Important

Information!

These presets are compatible with the latest versions of Helix Floor, Rack, Native, and LT

Why Multiband?

A multiband preset uses a sophisticated amp/cabinet architecture to deliver a more defined, articulated amp sound—especially with distortion. The presets divide the guitar sound into two to four frequency bands. Each band then goes through its own amp.

A major benefit is “cleaner” distortion. If you hit low strings and high strings at the same time with conventional, single-band distortion, the strings interact with each other. This may lead to indistinct and sometimes harsh distortion. Multiband distortion is more “focused” because each amp+cab needs to distort only a limited frequency range. Helix mixes the processed bands back together to create the final output.

Think of multiband presets as turning Helix from a multieffects into an *extremely* customizable amp, with an alternative type of distortion sound. Even if some of the single-band amps aren’t your favorites, the multiband versions might change your mind. Several amp and cabinet parameters in these presets have been tweaked to take advantage of multiband operation.

About the Presets

Presets 000 – 059 (or 01A – 15D, depending on the numbering scheme chosen in *My Account* > *Preferences)* are multiband versions of all current Helix amp models. The preset prefix (**2B**, **3B**, or **4B**) indicates the number of bands.
Preset 060 (16A) or is a template for 2-band presets.
Preset 061 (16B) is a template for 3-band presets.
Presets 062 – 067 (16C – 17D) are custom clean presets, based on dialing back the Drive on distorted amp models.
Presets 068 – 127 (18A – 32D) are 4-band versions of all current Helix amp models, without effects. Please see the section **4-Band Presets (Advanced)** for more information.

Importing the Presets

Helix Native: Import the Setlist **AndertonMultibandAmps.hls** into Helix, or load individual **.hlx** Presets. **Helix Floor** and **Rack:** Import Setlists and individual Presets using HX Edit.

Confirm Correct Levels

All Helix multiband presets depend on being fed the appropriate signal level. With Helix hardware, use your standard pad setting. With Helix Native, plug-ins that precede Helix Native may cause gain-staging issues, or the recorded signal may be at a low level. For best results, adjust the Helix Native input level so that the guitar's audio peaks hit close to -1 dB or so. Set the final track level going to your master bus with the track's channel fader, and/or trim the output within Helix itself.

In the Studio: Using Helix Native

These presets make extensive use of stereo, yet guitars are mono instruments. Make sure the guitar track's output or track type is set to Stereo.

When recording guitar, please refer to Figure 1. Either record the guitar in mono (as in Track 1), convert the mono track to dual mono (Track 2), or split the guitar and record into both channels (also as shown in Track 2). For the best possible sound quality, do not record into only one channel of a stereo pair (Track 3). However, you can usually send a track like this to a stereo bus (use a pre-fader send), insert Helix Native in the bus, and a mono track will drive both channels (as in Track 2).

Figure 1: *With Helix Native, it's best not to record the guitar into one channel of a stereo pair. However, the track output should always be Stereo.*

Important: Connect the inputs for *both* parallel paths to Host (Figure 2).

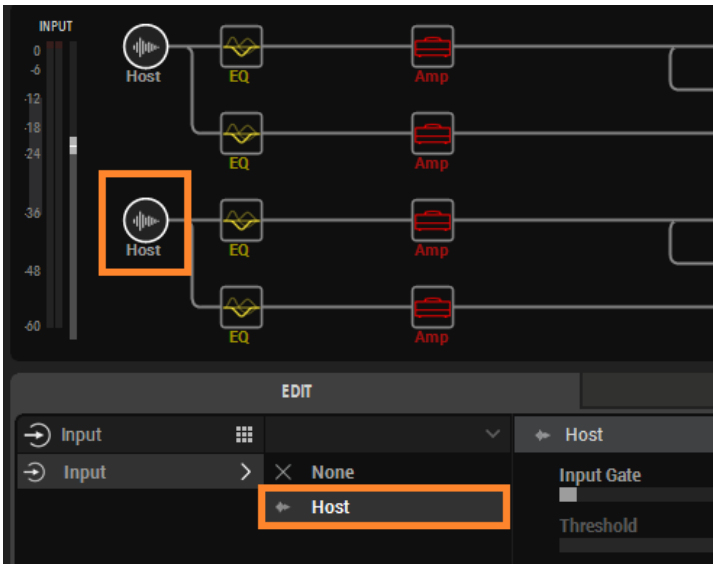

Figure 2: *Choose Host (outlined in orange) for the inputs of both Helix parallel paths.*

Live Performance: Using Helix Floor and Rack

Although these Helix presets are at their best in stereo, not all live performance rigs are stereo. Please see the next section on Snapshots for information on Snapshots that are optimized for live use.

Snapshots

The first 60 presets include 8 Snapshots. All Snapshots have the same functionality in these 60 presets.

1 All FX This is the complete preset, and is recommended for use in the studio or live stereo setups.
2 NoFXStereo Stereo version with all effects bypassed. In the studio, use this when you want to add non-Helix plug-ins before and/or after the Helix Native plug-in.
3 NoFXMono Mono version with all effects bypassed. Recommended for live mono setups, when other hardware effects are before or after Helix Floor or Rack. You can also enable a preset's effects, but note that stereo effects may not translate as well to mono setups.
4 NoLowBand This variation on Snapshot 1 mutes the low frequencies in multiband presets.
5 NoMidBand This variation on Snapshot 1 mutes the midrange frequencies in multiband presets.
6 NoHighBand This variation on Snapshot 1 mutes the high frequencies in multiband presets.
7 Clean 1 Derives a clean sound from the preset.
8 Clean 2 Derives a second clean sound from the preset.

4-Band Presets (Advanced)

Amps and cabs require considerable CPU power. To accommodate four bands, the last 60 presets do not include effects (although some presets may have enough CPU power left over for you to add a limited number of effects, especially if they're mono). Figure 3 shows the preset architecture for the majority of these presets.

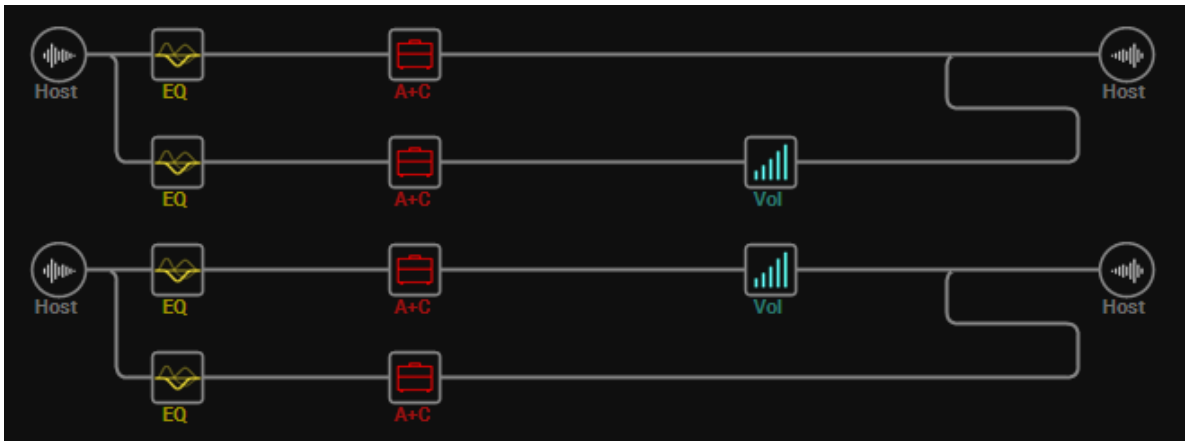

Figure 3: *Typical four-band preset architecture.*

Top to bottom, the four bands are Low, Lower Mids, Upper Mids, and Highs. The four EQ blocks split the signal into four different frequency ranges. The two Vol block are panpots for spreading the Lower Mid and Upper Mid bands in stereo. Of course you can pan any band in stereo, but it seems the balance is best with the highs and lows centered.

Some amp models draw so much CPU power that it's not possible to have a separate Amp+Cab for a preset. In this case, the preset still uses separate amps, but feeds amp pairs into a single cabinet (Figure 4). Again, the Vol blocks are panpots. They should follow the Cab, because cabs are mono.

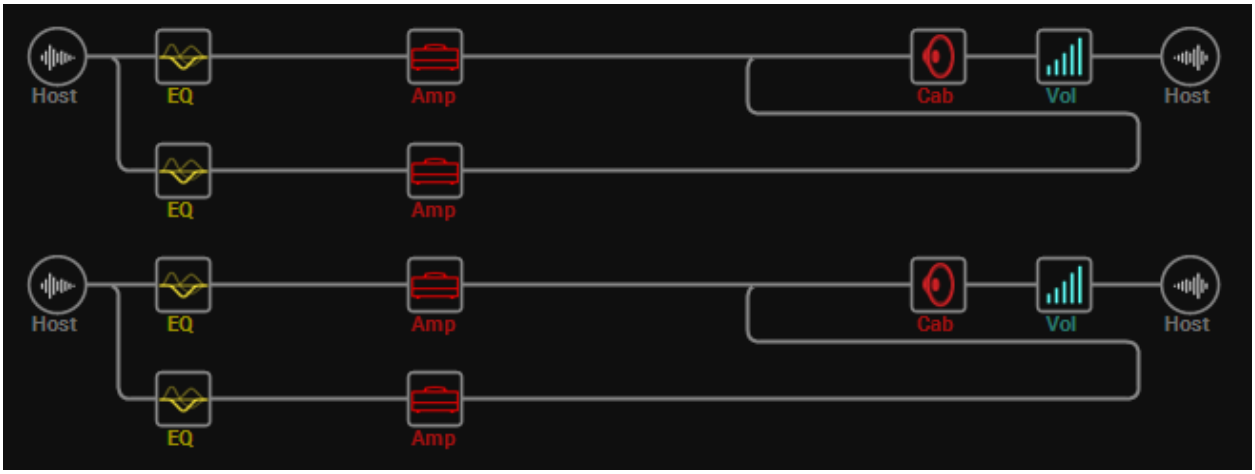

Figure 4: *Four-band preset architecture for cabs and amps with high CPU power consumption.*

4-Band Preset Applications

- Four individual bands allow for maximum band customization (such as setting amp or cab parameters differently for different bands, or altering the frequency band splits).
- Mix and match different amps and cabs, CPU power permitting.
- For live performance, use the Helix Floor or Rack for the pure amp sounds, and follow or precede with hardware effects.
- In the studio, insert other plug-ins before or after the Helix.
- Create Snapshots that mute particular bands (see the next section for information on how to create mute buttons).

How to Get the Most Out of Multiband Presets

Articulate notes better with heavy distortion. To have notes “ring out” above the distortion, on the highest band cut back on the amp’s Drive, and increase the Channel or Master volume.

Create an open-back cabinet sound. On the lowest band’s graphic EQ, pull the 62.5 and 125 faders down all the way. This also helps if the guitar “steps on” the bass.

Pull down the Sag. Most of these presets set Sag to minimum so the notes have a stronger attack. However, adding Sag to the highest band can reduce some of the high-frequency note articulation to provide a more “blended” sound.

Stereo imaging. Experiment with the Vol blocks that provide panning to create different types of stereo imaging.

Extremely flexible sound-shaping. You have four amps! Turn up Drive in some but not in others, change the mix of the four amps, pan individual bands in the stereo field, alter the amp tone for each band, and more.

Post-Amp+Cab EQ. Some cabs have resonances, which Line 6 models because that’s part of the sound. But this may not always be desirable. To dial back the resonance a bit, add a Parametric EQ block after the cabinet with the resonance. The resonance will usually be in the 2 to 8 kHz frequency range, so use the High Frequency parametric stage. Choose a relatively high Q setting, turn down the Gain, and sweep the Frequency until the resonance is less pronounced (Figure 5).

Figure 5: *The stage of high-frequency parametric EQ in the lower right is reducing the resonance of an Amp+Cab block.*

Create a mute button for each path. With multiband processing, being able to "solo" a path lets you tweak it individually, and check it in context with other bands. Helix doesn't have solo or mute buttons, but you can create a mute button with a Vol block (Figure 6). Vol blocks require very little CPU power.

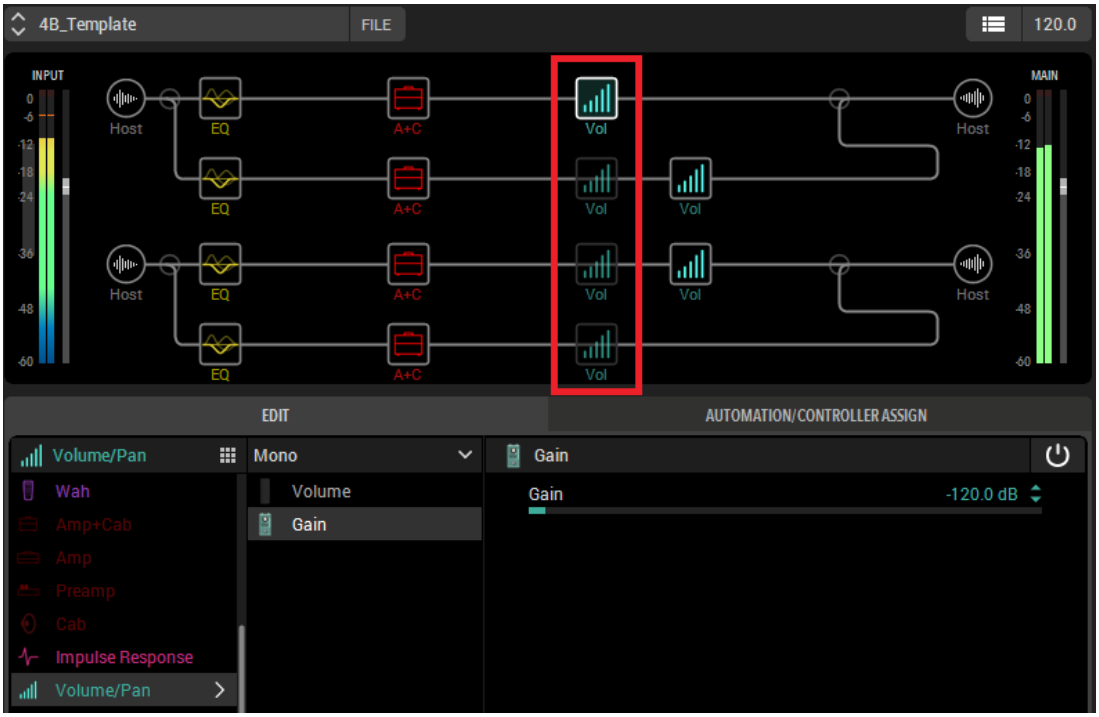

Figure 6: *Four Vol blocks are set up as mute buttons for each band. Being able to mute bands is very helpful when developing or tweaking multiband presets.*

Insert a Gain stage in one path, and set the Gain to -120 dB. Copy this and paste it in the other paths (the section outlined in red above). Enabling the Gain stage drops the gain by -120 dB, which mutes the path. To solo a path, enable all Gain blocks *except* the one you want to hear.

Increase Drive. Because the graphic EQs send less signal into each amp due to the restricted frequency range, you'll probably want to increase the Drive, the Graphic EQ's output level, or both.

Lower the output level. Because four amps are summing together to create the final output instead of just a single amp, you may need to lower their outputs a bit to compensate. A good way to match gains is by adjusting the Cab output level.

Troubleshooting

Some users have reported problems importing the .hls setlist file into Native software version 1.80 / 1.81 or hardware version 2.80 / 2.81 via HX Edit. The workaround is to drag the Setlist file to your desktop, and import from there instead of from the folder created by extracting the zip file. This issue is fixed in higher software versions.

We hope you enjoy using these presets, and that they expand the palette of sounds you choose for your music. For technical support or comments ***on this product only****, email craig.tech.center@gmail.com.*