



**VETTA II**

**V2.5 Update  
Pilot's Handbook Addendum**



Electroponic Limited Edition. Also available at [www.line6.com](http://www.line6.com). Revision A.  
Vetta II Manual Rev B Addendum

## **An Introduction**

Welcome to the Vetta™ II Update Addendum for Version 2.5 firmware. This is a free update for all Vetta I and II customers. We've pored over the boards at Vettaville, Institute of Noise and in the Line 6 Forums to capture the Vetta community's wish list for new features and improvements on our Flagship amplifier. We appreciate the Vetta community's candor and patience with us. *Now on to the party!*

## **Installing the Firmware**

To install your free Vetta II Version 2.5 Firmware Update you'll need 4 things: 1 - a Computer running Windows® XP, Windows® 2000, Windows® ME, Windows® 98SE or Mac® OS X, 2 - The Line 6 Monkey Installer Application, (go to <http://www.line6.com/software/> to get your free copy today!), 3 - A MIDI Interface connected to your Vetta, and 4 - About 10 minutes to carefully read and follow the installation instructions presented by the Line 6 Monkey. Once you've got that sorted out you can move on to enjoying the new features....

## New Features in Vetta II Version 2.5

### Modeled Wahs

I have a feeling that this is going to make you smile. Modeled Wah is probably the most requested feature for these amplifiers. We now present to you a half dozen painstakingly modeled classic wahs for your amusement. And just in case we didn't nail your particular wah fantasy, we've created an Uber Custom Wah model, inspired by the Teese RMC3 that you can tweak to your heart's delight.

What's included:

<b>Display Name</b>	<b>The model was based on* careful study of this actual Wah:</b>
<b>Vetta Wah</b>	<b>Original POD<sup>®</sup> xt/Vetta Wah</b>
<b>Chrome</b>	<b>Vox<sup>®</sup> V847</b>
<b>Chrome Custom</b>	<b>Custom Vox<sup>®</sup> V847</b>
<b>Colorful</b>	<b>Colorsound<sup>®</sup> Wah-Fuzz</b>
<b>Conductor</b>	<b>Maestro<sup>®</sup> Boomerang</b>
<b>Fassel</b>	<b>Cry Baby Super – Jen Electronics</b>
<b>Throaty</b>	<b>RMC Real McCoy I</b>
<b>Weeper</b>	<b>Arbiter<sup>®</sup> Cry Baby</b>

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## Operation of the Custom Wah Model

The custom wah was inspired by the Geoffrey Teese - Real McCoy RMC3. You can customize the Frequency Range of the wah as well as the Q, (sometimes called Resonance) of the filter.

Top - Sets the frequency of the wah when the foot controller is toe down.

Bot - Sets the frequency of the wah when the foot controller is heel down.

Q - Sets the peaking filter's sharpness and intensity, from Mellow (0) to Peaky (127).

## Bender

It's all over modern music, and now its appearing in a Vetta near you, we offer you our take on the classic foot controlled pitch shifting effect in the STOMP category. There are so many ways to set this pedal up, we elected to give you full control with three parameters:

Parameter	Range	Description
Heel Pitch	-24 ~ +24 in 1 semitone increments	Heel Down Pitch Shift
Toe Pitch	-24 ~ +24 in 1 semitone increments	Toe Down Pitch Shift
Mix	0-127	Wet/Dry Mix

*Warning: as with many "foot controlled pitch benders" our Bender model does not handle multiple notes (polyphonic) material very well. Stick to the single note guitar slinger gymnastics and all will be fine.*

## **New Amp Models**

We've added a few choice amp model selections to round out the list to a whopping 80 amp models. Here's what's new for 2005:

**Line 6 Boutique #1** - from POD<sup>®</sup> 2.0 Based on\* the POD 2.0 model of the Clean Channel from the Dumble<sup>®</sup> Overdrive Special. The Dumble<sup>®</sup> Overdrive Special is one of those incredibly expensive, custom amps that most people never get a chance to actually get close to in this lifetime. Each incarnation of the Dumble<sup>®</sup> magic is a little bit different, because each of these amps is hand built for a specific customer, and voiced to match their playing and desires. With that in mind, we based this TubeTone<sup>®</sup> Amp Model on the analysis of several different Dumble<sup>®</sup> Overdrive Specials. Despite this tuning to the individual owner, these amplifiers tend to have a number of features in common; the clean channel is very sensitive to attack, and dynamically responsive, and the drive channel has a thick, liquid, singing sustain that doesn't lose string definition when driven hard. The tone controls on this Amp Model are quite subtle, like those of the Dumble<sup>®</sup> itself.

**Line 6 Modern High Gain #1** - Based on\* the POD<sup>®</sup> 2.0 model of the Soldano X88R. The Soldano sound is intensely overdriven, and also has EQ after the preamp distortion. This oversaturated tone is well suited to thrash metal and grunge bands, but has also been used more subtly by artists like Eric Clapton. This is a good Amp Model to use if you want to get a current Van Halen or Joe Satriani sound. The POD Modern Hi Gain Amp Model is based on one of Mike Soldano's rack mount preamps. Talk about high gain preamp tube distortion! The X88R we studied to create this Amp Model would have been the rage for Los Angeles studio use in the late '80s.

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**'05 Brit Gain Eighteen** - Based on\* the Marshall® 1974X “authentic re-issue” of the famous 1974 18W Combo from the late '60's. The 1974 has a basic preamp (gain and tone controls) and a cathode biased twin EL84 power amp. It is a great recording amplifier, with a wonderfully compressed and harmonically rich tone.

**'63 Class A C-30 Fawn** - The Fawn AC30 is a pre top-boost AC30. It has a tremendously neutral tonality - which increases the importance of a great speaker model to get the AC30 tone. The Fawn has a powerful Brit Rock tone when dimmed out, and a complex moody tone when the drive is throttled back.

**'05 Citrus D-30** - Based on\* the Orange® AD30TC Channel 1. The Orange is modern classic amp that gracefully marries vintage British mid-gain breakup with modern shimmer and presence. Back off the drive and you'll get chimey boutique tones, dig in with the drive up and the AD30 purrs pure Brit Rock tone.

**'01 J-2000 & Germ** – Based on\* a Marshall® JCM2000 DSL on the Classic Gain - Crunch channel with the Deep switch in and the Tone Shift switch out. In addition, the front end was driven with a Prescription Electronics Germ pedal (modded for a flat tonality). The Germ gives it this incredible extra kick to the crunch, and opens up the top end. The rig belongs to Matt Scanell from Vertical Horizon. It's his studio rig, for which he takes out a duplicate set live. Thanks for the tip Matt.

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## **New Effects**

**Ducking Delay** - The new ducking delay is based on\* the old TC Electronic 2290. It will operate like a straight up digital delay with the one powerful exception of the envelope follower than can attenuate the delay signal whenever dry signal is present. The ducking feature will tuck the delays under your playing, and pull them out between your phrases - great for soloing. Duck sets the level that triggers the envelope to duck the delay. Rate adjusts the speed at which the delay signal ramps up to full volume. And Depth sets the attenuation of the delay signal while dry signal is present.

## **A.I.R. II Direct Outs**

All the direct out models on the Vetta 2.5 release have been improved. We re-shot our convolutions here at the studio with some Neve® 1073's, 33609's and a Apogee® PSX100. The added authenticity, clarity and tone that this world-class front end provides are simply incredible.

## **Output Setup Page 3**

You'll notice a handful of changes to the Output Setups. 2X12 & 4X12 configurations remain, as does Speakers On/Off. Added are Loudness and Presence Boost.

**Loudness Compensation** - Here's a neat feature that came from the Vettaville boards. Turning on "Loudness" on Output Page 2, Ties a Fletcher Munson loudness curve to the Master Volume control so you can dial in your patches at any volume and have them sound pretty much the same at a variety of master volumes.

**Presence Boost** - During the development of Vetta II we crafted a presence boost circuit for the HD147 that inspired a lot of people around the office. That boost character was modeled and added to the Vetta II. It was, and is defeat-able by dialing your master High EQ back to about 10:00. Some of you noticed it, many did not. We've added a parameter so that you can bring the Presence Boost in or out as per your personal preference.

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## Foot Control Pages

**Bender** has been added to the lists for assignment to Pedal 1.

**Solo Boost** - The Vetta community has developed all sorts of expertise around kludging volume boost functionality out the effects loops and such. We've heard your plea. So here's a post FX loop variable Boost, (up to +12dB) which you can assign to a handful of footswitches. It's tucked away on Foot Control Page 1. The Boost amount, and the pedal assignment are save-able with each patch.

## New Footswitch Assignments

The Final Foot Control page offers four new pedal assignment possibilities: The FX LOOP, TREMOLO and MOD can all be assigned unique functions from a short list and *stored with each patch*.

Parameter	Values
<b>FX Loop</b>	<b>Loop, Boost</b>
<b>Tremolo</b>	<b>Mod, Pitch, Tremolo, Boost</b>
<b>Modulation</b>	<b>Mod, Pitch, Tremolo</b>

Uniquely, The FAVORITE foot switch can also be *globally* assigned to one of Favorite Channel, Boost or Tuner.



## **MIDI Clock**

New to V2.5, the Vetta will now respond to MIDI clock presented at its MIDI Input for setting Tempo. If you don't know what MIDI clock is, then don't worry about it - just keep tapping the Tap Tempo button to keep your FX Tempo Synchronized.

## **MIDI Aux Program Change**

As an added bonus, you can transmit up to 4 MIDI Program Changes, each on their own MIDI channel, per Vetta Patch. So re-wire those racks, and bring on the Intelligent Harmonization! It's quite simple to set up, select the MIDI channel and Program you would like to transmit. Then save your patch. *Note: Vetta transmits a Program Change on it Global Channel whenever you select a new patch, so please don't set one of these Aux Channels to transmit on the Global MIDI channel or your liable to have some seriously confused rack gear...*

## **Variax Wireless (W/L)**

And Finally for all of the industrious Vetta / Variax users in the house, we've added a special mode for interfacing the Variax to the Vetta wirelessly. You'll need three things to make this work:

1. Audio Wireless to get Audio out of the Variax and into the analog input of the Vetta.
2. A MIDI wireless to get MIDI data from the Vetta to the Variax
3. Instructions / Schematics available at the Line 6 Vetta Update FAW for building the special cables required to interface this special Vetta – MIDI – Variax connection.