pitch Wham	Digitech Whammy®
Twin Harmony	Eventide® H3000
Simple Pitch	Line 6 Original
Dual Pitch	Line 6 Original
3 Note Generator	Line 6 Original
4 OSC Generator	Line 6 Original
Bass Octaver	EBS® OctaBass
Smart Harmony	Eventide H3000
Octi Synth	Line 6 Original
Synth O Matic	Line 6 Original
Attack Synth	Korg® X911 Guitar Synth
Synth String	Roland GR700 Guitar Synth
Growler	Line 6 Original

## Filter Models (Stereo)

Model	Based On*
Mutant Filter	Musitronics® Mu-Tron III
Mystery Filter	Korg A3
Autofilter	Line 6 Original
Asheville Pattn	Moog® Moogerfooger® MF-105M MuRF Filter
Voice Box	Line 6 Original
V Tron	Musitronics Mu-Tron III
Q Filter	Line 6 Original
Seeker	Z Vex Seek Wah
Obi Wah	Oberheim® voltage-controlled S&H filter
Tron Up	Musitronics Mu-Tron III (up position)
Tron Down	Musitronics Mu-Tron III (down position)
Throbber	Electrix® Filter Factory

## Filter Models (Stereo)

Model	Based On*
Slow Filter	Line 6 Original
Spin Cycle	Craig Anderton's Wah/Anti-Wah
Comet Trails	Line 6 Original

## Common FX Settings

Parameter	Description
Drive	Adjusts the amount of overdrive, distortion, or fuzz.
Bass	Adjusts the bass level.
Mid	Adjusts the midrange level.
Treble	Adjusts the treble level.
Speed	Adjusts the speed of the effect, with higher settings providing faster rates. <b>Press the knob to toggle between Hz and note values.</b> Choosing a Hz value provides a specific modulation speed in cycles per second; choosing a note value provides a time based on the current tempo. Not all Speed parameters can be synced to note values, as they may be non-linear and highly interactive.
Rate	Adjusts the rate of the effect, with higher settings providing faster rates. <b>Press the knob to toggle between numeric and note values.</b> Not all Rate parameters can be synced to note values, as they may be non-linear and highly interactive.
Time	Adjusts the delay/repeat time, with higher settings providing longer delays. <b>Press the knob to toggle between ms and note values.</b> Choosing a ms value provides a specific time in milliseconds; choosing a Note Division value provides a time based on the current tempo. With a note division value, this parameter's value is retained when changing models.
Scale	Delay models with multiple taps have a Scale parameter for each tap, adjusting its time relative to the main Time value. For example, if the Time parameter is set to 500ms, setting T1 Scale to "50%" will mean that tap will be at 250ms. If you then adjust the Time parameter, the timing of all the taps will scale accordingly.
Depth	Adjusts the intensity of the modulation. Higher settings result in more extreme pitch bending, wobble, or throb, depending on the effect.
Feedback	Adjusts the amount of delayed signal fed back into the effect. Higher settings can provide more dramatic textures.

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Parameter	Description
<b>Decay</b>	Sets the length of time the reverb effect sustains.
<b>Predelay</b>	Determines predelay—or the time before the reverb effect is heard.
<b>Spread</b>	<p>Spread differs slightly among stereo delay effects. For most delays, it adjusts how widely the repeats bounce left and right. For example, with the Ping Pong Delay, 0 is in the middle (mono), and 10 is full left to right panning for the repeats.</p> <p>For modulated stereo delays, Spread affects the LFOs' (low frequency oscillators) stereo modulation behavior. At 0, the LFOs are in sync. At 10, the two LFOs are 180 degrees out of sync, so that when one side is modulating up, the other side is modulating down.</p>
<b>Headroom</b>	Some mod and delay pedals' internal signal paths exhibit a bit of grit, especially when placed after a high-gain distortion block. Negative values increase the perceived amount of grit; positive values clean things up a bit. At 0dB, the model behaves like the original pedal.
<b>Low Cut</b>	Filters a portion of the block's bass and/or treble frequencies, which can help remove rumble and/or high-end harshness.
<b>High Cut</b>	
<b>Mix</b>	Blends the effected "wet" signal vs. the "dry" signal passed through the block. When set to 0%, the path bypasses the effect completely. When set to 100%, the entire path is fed through the effect, and no dry thru signal is heard.
<b>Level</b>	Adjusts the overall output level of the effects block. Be careful not to boost this parameter too high on multiple blocks, as digital clipping could occur. You should typically leave this at 0.0dB for most blocks. Where the original pedal's level or volume knob behavior doesn't really apply to dB values, 0.0-10 may be used.
<b>Trails</b>	<i>Trails Off:</i> Any delay repeats or reverb decays are instantly muted when the block is bypassed. <i>Trails On:</i> Any delay repeats or reverb decays continue to decay naturally when the block is bypassed, or a different snapshot is selected.

## Looper

A single mono or stereo Looper can be added as one of the four effects blocks.



### Looper Models (Mono or Stereo)

Model	Based On*
<b>6 Sw Mono Looper</b>	Line 6 Original
<b>1 Sw Mono Looper</b>	Line 6 Original
<b>6 Sw Stereo Looper</b>	Line 6 Original
<b>1 Sw Stereo Looper</b>	Line 6 Original

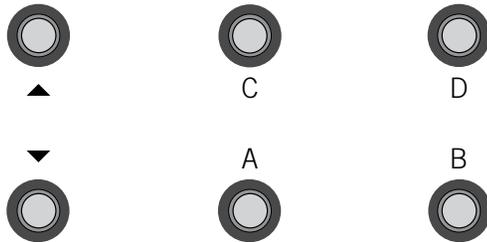
Looper Type	Max. Loop Length (Full Speed)	Max. Loop Length (1/2 Speed)
<b>Mono</b>	40 seconds	80 seconds
<b>Stereo</b>	20 seconds	40 seconds

### Looper Settings

Knob	Parameter	Description
<b>1</b>	<b>Playback</b>	Adjusts looper playback level. You may find it useful to turn this down a bit so your live guitar can be slightly louder.
<b>2</b>	<b>Overdub</b>	<i>Relatively</i> sets the level of your loop while overdubbing. For example, if your Overdub Level is set to 90%, each time your loop repeats, its volume will be reduced by 10%, sounding quieter and quieter with each overdub pass.
<b>3</b>	<b>Low Cut</b>	Filters a portion of the loop's bass and/or treble frequencies, which can improve the mix with your live guitar.
<b>4</b>	<b>High Cut</b>	

## 6 Switch Looper

1. Add a 6 Switch Looper block to your preset.
2. Press the Looper assigned footswitch to open Looper mode:



Switch	Description
	Step on  to start recording a loop. Step on  to end the loop and immediately start playback. Step on  to overdub additional parts. Step on  again to stop playback.
	<b>UNDO</b> If you make a mistake on your last overdub, step on UNDO to erase it.
	<b>ONCE</b> Step on  ONCE to play the recorded loop once through.
	<b>1/2 FULL SPEED</b> Recording at full speed and then switching to 1/2 speed will also drop the loop down one octave. Recording at 1/2 speed will double your looping memory, and switching to full speed will cause the loop to play at double speed (up an octave).
	<b>REV FWD</b> Step on REV/FWD to hear your loop backwards.

3. When finished, press MODE/EDIT/EXIT.

**NOTE:** If you press while loop playback is stopped, this will always record a new loop, and any previous recording will be discarded.

**IMPORTANT!** You may change presets while looping, but loop playback will stop unless the preset you select includes the same type of looper block.

## 1 Switch Looper

1. Add a 1 Switch Looper block to your preset.
2. Press the Looper switch.
 

The LED lights red, indicating the loop is recording.
3. Press the Looper switch again.
 

The LED lights green, indicating the loop is playing back.
4. Press the Looper switch again.
 

The LED lights amber, indicating the loop is in overdub mode. Subsequent presses of the switch toggle between play and overdub mode.
5. While the Looper is in play or overdub mode, press and hold the switch for 1 second.
 

The most recent recording is undone. Holding the switch again will redo the recording.
6. Quickly double-press the Looper switch.
 

Playback/recording stops and the LED lights white, indicating a loop is in memory.
7. While Looper playback/recording is stopped, press and hold the switch.
 

The recording is deleted and the LED lights dim white.

**IMPORTANT!** You may change presets while looping, but loop playback will stop unless the preset you select includes the same type of looper block.

## Preset EQ

Every preset has one Preset EQ block, which offers the same models as the Effects blocks' EQ category (with the exception of the Acoustic Sim model). Note that we've made the Preset block EQ and Effects block EQ's icons different, so you know which is which!



### EQ Models (Stereo)

Model	Based On*
Simple EQ	Line 6 Original
Low and High Cut	Line 6 Original
Low/High Shelf	Line 6 Original
Parametric	Line 6 Original
Tilt	Line 6 Original
10 Band Graphic	MXR 10-Band Graphic EQ
Cali Q Graphic	MESA/Boogie® Mark IV Graphic EQ

## Wah/Volume

Every preset has one Wah block (automatically assigned to EXP 1) and one Volume block (automatically assigned to EXP 2).



Move the expression pedal forward and press the hidden toe switch to toggle between EXP 1 (Wah) and EXP 2 (Volume).

### Wah Models (Stereo)

Model	Based On*
UK Wah 846	Vox V846
Teardrop 310	Dunlop Cry Baby® Fasel model 310
Fassel	Dunlop Cry Baby Super
Weeper	Arbiter Cry Baby
Chrome	Vox V847
Chrome Custom	Modded Vox V847
Throaty	RMC® Real McCoy 1
Vetta Wah	Line 6 Original
Colorful	Colorsound Wah-fuzz
Conductor	Maestro Boomerang

### Volume/Pan Models (Stereo)

Model	Based On*
Volume Pedal	Line 6 Original
Gain	Line 6 Original
Pan	Line 6 Original
Stereo Width	Line 6 Original

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# FX Loop

The FX Loop lets you dynamically insert your favorite external stompboxes (or rack effects) into any location in your preset.

FX Loop Enabled    FX Loop Bypassed



**NOTE:** The FX Loop can be set for instrument (for inserting stompboxes) or line level operation. See [“Global Settings > Ins/Outs”](#)

## FX Loop Settings

Knob	Parameter	Description
1	<b>Send</b>	Adjusts the level sent to your external device.
2	<b>Return</b>	Adjusts the level received at the Return jack.
3	<b>Mix</b>	Blends the FX loop signal vs. the dry signal passed through the FX Loop block. When set to 0%, the path bypasses the FX loop completely. When set to 100%, the entire path is fed through the FX loop, and no dry thru signal is heard.
4	<b>Trails</b>	<i>Trails Off:</i> An external stompbox would be instantly muted when the FX Loop block is bypassed. <i>Trails On:</i> An external delay or reverb stompbox would continue to decay naturally when the FX Loop block is bypassed or a different snapshot is selected.

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# Snapshots

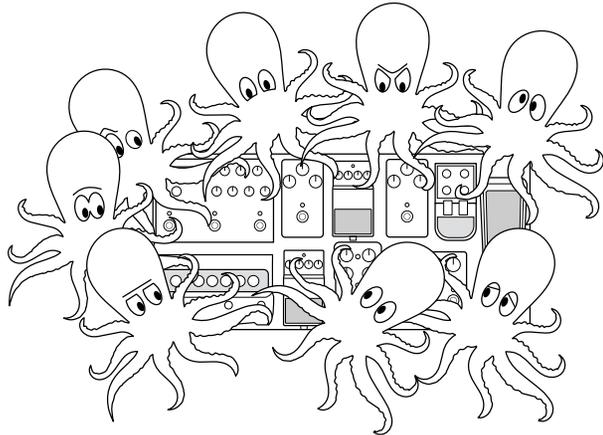
On Play and Edit views, a small camera icon appears on the right side of the screen. Its number indicates the current *snapshot*.



## What are Snapshots?

Snapshots are presets within a preset.

Imagine you have eight pet octopuses, all slithering around your amp and pedalboard. Instead of tap-dancing on your pedals (and accidentally stepping on a tentacle), you shout “Okay, gang—here’s the verse... now!” and your octopuses switch some pedals on, switch other pedals off, and tweak all your amps and pedals’ knobs to make the best possible settings for your song’s verse, all seamlessly with spillover delay and reverb trails. Then you shout “Ready for the chorus... now!” and your octopuses instantly tweak everything for your song’s chorus. That’s the power of snapshots.



The only thing your octopuses/snapshots *can’t* do is rearrange your pedalboard or swap out an effect or amp for a different one (unless both effect blocks exist in the same preset).

Each preset can have up to 64 parameters assigned to Snapshots; hence, eight octopuses with eight tentacles each. The octopuses can remember four separate groups of on/off statuses and setting tweaks per preset (say, for your verse, chorus, solo, and overindulgent noise segue); that is, POD Go has four snapshots per preset.

Each of the four snapshots in POD Go stores and recalls the state of certain elements in the current preset, including:

- **Block Bypass**—The bypass (on/off) state of all processing blocks (except Loopers)

**NOTE:** The bypass state of blocks is automatically stored and recalled per snapshot. Optionally, you can exclude a block’s bypass state from being affected by snapshots by choosing Off for the Snapshot Bypass option—available for the selected block by pressing ACTION while in Edit view.

- **Parameter Control**—The values of any parameters assigned to controllers (up to 64 per preset), including the Snapshot controller
- **Tempo**—The current system tempo, if “[Global Settings > MIDI/Tempo](#)” > Tempo Select is set to “Per Snapshot.” (By default, it’s set to “Per Preset”)

Depending on how you configure them, snapshots can act as four variations of the same tone, four drastically different tones, or any combination thereof—all within the same preset. In many cases, a single preset’s snapshots may accommodate all the various tones required for a song.

## Using Snapshots

1. From Preset footswitch mode, press  $\triangle$  and  $\nabla$  together to enter Snapshot mode.
2. Step on A, B, C, or D to select a different Snapshot (1, 2, 3, or 4).
3. Adjust the preset by doing one or more of the following:
  - Turn one or more effects on or off by pressing stomp mode footswitches or pressing the Upper Knob in “[Edit View](#)”. Snapshots remember every block’s on/off state.
  - To adjust a parameter AND have it automatically update per snapshot, **press and turn the knob**. Snapshots remember the values of up to 64 effects parameters. The parameter’s value appears white and in brackets, indicating a controller’s assigned to it—in this case, the Snapshots controller:



 **SHORTCUT:** Hold ACTION and press a parameter knob to quickly remove any controller assignment (including the Snapshots controller). The value appears in color, indicating no controller is assigned to it.

 **NOTE:** You can also manually assign the Snapshots controller. From the [“Bypass/Control”](#) page, **select the desired block and parameter and turn Knob 2 (Controller) to select “Snapshot.”**

#### 4. Switch back to the snapshot you started with.

POD Go instantly and seamlessly returns to its previous state. Remember to save your preset to retain all your snapshot settings.\*

 **\*NOTE:** If you’ve changed [“Global Settings > Preferences”](#) > Snapshot Edits to “Discard,” you must save the preset before selecting a different snapshot; otherwise any edits will be discarded!

## Saving Snapshots

Press  and ACTION together twice to save the preset.

Saving a preset stores all of its 4 snapshots automatically.

 **NOTE:** Selecting a preset recalls the snapshot that was active when the preset was saved.

## Tips for Creative Snapshot Use

- The obvious use case for snapshots is designating them to specific sections of your song. For example, Snapshot 1 could be the Intro, Snapshot 2 might be Verse 1, Snapshot 3 might be the Chorus, and so on.
- Turn any Delay, Reverb, and/or FX Loops blocks’ Trails parameter to “On” for seamless spillover between snapshots.
- Worried that further tweaking might make your tone worse, not better? Snapshots are a great way to compare minor changes between tones without having to take your hands off the guitar.
- Set different keys in Harmony Delay blocks or intervals in Pitch blocks per snapshot.
- Having difficulty maintaining consistent volume throughout a song? Set one of the effects’ Gain or Level parameter per snapshot.
- Exclude a block’s bypass from being affected by snapshots by setting its Snapshot Bypass to Off (while in Edit view, select the block and press ACTION).
- Alternatively, you can change snapshots via USB MIDI. See [“MIDI CC” on page 43](#).

# Bypass/Control

By default, adding an effects block automatically assigns it to the next unused stomp footswitch. (You can disable this “FS Auto Assign” behavior within the [“Global Settings > Switches/Pedals”](#) menu.) In addition, the Wah block is automatically controlled by EXP 1 and the Volume Pedal block is automatically controlled by EXP 2, and both the Wah and Volume Pedal blocks have their Bypass assigned to the on-board pedal’s Toe Switch. The Pitch - Pitch Wham, when added to an Effects block, is automatically controlled by EXP 1.

However, you may also assign footswitches to toggle between two values of a given parameter or parameters, or even have parameters instantly change when selecting different snapshots within a preset.

If a parameter has a controller assigned, its value appears in white text with brackets:



## Quick Bypass Assign

1. While in Edit view, turn the Upper Knob to select the block you wish to assign to a footswitch.
2. While in Stomp footswitch mode, press and hold a stomp switch under the display until the following dialog appears:

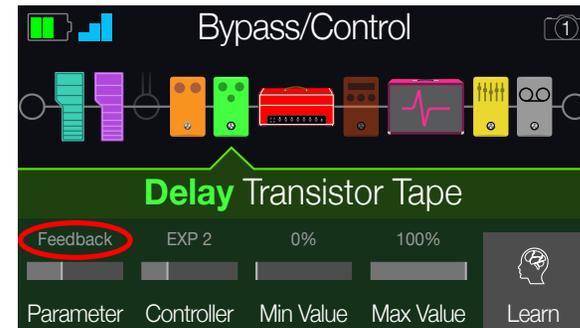


If you want to replace any other blocks that may already be assigned to the footswitch, turn Knob 4 (Assign) to “Replace.” Otherwise, leave it set to “Merge,” which allows for multiple blocks to be assigned to the same switch.

3. Press Knob 5 (OK).

## Quick Controller Assign

1. Press and hold the knob for the parameter you wish to control. POD Go jumps to the Bypass/Control page and displays the parameter at Knob 1 (Parameter).



2. Press Knob 5 (Learn) and then move a connected expression pedal or press a stomp footswitch. The “learned” pedal or switch appears above Knob 2 (Controller).
3. If desired, turn Knob 3 (Min Value) and Knob 4 (Max Value) to set the range you wish to control.

**TIP:** To reverse controller behavior, swap the min and max values.

4. Press to return to the Home screen.

**SHORTCUT:** To assign a parameter to the Snapshots controller, it’s even easier—just push and turn the parameter’s knob.

**SHORTCUT:** Hold ACTION and press a parameter knob to quickly remove any controller assignment (including the Snapshots controller).

# Manual Bypass/Control Assignment

1. Press **◀ PAGE and PAGE ▶** together to open the Menu.
2. Press **Knob 1 (Bypass/Control)**.

The Bypass/Control screen looks very similar to the Edit screen:



3. Turn the Upper Knob to select the block you want to control.
4. Turn Knob 1 (Parameter) to choose the type of parameter you want to control.

Input and Output blocks cannot be bypassed, but their parameters can be assigned to controllers.

**When Knob 1 (Parameter) is set to “Bypass,” turn Knob 2 (Switch) to select the desired footswitch or expression pedal to turn the block on and off.**

- None** Removes the bypass assignment.
- FS1-FS8** Stepping on the Stomp mode footswitch turns the block on and off. Note that FS7 or FS8 won't function unless Global Settings > Switches/Pedals > EXP 2 FS7/8 is set to “FS7/8.”
- EXP 1, EXP 2** Moving the expression pedal automatically enables (or bypasses) the block.  
Selecting EXP 1 or 2 displays Knob 3 (Position) and Knob 4 (Wait). Position determines where in the expression pedal's travel the block is enabled or bypassed. 0% is heel down; 99% is toe down. Wait determines how long POD Go waits before bypassing the block; for example, you wouldn't want the wah to turn off every time you touched the heel down position in your big funk wah solo.

**TIP:** By default, bypass toggling for the block via EXP 1 or EXP 2 is configured for “heel down = off” behavior. To reverse bypass behavior, press the Upper Knob (bypass). In such case, the block will be bypassed when moving the expression pedal past the configured Position location. Since it is possible to configure the bypass of multiple blocks to be assigned to an expression pedal, you can set each block's Position value differently - thereby allowing the pedal to turn some blocks on and others off at different positions in the pedal's travel.

**When Knob 1 (Parameter) is set to anything but “Bypass,” turn Knob 2 (Controller) to select the desired footswitch or expression pedal.**

- None** Removes the controller assignment.
- EXP 1 or 2** Expression pedals are the most common type of controller, used to control volume, wah, pitch wham, etc.
- FS1-FS8** Stepping on a Stomp mode footswitch can toggle between a parameter's min and max values.
- Snapshot** Although all controller-assigned parameters are updated per snapshot, an additional “Snapshots” controller is available when other controllers are already used.

**If desired, turn Knob 3 (Min Value) and Knob 4 (Max Value) to set the range you wish to control.**

**TIP:** To reverse controller behavior, swap the min and max values.

5. Press **Home** to return to the Home screen.

## Clearing a Block's Assignments

Clearing a block's assignments clears both its footswitch (bypass) assignment and any of its parameters' controller assignments.

1. From the Bypass/Control screen, select the block whose assignments you want to clear and press **ACTION**.
2. Press **Knob 1 (Clear Assign)**.

# Clearing All Assignments

1. From the Bypass Assign screen, press ACTION.
2. Press Knob 2 (Clear All Assign) to clear all block assignments.

The following dialog appears:



3. Press Knob 5 (OK).

**! IMPORTANT!** Clearing All Controller Assignments also removes the Wah, Volume, and any other existing controller assignments from EXP 1 and EXP 2. Use this function with caution!

# Swapping Stomp Footswitches

If you want to change the location of Stomp mode footswitches (especially those with multiple items assigned), instead of manually reassigning everything, you can quickly swap all assignments between two stomp footswitches.

1. While in Stomp footswitch mode, press and hold any two Stomp footswitches until the following dialog appears:



2. Press Knob 5 (OK).

# Global EQ

The Global EQ built into POD Go has three fully parametric bands plus variable low and high cut filters, and is used for compensating for the wide disparity in acoustic environments on tour or when traveling from studio to studio.

**NOTE:** Global EQ is applied to all presets and is only heard from the MAIN OUT and PHONES outputs; it is never heard from the Amp Out or USB outputs.

1. Press **◀ PAGE** and **PAGE ▶** together to open the Menu.
2. Press **Knob 4 (Global EQ)**.

The Global EQ screen appears:



3. Press the **Upper Knob** to turn Global EQ on and off.
4. Turn the **Upper Knob** to select the desired EQ band—Low Cut, Low, Mid, High, or High Cut.
5. Turn **Knobs 1-3** to adjust the selected EQ band.

## Resetting Global EQ

Resetting the Global EQ returns its settings to factory default (flat).

1. From the Global EQ screen, press **ACTION**.
2. Press **Knob 1 (Reset EQ)**.

The following dialog appears:



3. Press **Knob 5 (OK)**.

# Global Settings

The Global Settings menu contains additional parameters that apply to all presets, such as input and output levels, footswitch configurations, etc.

1. Press ◀ **PAGE** and **PAGE** ▶ together to open the Menu.
2. Press Knob 5 (Global Settings).

The Global Settings screen appears:



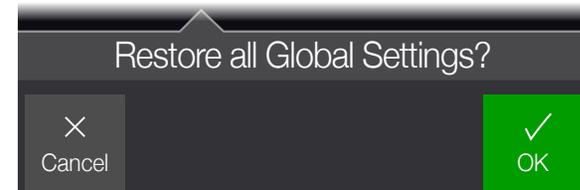
3. Turn the Upper Knob to select one of the submenus.  
If necessary, press PAGE ▶ to view more parameters.

## Restoring All Global Settings

Restoring the Global Settings returns them to factory default. Performing this reset does not affect any presets you may have created.

1. From the Global Settings menu, press **ACTION**.
2. Press Knob 1 (Factory Settings).

The following dialog appears:



3. Press Knob 5 (OK).

## Global Settings > Ins/Outs

Page	Knob	Parameter	Description
	1	<b>Guitar In Pad</b>	If your guitar or bass has active or really loud pickups, you may want to turn this on. There's really no rule; use what sounds best.
	2	<b>Main Out Level</b>	Choose "Line" when connecting the MAIN OUT jacks to powered speakers or mixers; choose "Instrument" when connecting to stompboxes or the front of guitar amps. When using a single speaker or amp, connect only the LEFT/MONO 1/4" jack.
1	3	<b>Amp Out Source</b>	Choose "Main Out" if you want the POD Go AMP OUT jack to echo the MAIN OUTS (except in mono); choose "Pre Cab/IR" if you want the AMP OUT jack to be tapped off directly before the Cab/IR block (and therefore, would not include the Cab/IR block or any blocks after it). This way, you can send a cab-emulated signal to your powered speakers (or mixer) while simultaneously sending a non-cab-emulated signal straight into your guitar amp.
	4	<b>FX Loop Level</b>	Determines whether the FX LOOP jacks should accommodate stompboxes ("Instrument") or line level studio rack type processors ("Line").
	5	<b>Return Type</b>	Determines whether the signal received at the stereo RETURN/AUX jack should be used for the FX Loop block—or—act as an always-on, stereo Aux In (no processing) for jamming along with MP3 players, drum machines, DJ mixers, etc.
2	1	<b>USB In 1/2 Trim</b>	Sets the level of incoming audio from USB 1/2 for jamming along with YouTube™, Spotify, your DAW, etc. Normally, this should be left at 0.0dB.

## Global Settings > Wireless

Knob	Parameter	Description
1	<b>RF Channel</b>	Sets the radio frequency channel for the POD Go Wireless RELAY system. Normally, this should be set to "Auto," where POD Go Wireless automatically picks the RF channel for the most reliable performance.
2	<b>Cable Tone</b>	Players who traditionally use long guitar cables may find the POD Go Wireless RELAY system to sound <i>too</i> pristine. Cable Tone lets you replicate the unique treble roll-off that guitar cables naturally create. Choose "Off" for the widest possible frequency response, 10 feet (3 meters), or 30 feet (9 meters).
3	<b>Wireless Gain</b>	Sets the overall gain of the wireless guitar signal. Normally, this should be left at 0.0dB, but if your wireless signal appears notably louder or softer than your other guitars, adjust to taste.

## Global Settings > Preferences

Page	Knob	Parameter	Description
	1	<b>Link Amp/Cab</b>	Determines whether or not changing the Amp/Preamp block's model will automatically change the Cab block's model to match.
1	2	<b>Snapshot Edits</b>	Determines whether or not any edits made to a snapshot (block on/off, parameter control, tempo) are remembered when returning to that snapshot. When set to "Recall," any snapshot edits are recalled when jumping from snapshot to snapshot, and appear as you last left them. When set to "Discard," any snapshot edits are discarded when jumping from snapshot to snapshot, and appear as the preset was last saved. If you want to save changes made to a snapshot while Snapshot Edits is set to "Discard," press  and ACTION together twice before selecting another.
	3	<b>Tempo Pitch</b>	Determines how delay repeats sonically behave when repeatedly pressing TAP. "Authentic" respects the natural pitch fluctuations inherent when changing a real delay pedal's time knob; "Transparent" minimizes these artifacts.

## Global Settings > Switches/Pedals

Page	Knob	Parameter	Description
	1	<b>Stomp Block Sel</b>	Determines whether pressing a Stomp mode footswitch automatically selects the assigned block for editing.
	2	<b>FS Auto Assign</b>	Determines whether newly added effects blocks are automatically assigned to unused Stomp mode switches for block bypass. When set to “Off,” you must manually assign blocks to footswitches.
	3	<b>Stomp Mode</b>	By default, Stomp footswitch mode displays 6 stomps. You may also choose “4 Switches”, which replaces FS1 and FS4 with $\triangle$ and $\nabla$ switches, so you can access preset banks and snapshots from without leaving Stomp mode.
1	4	<b>Snapshot Mode</b>	When set to “Auto Return,” POD Go returns to Preset mode after selecting a snapshot. When set to “Manual,” POD Go stays in Snapshot mode until pressing MODE/EDIT/EXIT. When set to “Toggle,” pressing $\triangle$ and $\nabla$ toggles between Preset and Snapshot footswitch modes and POD Go remembers this state even after switching to Stomp mode.
	5	<b>Up/Down Switches</b>	When set to “Presets” or “Snapshots,” $\triangle$ and $\nabla$ change to PRESET $\triangle/\nabla$ or SNAPSHOT $\triangle/\nabla$ , where pressing either switch instantly selects the next/previous preset or snapshot, without a bank queue. This is useful if you’ve programmed a fixed set list for your show and just want to increment through presets or snapshots. <b>SHORTCUT:</b> At any time, press and hold both $\triangle$ and $\nabla$ to cycle through BANK $\triangle/\nabla$ , PRESET $\triangle/\nabla$ , and SNAPSHOT $\triangle/\nabla$ .
	1	<b>EXP 2 FS7/8</b>	Determines whether the EXP 2   FOOTSWITCH 7/8 jack acts as an Expression Pedal 2 input—or—a dual footswitch input for adding two additional stomp switches.
2	2	<b>EXP 1 Polarity</b>	If your external expression pedal appears to work backwards—for example, a Volume pedal block is loudest with the heel all the way down—set this to “Inverted.”
	3	<b>EXP 2 Polarity</b>	
	4	<b>EXP 1 Position</b>	Determines whether the POD Go expression pedal positions are recalled per snapshot, per preset, or applied globally. If you want a Volume Pedal or Wah to maintain its position when switching presets, set this to “Global.”
	5	<b>EXP 2 Position</b>	
3	1	<b>Switch LEDs</b>	Determines whether the Stomp mode footswitches’ colored LED rings appear dim when bypassed (“Dim/Lit”), or off when bypassed (“Off/Lit”). When playing in bright sunlight, you may want to set to this to “Off/Lit” to increase contrast.
	2	<b>Tap Display</b>	Determines how the Tempo is displayed. “LED Flash” flashes the red TAP LED, “Tempo Panel” opens the Tempo Panel when stepping on TAP while in Edit View, and “LED+Panel” does both.

\*For connecting an external footswitch to access Stomps 7 and 8, the use of a momentary (unlatched) type footswitch is recommended.

## Global Settings > MIDI/Tempo

Knob	Parameter	Description
1	<b>MIDI Channel</b>	Sets the system base MIDI channel that POD Go uses for both receiving and sending MIDI communication via USB.
2	<b>Tx/Rx MIDI PC</b>	Determines whether POD Go transmits a Program Change (PC) message via USB when recalling presets. It also determines whether it responds to incoming PC messages via USB.
3	<b>Rx MIDI Clock</b>	Determines whether POD Go responds to incoming MIDI beat clock via USB.
4	<b>Tempo Select</b>	Choose whether the tempo is stored and recalled with each snapshot, recalled with each preset, or is applied globally across all presets and snapshots.
5	<b>BPM</b>	Depending on the Knob 4 (Tempo Select) setting, this Beats Per Minute tempo value is saved per snapshot, per preset, or globally.

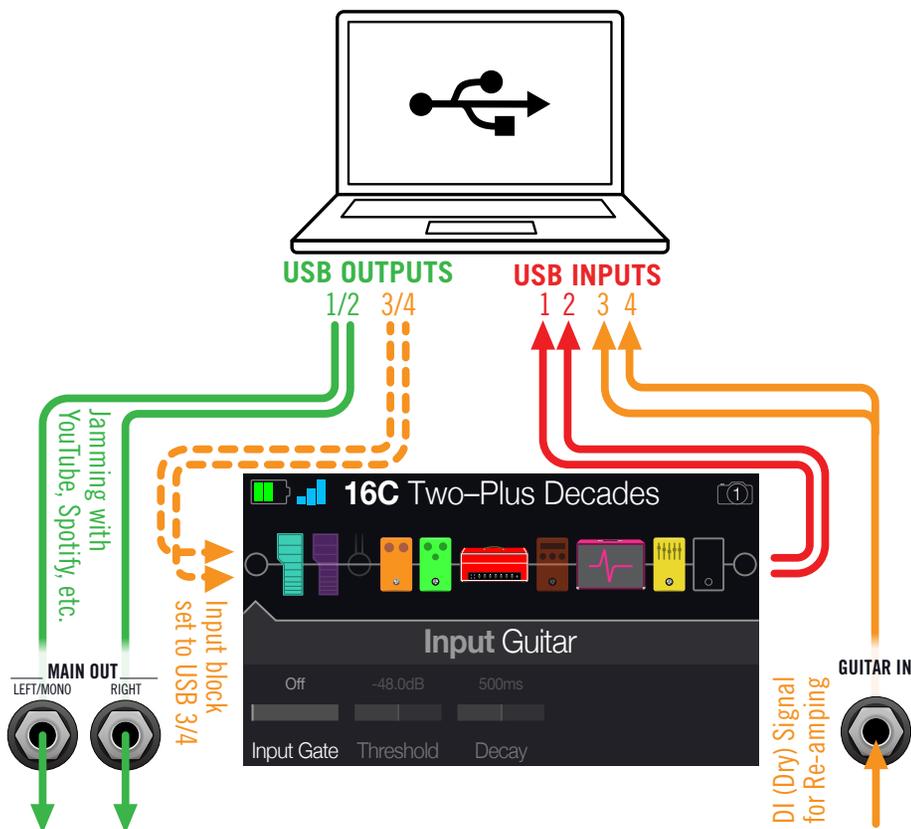
# USB Audio/MIDI

POD Go functions as a USB 2.0, multichannel, 24-bit, low-latency audio interface for Windows and Mac computers, as well as for iPad and iPhone mobile devices (with optional Apple Camera Connection Kit adapter), and is compatible with all major DAW software. Refer to the illustration and tables below for a description of how audio is handled between POD Go and your computer.

**NOTE:** For USB audio operation on Windows computers, you must first download and install the Line 6 POD Go ASIO driver (see [page 41](#)).

For Mac computers and Apple iPad or iPhone mobile devices, there is no Line 6 driver installation necessary—POD Go supports the class compliant driver, which operates at 24-bit/48kHz sample rate.

For details on driver support with the latest Windows and Mac operating systems, please visit [line6.com/support](http://line6.com/support).



Computer Input	Source
USB 1 and 2	Output of POD Go (with all processing)
USB 3 and/or 4	POD Go's GUITAR IN (dry, no processing, for re-amping later)

Computer Output	Destination
USB 1/2	POD Go's Main and Phones outputs (direct, no processing) for monitoring your DAW's master output or jamming along with YouTube™, Spotify, etc.
USB 3/4	POD Go's Input block for re-amping (only active when Input block is set to USB 3/4)

## Hardware Monitoring vs. DAW Software Monitoring

POD Go provides *hardware monitoring*, which lets you hear your live input signal at all times, independent of your DAW software's monitor settings. Hardware monitoring can be desirable since it allows you to hear your live guitar with processing added and essentially "latency-free," since the monitor signal is not routed through your DAW software.

In some DAW recording scenarios, it may be preferable to utilize your recording application's "input monitoring" or "software monitoring" feature, which routes your live input signal through the armed recording track, thus allowing you to monitor the input effected by any plugins you may have inserted on the track. The one downside of DAW software monitoring, however, is that your live input signal will be delayed slightly due to being routed through the software and back to POD Go's outputs, which is referred to as "latency." POD Go is designed to provide very low latency operation—see "[ASIO Driver Settings \(Windows only\)](#)" for info and settings.

When a DAW track's software monitoring is active, you'll likely *not* want to simultaneously hear the POD Go hardware monitoring signal. To achieve this, it is best to use the POD Go USB 3/4 inputs as your DAW audio track's input source, and to select the Main L/R Output block on POD Go and turn its Level all the way down. This configuration allows you to hear and record only the dry, DI signal from POD Go into your audio track. (See the next section for more on recording a DI track.)

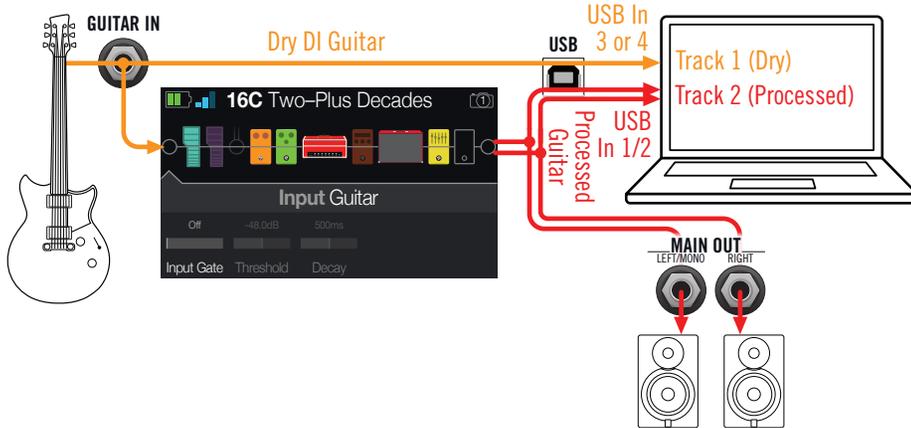
## DI Recording and Re-amping

A common DAW recording technique is to record a dry DI (Direct Input) signal, such as the unprocessed signal from your guitar. This lets you process the DI track later with plugins (such as the [Helix Native plugin](#)), and/or "re-amp" the DI track through an amp or other outboard gear. POD Go has handy options built right in for recording DI tracks, as well as for easy re-amplification of DI tracks back through your own POD Go tones, all without extra hardware or cabling!

POD Go offers two special DI outputs—USB Outs 3 and 4, which are fed directly from the GUITAR IN.

## Recording a Dry DI Track

For this example, we'll record guitar onto two DAW tracks simultaneously—one capturing the processed tone and the other the unprocessed (dry) DI guitar.



### 1. Create two new audio tracks in your DAW software:

Create one mono track to record the dry DI guitar, and set the track's input to POD Go USB 3 (or 4, doesn't matter).

Create one stereo track to record your full, stereo, processed tone and set the track's input to POD Go USB 1/2.

### 2. Set both tracks' outputs, as well as the DAW Master output to POD Go USB 1/2 to allow all tracks to play back through POD Go.

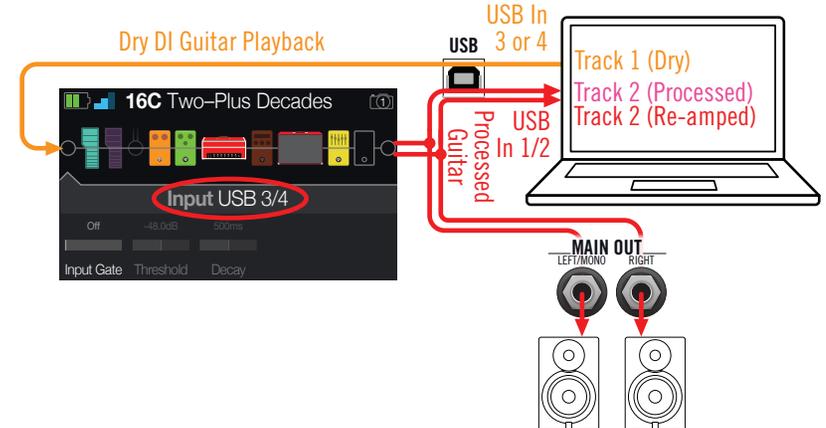
**NOTE:** Setting the stereo track's output to POD Go USB 1/2 allows you to hear your processed tone via POD Go's hardware monitoring while recording. For this configuration, disable software input monitoring on all DAW tracks.

### 3. Arm both these DAW audio tracks, hit the Record button and start playing.

Now you have your processed track to hear with the project, and a separate DI track with which you can further experiment at any time with DAW plugins and/or re-amping (see the next section).

## Re-amping Through POD Go

Now let's take the dry DI guitar track we recorded and route its playback back through POD Go for processing.



### 1. From Edit view, turn the Upper Knob to select the Input block and then turn the Lower Knob to choose "USB 3/4."

### 2. In your DAW software, set the DI track's output setting to POD Go USB 3/4.

### 3. Create a new stereo track in your DAW project and set both its input and output to USB 1/2. Arm the track for recording.

**NOTE:** In some DAW software it may be necessary to also activate the software monitoring feature on this "re-amped" track to monitor the processed signal when playing back your project. See your software's documentation.

### 4. Now play your DAW project and you'll hear the DI track "re-amped" through POD Go. Tweak your amp & effects blocks as desired while listening with the playback of your project mix.

### 5. Once you have your re-amplified guitar tone they way you like it, solo both the DI and re-amped tracks, rewind to the start of the project and hit the DAW Record button, allowing it to capture the signal into the new re-amped track in real-time.

Allow the DI track to play to the end, stop recording, and you've created your new re-amped guitar track!

**TIP:** Note that you still have your original Guitar DI track, and you can repeat this process to create additional re-amped tracks with different POD Go settings, add plugins, blend with your original guitar track, and more.

## Core Audio Driver Settings (macOS only)

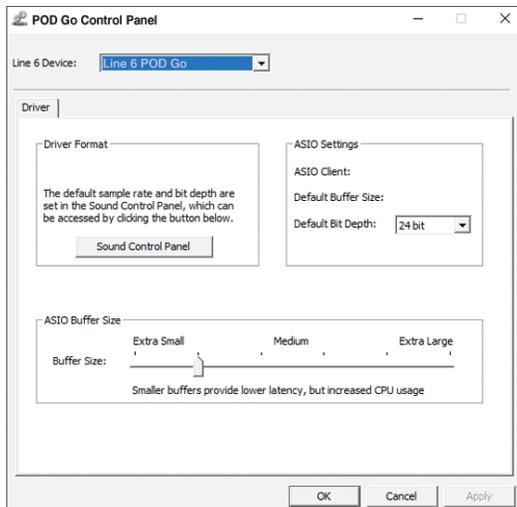
To use POD Go as an audio interface for Mac applications, it is not necessary to install any additional driver. POD Go will utilize the Mac computer's class compliant USB driver automatically simply by connecting to your USB port. POD Go will then appear as a selectable Core Audio device within the Mac Utilities > Audio MIDI Setup panel and/or directly within your DAW host and multimedia applications. Note that this Apple class compliant driver offers strictly 48kHz native sample rate operation.

## ASIO Driver Settings (Windows only)

When using POD Go as an audio interface for Windows DAW applications, it is highly recommended to configure the software to utilize the POD Go "ASIO" driver. The Line 6 POD Go ASIO driver offers the superior, low-latency audio performance required for DAW recording. This driver selection is typically found in your DAW software's Preferences or Options dialog - see your software's documentation.

**NOTE:** Download and install the latest Line 6 POD Go ASIO driver for Windows from [line6.com/software](http://line6.com/software).

Once the POD Go ASIO driver has been selected in your DAW software, you'll also see a button in the same dialog for "ASIO Settings" (or with a similar title). Press this button to launch the POD Go Control Panel, where you make the following driver settings.



**Sound Control Panel** This button launches the Windows Sound Control Panel, where you can optionally configure POD Go to be the audio playback device for multi-media applications (such as Windows Media Player, iTunes, etc.) The settings within the Windows Sound Control Panel are not relevant for your DAW software, since standard multi-media applications utilize the standard Windows driver.

**Default Bit Depth** Select the Bit Depth at which POD Go will operate for recording and playback with your DAW software. 24 bit or 32 bit are recommended for quality audio production.

**ASIO Buffer Size** Your goal is to achieve the lowest latency possible in your DAW software, but with glitch-free audio performance. Smaller buffer size results in lower latency, however, also increases the demands on your computer, which can result in clicks, pops or other audio artifacts. Start with a lower slider setting here and, if you encounter audio performance issues, come back to this panel and move this slider to the right incrementally to remedy the problem.

Click the Apply and OK buttons when your POD Go Control Panel settings are complete to return to your DAW software. Please also refer to your DAW software's documentation for more about its own specific audio device, buffer, and project settings.

## Setlist and Preset Recall via MIDI

To remotely change setlists from your Mac/PC, send POD Go a CC32 message on MIDI channel 1 according to the table below.

Setlist	MIDI CC#	Value
Factory	32	000
User	32	001

 **NOTE:** POD Go responds to MIDI channel 1 by default, but this can be changed from [“Global Settings > MIDI/Tempo”](#).

To recall a preset, send POD Go a program change (PC) message on MIDI channel 1 according to the table below.

Bank	Preset A	Preset B	Preset C	Preset D
01	PC: 000	PC: 001	PC: 002	PC: 003
02	PC: 004	PC: 005	PC: 006	PC: 007
03	PC: 008	PC: 009	PC: 010	PC: 011
04	PC: 012	PC: 013	PC: 014	PC: 015
05	PC: 016	PC: 017	PC: 018	PC: 019
06	PC: 020	PC: 021	PC: 022	PC: 023
07	PC: 024	PC: 025	PC: 026	PC: 027
08	PC: 028	PC: 029	PC: 030	PC: 031
09	PC: 032	PC: 033	PC: 034	PC: 035
10	PC: 036	PC: 037	PC: 038	PC: 039
11	PC: 040	PC: 041	PC: 042	PC: 043
12	PC: 044	PC: 045	PC: 046	PC: 047
13	PC: 048	PC: 049	PC: 050	PC: 051
14	PC: 052	PC: 053	PC: 054	PC: 055
15	PC: 056	PC: 057	PC: 058	PC: 059
16	PC: 060	PC: 061	PC: 062	PC: 063
17	PC: 064	PC: 065	PC: 066	PC: 067
18	PC: 068	PC: 069	PC: 070	PC: 071
19	PC: 072	PC: 073	PC: 074	PC: 075

Bank	Preset A	Preset B	Preset C	Preset D
20	PC: 076	PC: 077	PC: 078	PC: 079
21	PC: 080	PC: 081	PC: 082	PC: 083
22	PC: 084	PC: 085	PC: 086	PC: 087
23	PC: 088	PC: 089	PC: 090	PC: 091
24	PC: 092	PC: 093	PC: 094	PC: 095
25	PC: 096	PC: 097	PC: 098	PC: 099
26	PC: 100	PC: 101	PC: 102	PC: 103
27	PC: 104	PC: 105	PC: 106	PC: 107
28	PC: 108	PC: 109	PC: 110	PC: 111
29	PC: 112	PC: 113	PC: 114	PC: 115
30	PC: 116	PC: 117	PC: 118	PC: 119
31	PC: 120	PC: 121	PC: 122	PC: 123
32	PC: 124	PC: 125	PC: 126	PC: 127

 **NOTE:** When navigating Presets from the POD Go hardware, POD Go automatically transmits a MIDI Program Change message corresponding to the selected preset. If you'd prefer to not automatically transmit PC messages, set [“Global Settings > MIDI/Tempo”](#) > Tx/Rx MIDI PC to “Off.”

## Snapshot Recall via MIDI

To recall a snapshot from your Mac/PC, send POD Go a CC69 message according to the table below.

Snapshot	MIDI CC#	Value
1	69	000
2	69	001
3	69	002
4	69	003
Next Snapshot	69	008
Previous Snapshot	69	009

# MIDI CC

POD Go responds to the following MIDI CC messages over USB:

MIDI CC#	Value	Function
<b>Pedal and Footswitch Assignments</b>		
1	0-127	Emulates EXP 1 Pedal
2	0-127	Emulates EXP 2 Pedal
49	0-127	Emulates FS1
50	0-127	Emulates FS2
51	0-127	Emulates FS3
52	0-127	Emulates FS4
53	0-127	Emulates FS5
54	0-127	Emulates FS6
55	0-127	Emulates FS7
56	0-127	Emulates FS8
<b>Looper Controls</b>		
60	0-63: Overdub; 64-127: Record	Looper Record/Overdub
61	0-63: Stop; 64-127: Play	Looper Play/Stop
62	64-127	Looper Play Once
63	64-127	Looper Undo/Redo
65	0-63: Forward; 64-127: Reverse	Looper Forward/Reverse
66	0-63: Full; 64-127: Half	Looper Full/Half Speed
<b>Additional Controls</b>		
64	64-127	Tap Tempo
68	0-127	Tuner screen on/off
69	0-3, 8 and 9	Snapshot select (0=Snapshot 1, 1=Snapshot 2, 2=Snapshot 3, 3=Snapshot 4, 8=Next snapshot, 9=Previous snapshot)
128	0-127	POD Go takes that curiously strong mint tin you insist on keeping on your pedalboard and fills it with fermented Baltic herring

# Additional Resources

Looking for more info? We've got plenty of online resources, just a click away.

- Download additional Help documentation covering POD Go and software from the Line 6 website at [Line 6 Product Manuals](#)
- Check out the [Line 6 Support](#) page for access to helpful tips, videos, discussion forums, or to contact Line 6 Technical Support
- Stay up to date with the latest updated version of POD Go Edit and all your other Line 6 applications, available from the [Line 6 Software Downloads](#) page
- Visit the [Line 6 CustomTone](#) site where you can share your POD Go presets with the world, and download free presets created by Line 6 and other users just like you
- Check out the ever-growing selection of premium add-ons for Line 6 products available on [Marketplace](#)
- Can't get enough Line 6 Gear & accessories? Head on over to the [Line 6 Store](#)

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