

HELIX

NEW 3.7 FIRMWARE

NEW AMPS IN 3.70

Helix Floor, Helix Rack, Helix LT, Helix Native, HX Stomp, HX Stomp XL

The six Original Amp Designs in Helix/HX 3.70 (Clarity, Aristocrat, Carillon, Voltage, Kinetic, and Oblivion) are taken from Line 6's popular line of Catalyst guitar amps. Each boasts a unique, integrated boost circuit optimized specifically for that amp. You can assign the Boost parameter to a stomp switch:

1. Select one of the six Original Amp Design models below.
2. Press and hold the Boost knob. Helix/HX jumps to the Controller Assign screen. ●
3. [HX only: Press PAGE> to show the Learn knob.] Press Learn.
4. Press the desired stomp switch. Helix/HX automatically assigns it. If you like, adjust Min Value and Max Value to dial in how much boost you want.
5. Press HOME to exit. Wonder to yourself „wait, it's that easy to assign any parameter in Helix/HX to a stomp switch? Why haven't I done this before?"—OR—ponder „I'm a power user who knows all the shortcuts. I should assign parameters to switches more often."

Amp/Preamp > Line 6 Clarity, Line 6 Original



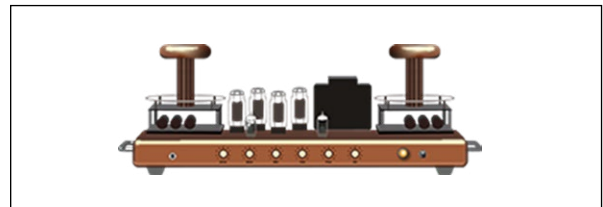
Amp/Preamp > Line 6 Aristocrat, Line 6 Original



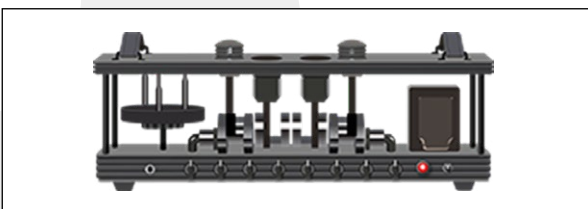
Amp/Preamp > Line 6 Carillon, Line 6 Original



Amp/Preamp > Line 6 Voltage, Line 6 Original



Amp/Preamp > Line 6 Kinetic, Line 6 Original



Amp/Preamp > Line 6 Oblivion, Line 6 Original



ASSETS - DOWNLOAD

LINE 6

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Amp/Preamp > Brit 2203, based on* the Marshall JCM800 2203 (Stock)



Amp/Preamp > PV Vitriol Clean, based on* the Peavey Invecrive (Clean Channel)*



Amp/Preamp > US Dripman Nrm, based on* the Fender Bassman (Silverface)



Amp/Preamp > Mandarin 200, based on* the Orange AD200 MkIII bass amp)



NEW CABS IN 3.70

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Cab > Soup Pro Ellipse (Single, Dual), captured from* the 1x6x9 Supro® S6616



Cab > 1x8 Small Tweed (Single, Dual), captured from* the 1x8 Fender® Champ



Cab > 1x12 Fullerton (Single, Dual), captured from* the 1x12" Fender® 5C3 Tweed Deluxe



Cab > 1x12 Cali IV (Single, Dual), captured from* the 1x12" MESA/Boogie® Mk IV combo



Cab > 2x12 Interstate (Single, Dual), captured from* the 2x12 Dr Z® Z Best V30



Cab > 4x12 WhoWatt 100 (Single, Dual), captured from* the 4x12 Hiwatt® AP Fane®



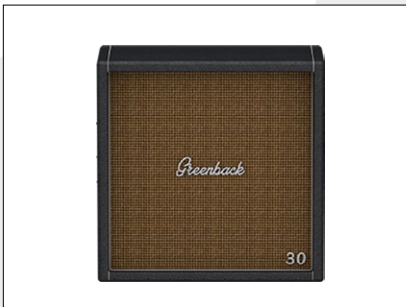
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Cab > 4x12 Greenback 30 (Single, Dual),
captured from* the 4x12
Marshall® Basketweave G12H-30



Cab > 2x15 Dripman (Single, Dual),
captured from* the 2x15"
Fender® Bassman JBL D130



Cab > 6x10 Cali Power (Single, Dual),
captured from* the 6x10
MESA/Boogie® Power House



NEW EFFECTS IN 3.70

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Distortion > Prize Drive (Mono, Stereo), based on* the Nobels ODR-1

- Drive—Sets the amount of distortion
- Spectrum—When turned down, mids are accentuated; when turned up, lows and highs are accentuated. Could almost be considered a „scoop“ control.
- Level—Sets the overall level of the block.
- Bass Cut—When set to „On,“ slightly attenuates low bass frequencies.
- Voltage—The Nobels ODR-1 can behave differently depending on how much power it receives. Choose 9V or 18V, which gives a bit more headroom.



Distortion > Regal Bass DI (Mono, Stereo), based on* Noble Preamp bass DI

- Bass—Adds a 150Hz bass boost to the signal. 0.0 is flat.
- Treble—Adds a 3.5kHz treble boost to the signal. 0.0 is flat.
- Low Cut—Applies a 90Hz low cut (high pass) filter to the signal (6dB/octave).
- Volume—Controls the overall output level of the DI.

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Dynamics > Feedbacker (Mono), Line 6 Original feedback generator

- **Fdbk Gain**—Controls the amount of feedback. At higher settings, can easily overwhelm your guitar signal; at lower settings, the feedback can better „sit“ between chords. **WARNING!** Be careful, as this effect can quickly go off the rails, just like real feedback. Consider assigning it to a momentary stomp so feedback only appears while you hold the switch.
- **Fdbk Type**—Determines the type of the feedback generated. TIP: Try assigning different Feedback Type values to snapshots.
- **-Octave**—Feedback appears one octave below the „reference frequency,“ which is basically the note Feedbacker chooses to base its feedback generation on. Depending on the chord, Feedbacker may choose different reference frequencies.
- **Unison**—Feedback appears at the reference frequency.
- **+Octave**—Feedback appears one octave above the the reference frequency.
- **Oct +5th**—Feedback appears one octave plus a 5th above the the reference frequency.
- **+2 Octaves**—Feedback appears two octaves above the the reference frequency.
- **2 Oct+3rd**—Feedback appears two octaves plus a 3rd above the reference note frequency.
- **2 Oct+5th**—Feedback appears two octaves plus a 5th above the reference note frequency.
- **2 Oct+7th**—Feedback appears two octaves plus a 7th above the reference note frequency.
- **Mid to Low**—Feedback typically starts on the highest harmonic below 500 Hz and drops down to lower harmonics as the signal decays.
- **High to Low**—Feedback typically begins on the highest harmonic below 1200 Hz and descends to lower harmonics as the signal decays.
- **Rndm Onset**—New harmonics are selected randomly every time a new onset (note or chord’s attack) is detected. In this case, repeating the same chord could still generate different harmonics.
- **Rndm Trigger**—New harmonics are selected randomly every time the Retrigger parameter is set to „Trigger.“ See the Retrigger parameter below.
- **Attack**—Controls how quickly feedback appears.
- **Release**—Controls how quickly each harmonic dies out or transitions to a different one. At higher values, you may hear more than one harmonic as they transition.
- **Dry Kill**—Determines what happens to the dry (unaffected) signal:
 - **Off**—The dry signal is controlled by the Dry Level parameter but is otherwise unaffected when the Feedbacker block is turned on
 - **On**—The dry signal is muted when the Feedback block is turned on. TIP: With Dry Kill on and Fdbk Type set to „Unison,“ playing slower, single notes can result in sounds similar to using an E-bow.
 - **Always**—The dry signal is completely muted from the entire path, regardless of whether the Feedback block is on or off. TIP: Use this setting only when Feedbacker is on a parallel path.
- **Dry Level**—Sets the amount of dry signal through the Feedbacker block. TIP: Assign this parameter to an expression pedal for blending in the dry signal behind the feedback.

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Dynamics > Feedbacker (Mono), Line 6 Original feedback generator

- **Reference**—Determines which note within a chord is referenced by the feedback. „Lowest“ prioritizes a chord’s lowest-pitched note as the feedback reference, which often represents the fundamental frequency of the chord. „Loudest“ prioritizes the loudest note in the chord as the feedback reference, which may not be the lowest note.
- **Silence Thr**—Sets the level threshold above which feedback is generated. Below this level, no feedback will be generated.
- **Onset Thr**—When Feedback Type is set to Rndm Offset, sets the threshold of onsets (plucks) that cause changes to the feedback note. Lower values increase sensitivity to plucking and strumming, so changes to the feedback note take place more often. Higher values reduce sensitivity to plucking and strumming, so changes to the feedback note take place less often.
- **Offset Thr**—Rapid drops in the signal level by this amount will quickly kill the feedback to prevent warbling.
- **Retrigger**—Okay, Retrigger isn’t a parameter per sé; it’s meant for you to assign it to an unused momentary stomp switch. (Press and hold the Retrigger knob, press Learn, press the desired stomp switch, and then set Type to „Momentary.“) Every time you press the switch (and the parameter changes from „–“ to „Trigger“), the feedback generated will change, depending on the type of mode:
 - **Mid to Low or High to Low modes**—Pressing the Retrigger switch will cause the Feedbacker to descend to lower harmonics.
 - **Rndm Trigger or Rndm Onset**—Pressing the Retrigger switch will cause the Feedbacker to randomly choose a different harmonic.
 - **All other modes**—Pressing the Retrigger switch will cause feedback to regenerate at the mode’s selected frequency.
- **Trails**—When on, feedback continues to ring out (for the duration of the Release parameter) after the block is bypassed. When off, feedback stops abruptly when the block is bypassed.



Reverb > **Dynamic Bloom** (Mono, Stereo), Line 6 Original bloom reverb.

- **Decay**—Sets the decay of the reverb (0.1 sec ~ 45.0 sec, or Infinity).
 - **Damping**—Determines the frequency above which the reverb will be absorbed. For example, if your hall is full of people wearing fake ocelot jumpsuits, more high frequencies would be absorbed than if the room were empty.
 - **Mot Rate**—Motion Rate, or how fast the echoes’ intensity changes, due to changes in plate tension or temperature.
 - **Rise Time**—Sets how long it takes for the reverb to bloom. Choose Short, Medium (default), or Long.
 - **Mix**—Controls the wet/dry mix of the reverb. When set to 0%, no reverb is heard; when set to 100%, no dry signal is heard.
 - **Low Freq**—Sets the frequency below which the Low Gain parameter is applied.
 - **Low Gain**—Sets the reverb time for frequencies below the Low Freq value. Values below 0.0dB mean the bass frequencies decay faster than the treble frequencies; values above 0.0dB mean the bass frequencies decay slower than the treble frequencies.
- **Low Cut**—Applies a low cut (or high pass) filter to the reverb, letting you remove the effected signal below a certain frequency.
 - **High Cut**—Applies a high cut (or low pass) filter to the reverb, letting you remove the effected signal above a certain frequency.

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- **Ducking**—Traditionally, ducking controls how much of the entire reverb is dropped in volume (or „ducked“) while the signal is active. With Dynamic Bloom, the ducking instead applies to the reverb's feedback only. For example, if you set Decay really high and strum one chord, you'll hear that chord sustain for a long time. While it's ringing out, hit another chord. Without ducking, both chords now sustain together. With Ducking set high, the first chord quickly fades out, and all you'll hear sustaining is the 2nd chord. This helps your bloom from turning into a sloppy mess of multiple chords
- **Level**—Sets the overall level of the block.
- **Trails**—When set to „Off,“ reverb decay is instantly muted when the block is bypassed. When set to „On,“ the reverb continues to decay naturally when the block is bypassed or a different snapshot is selected.



Reverb > Nonlinear (Mono, Stereo), Line 6 Original nonlinear reverb with a variety of decay tail shapes (including multiple reverse reverb shapes).

- **Decay**—Sets the decay of the reverb (1.0 ms ~ 2.000 sec). Press the knob to toggle between ms/sec and note values. TIP: When set to note values, playing a note/chord 4 beats (Decay set to „1/1“) or 2 beats (Decay set to „1/2“) before a song transition can cause the reverb to stop right on the downbeat.
- **PreDelay**—Determines the amount of delay heard before the signal enters the reverb.
- **Shape**—Determines the shape of the reverb's decay:
 - **Linear**—Traditional reverse reverb with an even, linear slope; abruptly stops after the decay length.
 - **Log**—Reverse reverb with a logarithmic curve so it starts low and ramps up toward the decay's end.
 - **Inverse Log**—Reverse reverb with an inverse logarithmic curve so it ramps up quickly.
- **Gauss**—Ramps up and then down in a gaussian curve shape.
- **Inverse Gauss**—Ramps down and then up in a gaussian curve shape.
- **Triangle**—Ramps up and then down in a triangle shape.
- **Inverse Triangle**—Ramps up and then down in a triangle shape.
- **Full**—No ramp at all; the reverb is on full blast for the duration of the decay and then abruptly stops after the decay length.
- **Late Dry**—
- **Mix**—Controls the wet/dry mix of the reverb. When set to 0%, no reverb is heard; when set to 100%, no dry signal is heard.
- **Level**—Sets the overall level of the block.
- **Diffusion**—Sets the amount of smearing between discrete echoes, sometimes resulting in a softer effected signal.
- **Low Cut**—Applies a low cut (or high pass) filter to the reverb, letting you remove the effected signal below a certain frequency.
- **High Cut**—Applies a high cut (or low pass) filter to the reverb, letting you remove the effected signal above a certain frequency.
- **Mod**—Controls the amount of modulation applied to the reverb.
- **Rate**—Controls the rate or speed of modulation applied to the reverb.
- **Spread (Stereo version only)**—Determines the stereo width or spread of the effected signal.
- **Trails**—When set to „Off,“ reverb decay is instantly muted when the block is bypassed. When set to „On,“ the reverb continues to decay naturally when the block is bypassed or a different snapshot is selected.

*NOTE: All product names used in this document are trademarks of their respective owners and neither Yamaha Guitar Group nor Line 6 are associated or affiliated with them. These trademarks appear solely to identify products whose tones and sounds were studied by Line 6 during sound model development.