



# DM4 Distortion Modeler

## **Pilot's Handbook**

**Manuel de pilotage**

**Pilotenhandbuch**

**Pilotenhandboek**

**Manual del Piloto**

**取扱説明書**

## Important Safety Instructions



**CAUTION**  
**RISK OF ELECTRIC**  
**SHOCK DO NOT OPEN**



**WARNING** : TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT REMOVE SCREWS. NO USER-SERVICEABLE PARTS INSIDE.  
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

**WARNING** : TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THE APPLIANCE TO RAIN OR MOISTURE.

**CAUTION:** This equipment has been tested and found to comply with the limits for a Class B digital device pursuant to Part 15 of 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.



The lightning symbol within a triangle means “electrical caution!” It indicates the presence of information about operating voltage and potential risks of electrical shock.



The exclamation point within a triangle means “caution!” Please read the information next to all caution signs.

### Please Note:

**The Stomp Box Modelers, Modulation Modeler, Delay Modeler, DistortionModeler, Filter Modeler, Line 6, and Line 6 logo are all trademarks of Line 6, Inc. All other product names, trademarks, and artists' names are the property of their respective owners, which are in no way associated or affiliated with Line 6. Product names, images, and artists' names are used solely for the purpose of identifying the specific products that were studied during Line 6's sound model development and describing certain types of tones produced with Line 6's digital modeling technology. Use of these products, images, trademarks, and artists' names does not imply any cooperation or endorsement.**



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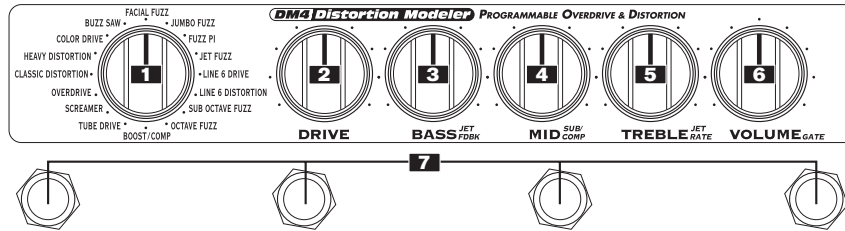


## **You should read these Important Safety Instructions. Keep these instructions in a safe place**



- Read these instructions.
- Keep these instructions.
- Heed all warnings.
- Follow all instructions.
- Do not use this apparatus near water.
- Clean only with dry cloth.
- Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- This apparatus shall be connected to a MAINS socket outlet with a protective earthing connection.
- Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Only use attachments/accessories specified by the manufacturer.
- Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- Unplug this apparatus during lightning storms or when unused for long periods of time.
- Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- The apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus.
- **WARNING:** To reduce the risk of fire or electric shock do not expose this apparatus to rain or moisture.
- The appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.
- Connect only to AC power outlets rated: 100/120V 220/240V 50/60Hz (depending on the voltage range of the included power supply).
- Prolonged listening at high volume levels may cause irreparable hearing loss and/or damage. Always be sure to practice "safe listening."
- Service is required when the apparatus has been damaged in any way, such as:
  - power-supply cord or plug is damaged.
  - liquid has been spilled or objects have fallen into the apparatus.
  - the unit has been exposed to rain or moisture.
  - the unit is dropped or the enclosure is damaged.
  - the unit does not operate normally or changes in performance in a significant way.





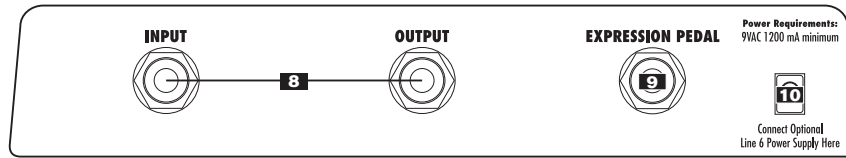
- 1. MODEL SELECTOR** - This is where you pick the model you want to use; it comes up pre-set to a great sound.
- 2. DRIVE** - Typically sets the amount of distortion to your signal. Check the distortion model descriptions for more details.
- 3. BASS** - Typically a bass tone control. Check the distortion model descriptions for more details.
- 4. MID** - Typically a midrange tone control. Check the distortion model descriptions for more details.
- 5. TREBLE** - Typically a treble tone control. Check the distortion model descriptions for more details.
- 6. VOLUME** - This knob is always used to set the output volume of the effect. Turn counterclockwise for less output. Turn clockwise for more.
- 7. STOMP SWITCHES** - These switches choose one of the 4 memories. Step on a switch to get the sound that was stored there. To change what's in a memory, hold one of these switches for 3 seconds: that will store whatever sound you are currently hearing, so you can recall it by pressing that switch.

## Using the Optional Noise Gate

While developing the models for your Distortion Modeler, we thought, 'wouldn't it be cool and oh-so-21st century to add a noise gate to tame any annoying single-coil hum, and/or unwanted non-fuzz noise?' So we did, and we've given you the option of turning the noise gate on or off for each of the four preset memories. Follow these steps to set the gate for each preset:

- 1.** It's important you start from bypass mode (all lights must be OFF). Now, choose one of the four preset stomp switches, and press and hold it to turn the preset on and enter the noise gate select mode.
- 2.** While still holding down the preset switch turn the Volume knob to set the status of the noise gate on the preset. (Above 12 o'clock is On, below 12 o'clock is Off).
- 3.** The LED of the currently selected preset indicates the status of the noise gate:
  - LED lit = noise gate on
  - LED unlit = noise gate off

Please note that the noise gate is not available when using the **JET FUZZ** model.



- 8. INPUT/OUTPUT** - Just follow the labels and plug in the inputs and outputs. The input also acts as an on/off switch: the unit will be off if no cable is connected here. When running with batteries, unplug the input to conserve power when not using the pedal.
- 9. EXPRESSION PEDAL** - The optional Line 6 expression pedal lets your foot control one or more of the parameters of your effect while your hands are busy making music. Operation is designed to be simple: Power off your Stomp Box Modeler by unplugging the **INPUT**. Next, plug in your Expression Pedal, and set the expression pedal to the full heel-down position. Plug the **INPUT** back in (this turns the Stomp Box back on) and dial up a sound you like. Now press the expression pedal forward to the fully toe-down position, and set one or more of your knobs to another setting. Rock back and forth on your expression pedal, and you'll hear your sound blend between the two sound settings you just made. Store this sound into one of your pedal's memories, and both the toe-down and heel-down "snapshots" of the sound will be saved. Use as many and whichever knobs you like with the expression pedal, except the model selector. Recalling a stored memory later without the expression pedal connected gives you the heel-down setting only.
- 10. POWER SUPPLY** - You can purchase an optional Line 6 AC power supply to run your pedal or you can choose to power your Stomp Box Modeler with 4 C size batteries. We recommend alkaline batteries for long life. Unplugging the left/mono input turns the pedal off, so be sure to unplug it when you're not using the pedal to conserve battery power. All four lights on your pedal will flash when your batteries have nearly run out.

## True Bypass & Alternate Bypass

Stomp Box Modelers include mechanically switching relays that switch in when you bypass the pedal (by kicking the stomp switch to turn off the memory you are using). These relays route your signal directly from input jack to output jack, around all the circuitry, for absolutely no processing or analog-to-digital conversion while in bypass. There's also an alternate bypass mode available that keeps the DSP engaged while bypassed. This buffered bypass is good for when you have long cable runs from your Stomp Box to your amp. If you want this Alternate Bypass mode, hold the first and third (from the left) stomp switches while plugging in the left/mono guitar input. (When the left/mono input is unplugged, your pedal is powered off.) Your pedal will remember to stay in this Alternate Bypass mode until you re-enable True Bypass.

## Restoring Factory Presets

The Stomp Box Modelers come pre-programmed with a set of great tones in their memories. The sounds that you save replace these factory settings. If you ever want to recall the factory sounds – and erase the sounds you might have saved – press the far left and far right switches while plugging in the left/mono guitar input. (When the left/mono input is not plugged in, the pedal is powered off.)

## Visit us online [www.line6.com](http://www.line6.com)

Learn more about your MM4 Delay Modeler online. Visit our online discussion group or check [www.line6.com/manuals](http://www.line6.com/manuals) for the latest revision of your DM4 Delay Modeler Pilot's Handbook. While you're online be sure to register your DM4 Distortion Modeler or simply fill out and mail us your included registration card. Registering gets you all set up for warranty service should you have an issue with your DM4 Distortion Modeler, and also qualifies you for contests, special offers and more.

### Boost/Comp – based on\* a MXR® Micro Amp

This box was used by many a guitar god to “push” the front-end of their non-master volume tube amp, helping them to achieve that cranked sound at a somewhat-less than stadium level. Our model delivers the same “goose the input of the amp” experience and serves up a little secret sauce on the side. You see, the Micro Amp had only one knob. That left us with four other knobs ready and willing to serve. Set **BASS** and **TREBLE** to 12 o'clock for the classic sound. **MID** adjusts the amount of compression.



### Tube Drive – based on\* the Chandler Tube Driver®

Originally designed by keyboardist Brent Butler to add grind and girth to his Farfisa. Utilizing a single 12AX7 preamp tube, the Tube Driver delivers the sweet singing sustain craved by guitarists worldwide, and has been a staple of Eric Johnson's rig since the mid '80s. Our model of this classic offers sweet tone with Hi and Lo EQ controls like the original. And as with many of the DM4 models, we've added an optional **MID** control that allows you to boost or cut the midrange to tailor the tone for you and your guitar - **MID** in the 12 o'clock position has no effect.



### Screamer – Based on\* the Ibanez® TS-808 Tube Screamer®

From Stevie Ray Vaughan to Michael Landau, the simple Tube Screamer is the overdrive heard 'round the world. This medium-gain pedal was introduced in the early '80s, and in many blues circles, you're not allowed to solo without one. Over the years, Ibanez issued several variations of the venerable Tube Screamer, but none have reached the fabled status of the TS-808. The **MID** knob on the DM4 acts like the Tube Screamer's tone knob. In addition, you can shape your tone using the **BASS** and **TREBLE** controls. (Or leave these in the 12 o'clock position, and they'll have no effect).



### Overdrive – Based on\* the DOD® Overdrive/Preamp 250

This preamp is designed to slam the input of a tube guitar amp as well as add distortion. This increase of input level causes the amp to distort in such a way that guarantees a visit from your mom, who obviously does not share your enthusiasm for distortion! For several guitarists, including Yngwie Malmsteen, the Overdrive Preamp became an integral part of their signature sound. Once again the original had only gain and level controls, so your DM4 has knobs to spare. Fear not! You may now approach the EQ. When used tastefully, you'll bring a tear to your momma's one good eye. Or, you can go for the extremes and start looking for a new place to sleep. We'll trust you on this one.



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## Classic Distortion – Based on\* the ProCo Rat

Born and bred in the late '70s, the Rat was the beginning of a new generation of distortion boxes. With a sound that was angrier and more aggressive than a fuzz, it put teeth into a new breed of metal that was beginning to crawl to the surface. Through its lifespan, the Rat has seen several changes, and the unanimous choices for tone are the originals pictured here. Inside, these two Rats use the same board, and their circuits are identical. The **MID** knob functions like the original Rat's "filter" control, which gives you brighter tone at lower settings, and darker tone at higher settings. In addition, you can shape your tone using the Bass and Treble controls. (Or leave these in the 12 o'clock position, and they'll have no effect).



## Heavy Distortion – Based on\* Boss® MT-2 Metal Zone

This pedal debuted at the height of the big-hair metal craze of the late '80s/early '90s. Its name says it all: it's the Metal Zone. Heavy and scooped, the tones of this model beg to be chunked upon. Don't hold back, you know what to do... just don't let us catch you wearing your sister's spandex!



## Colordrive – Based on\* the Colorsound® Overdriver

What? You haven't heard of this one? Maybe you could ask Jeff Beck or any of the other guitar greats who hung around London's Macari's Music Exchange in 1965. Born out of the demand for Tone Benders, brothers Larry and Joe Macari started building pedals under the name Sola/Colorsound. Sola also made pedals for Marshall, Park, and Vox. Our model oozes vintage tone, and will transport you instantly back to that breeding ground of British guitar heroes. Don't be surprised if you smell incense burning! **MID** allows you to boost or cut the midrange to tailor the tone for you and your guitar - **MID** in the 12 o'clock position has no effect.



## Buzz Saw – Based on\* the Maestro® Fuzz Tone

Take a deep breath and repeat: "I can't get no (duh, duh, duh) Satisfaction." If you have an ear that works, you've definitely heard this one. Legend has it that the sound of this pedal was inspired by a broken and buzzing mixer channel heard in Nashville in 1961. Not long after that, a circuit was designed to re-create the "fuzzy sound effect" and a new era was born. Notable Fuzz Tone users include The Door's Robbie Krieger, Yes's Steve Howe, and of course, Keith Richards. No collection of classic trash-tone would be complete without the relentless buzzing of the Maestro Fuzz Tone. Set **BASS, MID, TREBLE** to 12 o'clock for the classic sound.



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## Facial Fuzz – Based on\* the Arbiter® Fuzz Face

Sometime in late 1966, this infamous circular stompbox hit the London music scene. Designed and built by Arbiter Music, the Fuzz Face would soon begin its famous association with guitar legend Jimi Hendrix. Like all stompboxes from the early era, the Fuzz Face would see many design changes, as well as re-issues. Our model is based on the germanium-powered era as pictured here: An original, very early “gray with black screening” Arbiter Fuzz Face. This legend is now yours, thanks to the DM4’s faithful recreation of its fuzz and glory. Set **BASS, MID, TREBLE** to 12 o’clock for the classic sound.



## Jumbo Fuzz – Based on\* the Vox® Tone Bender

Have you noticed how the British music scene of the '60s not only gave us great bands, but also inspired a bunch of cool gear, too? Thus is the case with Tone Bender. To measure it's success, all you had to do was track down Jimmy Page. Once you found him, if you looked carefully you'd find a Tone Bender close-by. The classic Tone Bender signature can be heard all over the first two Led Zeppelin records, and is especially apparent on “Communication Breakdown.” Set **BASS, MID, TREBLE** to 12 o’clock for the classic sound.



## Fuzz Pi – Based on\* the Electro-Harmonix® Big Muff® Pi

Not to be outdone by the Brits, the colonies came up with their own twist on the fuzz rage. Mike Mathews had been cooking up all sorts of nifty effects when their attention turned to the distortion/fuzz pedal. Their most popular offering was the Big Muff® Pi, known more for its sweet sustain than for its buzz. Electro-Harmonix® was famous for their use of surplus parts, and the results of this practice were ever-changing circuit designs and parts specs. As you can see in the picture of our collection, the Big Muff had several looks, but the sweetheart of the bunch is the one in the middle, known as the “triangle knob pattern” model. **MID** functions like the original tone control. Set **BASS** and **TREBLE** to 12 o’clock for the classic sound.



## Jet Fuzz – Based on\* the Roland® Jet Phaser

Yeah, yeah. We know. The phasers belong in our MM4 Modulation Modeler – but with this little fella, we just couldn’t resist. It’s the AP-7 Jet Phaser. A Roland® catalog from the '70s says it best: “...the Jet Phaser/AP-7 is a phase shifter producing dynamic jet sounds for rock guitar.” One listen to the fuzzy swoosh of this model is all it takes to remind you of Ernie Isley’s Who’s That Lady, and Uli Roth’s work with the Scorpions. Take a close look at the small text labeling the **BASS** and **TREBLE** knobs of your DM4. These knobs have special functions for use with this model: **BASS** controls feedback and **TREBLE** sets the rate of the phaser. The trusty **MID** knob gives you tone control over the fuzz part of the effect. The noise gate function does not work with Jet Fuzz.



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## Line 6 Drive – Time Travelling in the Tonal Dimension

We started with this premise: what if we could go back to the 60's and be a part of the fuzz revolution? Or how about designing distortions in the big hair 80's? In fact, what if we gave you your own grit-making tone machine, capable of visiting any one of those seminal moments of guitar tone history, as well as points in between. With the Line 6 Drive model, we've done just that. Think of the **MID** knob as your very own time control. Set it fully counterclockwise at its minimum position, and you're transported to the time of those cheezy Japanese fuzz box clones of the 70's. Spin the knob up toward 12 o'clock, and you step into the more modern neighborhood of high gain hard rock tone. And, then, if you turn the knob fully clockwise to its maximum position, get set to flash back to the mid-60's.



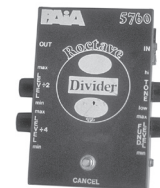
## Line 6 Distortion – Completely over the top

What can we say? We were left on our own for just a little too long, and this is the fine mess we got ourselves into. Sure, it's massive. Yes, it's over the top. Okay, it's a whole lotta crazy... So when are you gonna make a hit record with this effect so we can use you as our musical example? Of course, we'd like a credit in the liner notes, tickets to the Grammy's, and the obligatory mention in your acceptance speech!



## Sub Octave Fuzz – Inspired by\* the PAiA Roctave Divider

No surprises here – this model is a fuzz with an octave below! It's just what you need to give those Moog players fits – deep fat square wave distortion with enough grind and glory to shame any analog synth. The Roctave Divider pedal made a name for itself by combining a double octave shift with fuzz capability. Our model gives you that same kind of octave shift-plus-fuzz experience, but with our own particular flavor of fuzz for the fuzz part of the experience. Our model includes **BASS** and **TREBLE** tone controls, and the **MID** knob allows you to blend in just the right amount of the lower octave effect. **DRIVE**, of course, controls the amount of fuzz.



## Octave Fuzz – Based on\* the Tycobrahe Octavia

What was that? If it sounded like a phantom guitar possessed by The Ghost of Great Guitarists Past, then it probably was an Octavia. The Octavia is an example of a fuzz+octave effect. One pioneering user of this type of effect was Jimi Hendrix. The Tycobrahe Octavia was used by Jeff Beck, and continues to be an essential part of Michael Landau's tone making tool kit. The Octavia uses an audio output transformer and two germanium diodes to rectify (a fancy word for whack) the guitar signal, thus creating the high octave type sound. For our model, we studied the original pictured here. We knew we had a keeper when every guitarist in the building wanted to take it home for a little of their own after hours "research."



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