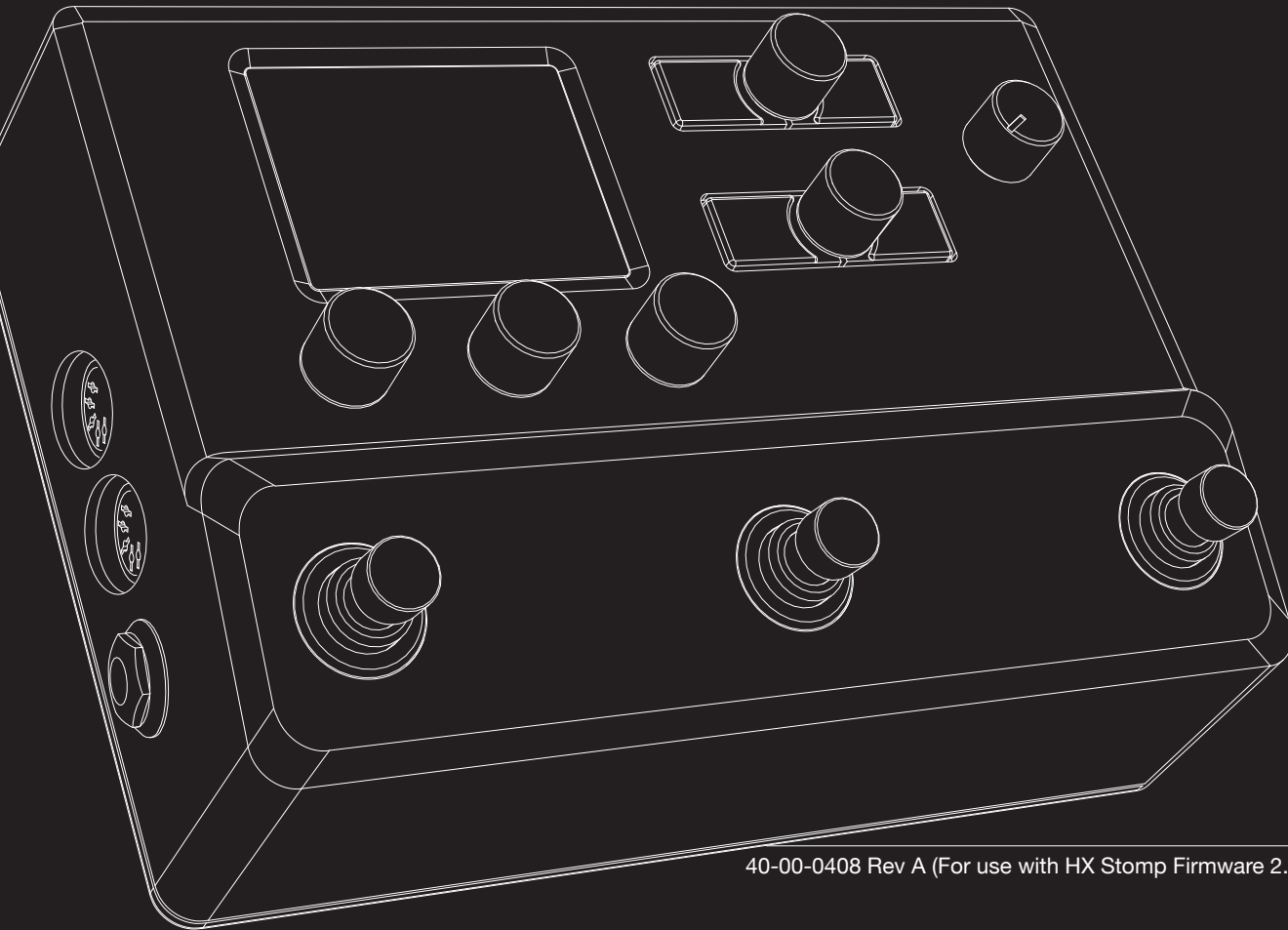




# HX STOMP



**2.65 OWNER'S MANUAL >**

# Contents

<b>Welcome to HX Stomp</b>	<b>3</b>	<b>The Blocks</b>	<b>18</b>	<b>Controller Assign</b>	<b>37</b>
Common Terminology	3	Input	18	Assigning a Controller	37
Updating HX Stomp to the Latest Firmware	3	Outputs	18	Clearing a Block's Controller Assignment(s)	38
The Hardware	4	Effects	19	Clearing All Controller Assignments	38
<b>Quick Start</b>	<b>7</b>	Amp+Cab	24	<b>Global EQ</b>	<b>39</b>
Hooking It All Up	7	Amp	25	Resetting Global EQ	39
Play View	10	Preamp	25	<b>Global Settings</b>	<b>40</b>
Selecting a Preset	10	Cab	26	Setting Proper Levels	40
Preset List	11	Impulse Response (IR)	27	Resetting All Global Settings	40
Edit View	11	Send/Return	28	Global Settings > Ins/Outs	41
Selecting Blocks/Adjusting Parameters	11	Looper	29	Global Settings > Preferences	41
Bypassing a Block	12	Split	29	Global Settings > Footswitches	42
Bypassing HX Stomp Completely	12	Mixer	30	Global Settings > EXP Pedals	43
Choosing a Block's Model	12	U.S. Registered Trademarks	31	Global Settings > MIDI/Tempo	43
Moving Blocks	13	<b>Snapshots</b>	<b>32</b>	Global Settings > Displays	43
Copying/Pasting a Block	13	Using Snapshots	32	<b>USB Audio</b>	<b>44</b>
Clearing a Block	13	Copying/Pasting a Snapshot	33	Hardware Monitoring vs. DAW Software Monitoring	44
Clearing All Blocks	13	Swapping Snapshots	33	DI Recording and Re-amping	45
Saving/Naming a Preset	14	Saving Snapshots	33	Core Audio Driver Settings (macOS only)	46
Serial vs. Parallel Routing	14	Determining Snapshot Edit Behavior	33	ASIO Driver Settings (Windows only)	46
Setting Path B's Output	15	<b>Bypass Assign</b>	<b>35</b>	<b>MIDI</b>	<b>48</b>
TAP Tempo	15	Quick Footswitch Assign	35	Preset and Snapshot Recall via MIDI	48
The Tuner	15	Manual Bypass Assign	35	Block Bypass via MIDI	48
Dynamic DSP	16	Clearing Bypass Assignments	36	Parameter Control via MIDI	48
Block Order and Stereo Imaging	17	Clearing All Bypass Assignments	36	Synchronizing Tempo via MIDI	49
		Swapping Stomp Footswitches	36	MIDI CC	49
				<b>Additional Resources</b>	<b>51</b>

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# Welcome to HX Stomp

## "50 pages for a pedal? Man, I hate reading manuals!"

I know, right?! We're not overly fond of writing them either, especially when so few people read them. What if we make a handful of super-short videos that get you up and running with HX Stomp in minutes, and you promise to not jump online and complain about having to read a 50-page manual for a pedal. Agreed?

Go here [line6.com/meet-hx-stomp](http://line6.com/meet-hx-stomp):



## "Wheee! I love reading manuals!"

That sounds a bit sarcastic, but regardless, thank you for buying the Line 6® HX Stomp™ pedal, one of the most powerful and flexible stompboxes ever created. We hope it helps drive your search for tonal bliss and spawns years of creativity, both on stage and in the studio.

Although you're likely anxious to rip open the plastic and plug in, wait! At the very least, check out the *HX Stomp Cheat Sheet* that came in the box, and keep it handy. Then read the "[Quick Start](#)" chapter of this manual and we'll have you up and shredding in no time.

**IMPORTANT!** Because the HX Stomp pedal can be used in so many ways, its factory presets are sort of all over the map. For example, any presets starting with "FX" denote tones designed with effects only, for going straight into your guitar amp. Any presets starting with "DIR" denote tones with amp, cab/IR, and effects blocks for going direct into a full-range amplification system like FRFR (Full Range Flat Response) or PA speakers. Also note that presets starting with "4CM" *won't sound at all* unless your HX Stomp pedal is connected to your amp via 4-Cable Method - see [page 7](#).

## Common Terminology

While reading this manual, you may encounter several unfamiliar terms. It's important to know what they mean. Be careful—we might toss a pop quiz your way.

**Block** *Blocks* are objects that represent various elements of your tone, such as amps, cabs, effects, splits, loopers, inputs, outputs, and impulse responses. The HX Stomp pedal can accommodate up to six simultaneous amp, cab, IR, effects, and/or looper blocks, DSP permitting.

**Model** Each processing block can accommodate one *model* (or in some cases, two models). HX Stomp includes over 77 guitar and bass amp models, 37 cab models, 16 mic models, and 200 effects models.

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

**Controller** *Controllers* are used to adjust various parameters in real time. For example, an external expression pedal can be used to control wah, or the mod wheel on your MIDI keyboard can be used to control delay feedback and reverb depth.

**Send/Return** The HX Stomp stereo TRS *Send* and separate left and right *Returns* are used to insert your favorite stompboxes anywhere in the signal flow or for connecting to your guitar amp via 4-Cable Method - see [page 7](#).

**IR** *IRs* (Impulse Responses) are mathematical functions representing the sonic measurements of audio systems. HX Stomp can store up to 128 custom or third-party IRs at a time.\* See "[Impulse Response \(IR\)](#)"

**\*NOTE:** To import IRs into your HX Stomp hardware, you'll need to download and install the latest Line 6 *HX Edit* application. The free HX Edit app 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! Visit [line6.com/software](http://line6.com/software) to get it now.




## Updating HX Stomp to the Latest Firmware


Line 6 is continually improving HX family products. Updating the HX Stomp pedal will ensure you always have the latest models, features, and factory presets.







1. **Download and install the latest version of *Line 6 Updater* from [line6.com/software](http://line6.com/software).** (If using a Windows computer, you'll also need to download and install the HX Stomp USB Driver for Windows.)
2. **Connect HX Stomp to your computer via the supplied USB cable and turn it on.**
3. **Launch *Line 6 Updater*, log into your Line 6 account, and follow the prompts.**


# The Hardware




1. **Main Display** This color LCD is your window into the power of HX Stomp.
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, paste, and clear 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](#)".


 **TIP:** Press the Upper Knob and Lower Knob together to completely bypass HX Stomp. The display will read "Analog [or DSP] bypass! Press any switch."


6.  **PAGE/PAGE**  In Play view, press  **PAGE** or **PAGE**  to change footswitch modes. In Edit view, press to view more parameters for the selected block or menu. Press both  **PAGE** and **PAGE**  to dive deeper into HX Stomp, and you'll find Controller Assign, Global Settings, and other menus.
7. **VOLUME** Turn this knob to control the main output and headphones volume.
8. **Knobs 1-3** In Edit view, turn one of the three knobs below the main display to adjust the parameter's value above; press the knob to reset the parameter's value. 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 "[Controller Assign](#)" page for that parameter.

9. **Footswitches 1-3** These capacitive, touch-sensitive footswitches 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 and in the Edit view screen, touch (but don't press) a footswitch for two seconds to create a Bypass Assignment for the selected block.

 **SHORTCUT:** While in Stomp footswitch mode, touch and hold (but don't press) two switches to swap all assignments between them.


 **SHORTCUT:** While in Stomp or Scroll footswitch modes, touch (but don't press) TAP to briefly display the tempo panel. This lets you quickly fine-tune the current tempo without navigating to the Global Settings > MIDI/Tempo menu.

10. **EXP 1/2, FS 4/5** Connect an expression pedal here to adjust a wide variety of parameters. With a Y-cable (tip-ring-sleeve 1/4" jack, split to two tip-sleeve 1/4" jacks), two expression pedals can be connected. Alternatively, one (or with a Y-cable, two) external footswitches can be added to access additional stomps, presets, snapshots, etc. (FS4=tip, FS5=ring). To set this jack's function(s), see [page 41](#). By default, this jack is set to accommodate a [Mission SP1-L6H Line 6 Expression Pedal](#), which has a toe switch that toggles between EXP 1 (Wah/Pitch Wham) and EXP 2 (Volume/Pan). For external footswitches, the momentary (unlatched) type should be used.
11. **INPUT L/MONO, RIGHT** Connect your guitar, bass guitar, or mono pedals to the L/MONO input. Connect stereo pedals, keyboards, synths, or modelers to both the L/MONO and RIGHT inputs.
12. **OUTPUT 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.
13. **USB** HX Stomp also functions as a high quality multichannel 24-bit/96kHz audio interface for Mac and Windows computers, with DI, re-amping and MIDI functionality built right in. Use of a USB 2.0 or 3.0 port is required—do not use an external USB hub. HX Stomp can also record to an Apple iPad or iPhone mobile device (with optional Apple Camera Connection Kit).
14. **DC In** Line 6 recommends using only the supplied DC-3G power supply. Yes, we know it's large, but the HX Stomp pedal packs a lot of circuitry into its tiny housing. To ensure the same signal integrity of Helix®, Helix Rack/Control, and Helix LT devices, we needed a burly power supply.  
That said, Line 6 has provided a list of third-party supplies that we've tested with HX Stomp, which can be found here: <https://line6.com/support/page/kb/effects-controllers/>.

**15. Power Switch** Nine out of ten blues dentists agree: HX Stomp is more fun when powered on. The tenth dentist is a nihilist.

**16. MIDI IN, OUT/THRU** Connect HX Stomp to your MIDI gear for sending and receiving program changes, continuous controllers, and other MIDI messages. See "[MIDI](#)" for more information.

**17. Phones Out** Connect stereo headphones here; turn the VOLUME knob to adjust volume.

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

"What?!"

I said... ALWAYS TURN THE VOLUME KNOB DOWN BEFORE CONNECTING HEADPHONES. PROTECT YOUR HEARING!

**18. SENDS/RETURNS L/R** These 1/4" ins and outs can be used as an FX loop for inserting external stompboxes between specific blocks in HX Stomp, or as inputs and outputs for running 4-Cable Method rigs. See "[HX Stomp in 4-Cable Method](#)". Alternatively, the L/MONO and RIGHT inputs 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 jacks, see "[Global Settings > Ins/Outs](#)"

# Quick Start

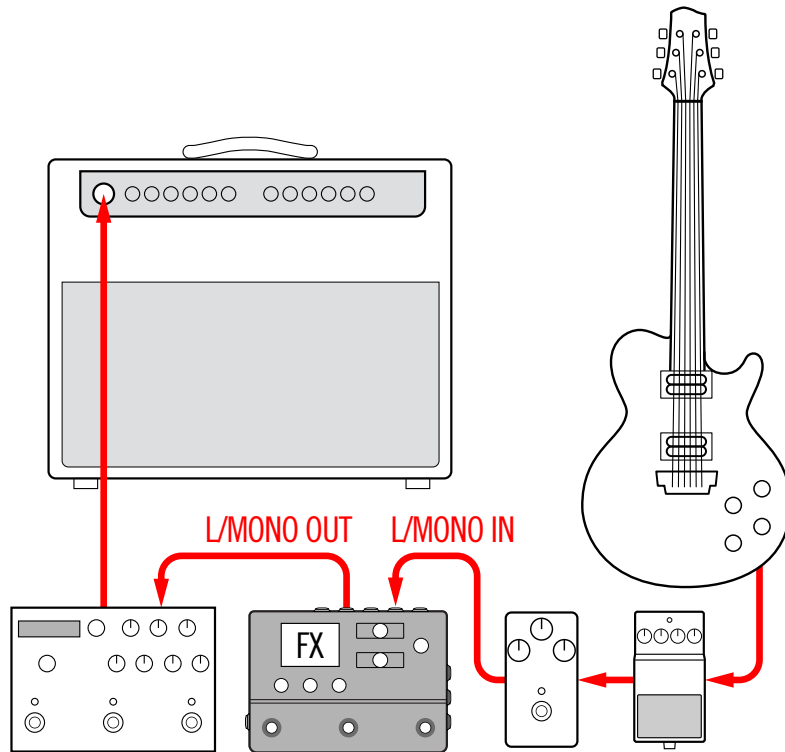
## Hooking It All Up

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

### HX Stomp on a Pedalboard

Although HX Stomp has amp and cab modeling, there's no reason you *have* to use it, especially if you have a favorite guitar or bass amp. All six processing blocks can be dedicated to effects and effects control.

**TIP:** Look for factory presets with names starting with "FX." These have been created with effects blocks only.



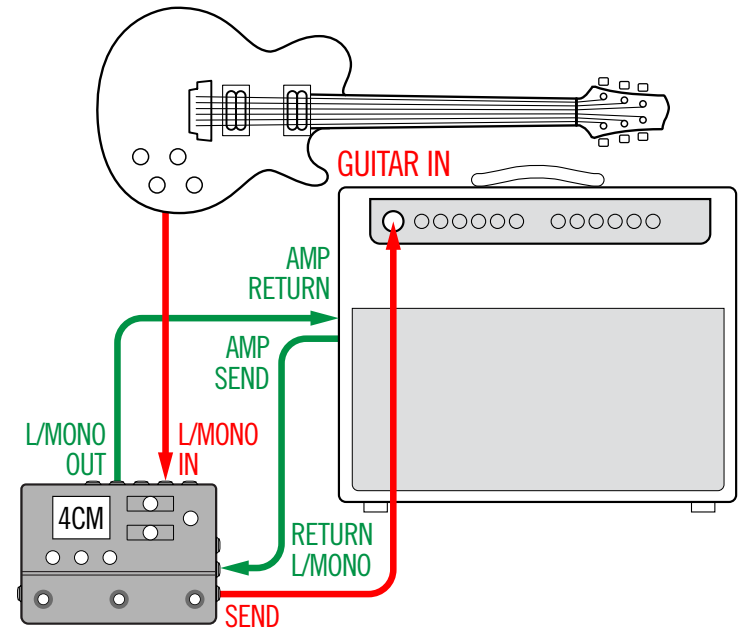
### HX Stomp in 4-Cable Method

"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 amp's preamp and other effects blocks (often time-based effects like delays and reverbs) in its effects loop.

**NOTE:** The effects loops on most amplifiers run at instrument level. If your amp's effects loop happens to run at line level, you should set the inputs and outputs of HX Stomp to line level as well. See ["Setting Proper Levels"](#).

**IMPORTANT!** Make sure you add a Send/Return > Mono > FX Loop block at the point in your signal flow where you wish your amp's preamp to be, otherwise you won't hear anything.

**TIP:** Look for factory presets starting with "4CM." **Note that these presets will not pass any audio unless hooked up in the method below!**




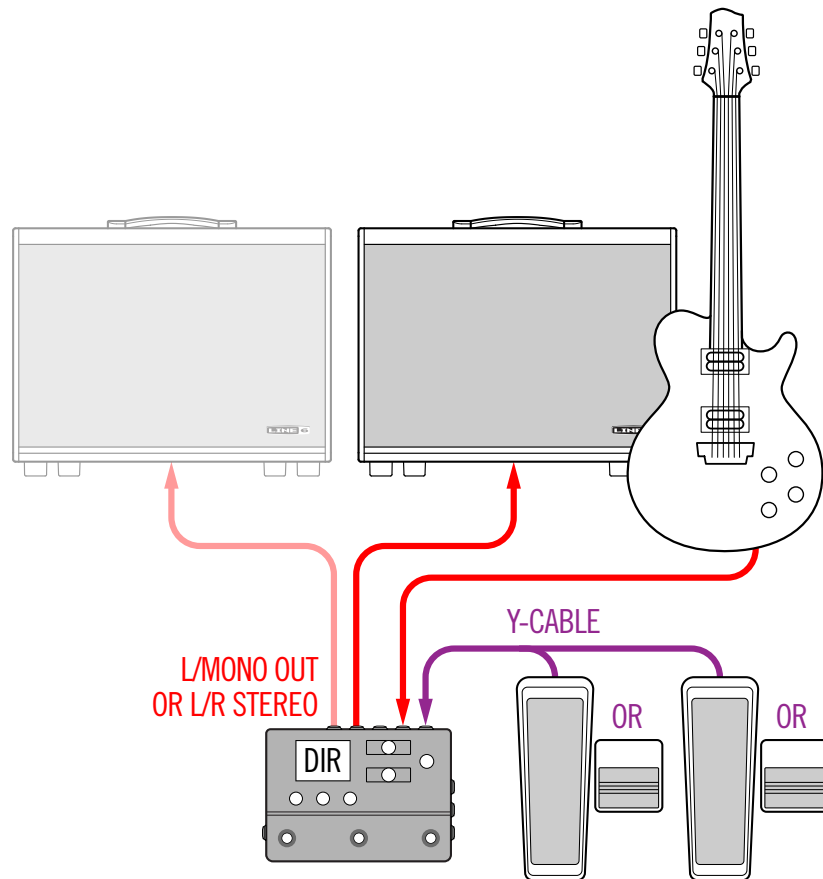
## HX Stomp with Powered Speakers

Depending on how complex your tones are, HX Stomp 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 HX Stomp to a powered speaker (or two powered speakers in stereo), set the main outputs to line level. See "[Setting Proper Levels](#)".

With a Y cable, you can connect up to two expression pedals and/or momentary type footswitches to HX Stomp's rear panel **EXP 1/2 | FS 4/5** jack. Alternatively, you can connect a single [Mission SP1-L6H Line 6 Expression Pedal](#), which has a toe switch built in that can toggle its function between EXP 1 (Wah by default) and EXP 2 (Volume by default).


 **TIP:** Look for factory presets starting with "DIR" (short for direct). These have been created with a full tone's worth of amps, cabs, and effects.

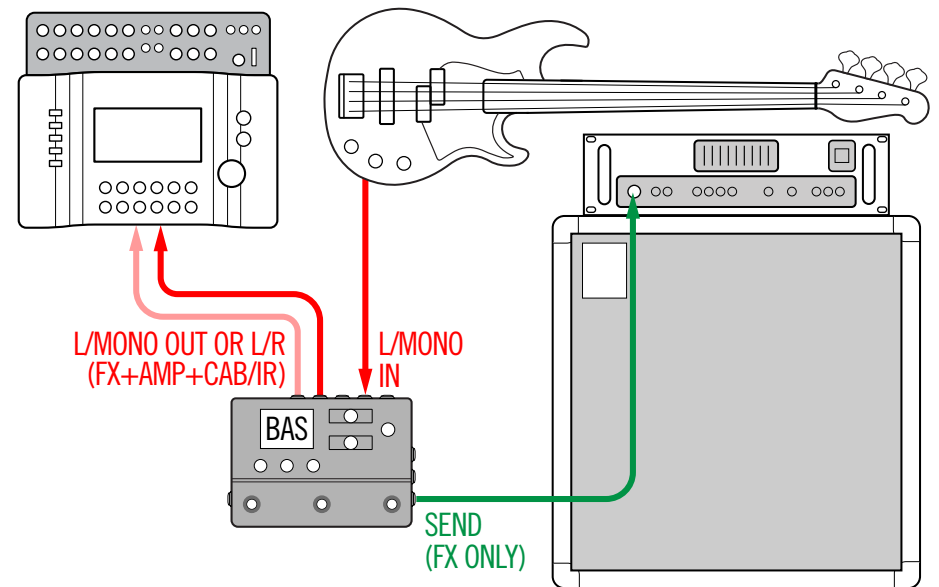


## HX Stomp in a Hybrid Amp/Direct Setup

When playing live, some guitarists and bassists love running their signal direct to the FOH (Front of House) console but prefer the feel of standing in front of a real amp. HX Stomp can accommodate both playback systems simultaneously.

**Place a Send/Return > Mono > Send L block directly before any Amp or Amp+Cab block in your signal flow.** This will be the point where the signal is tapped and sent to your real amp. Then the full signal flow with Amp and Cab/IR blocks can be sent to the FOH console.

 **TIP:** Look for factory presets starting with "BAS." These have been created with a Send/Return > Mono > Send L block positioned after Effects blocks and before the Amp or Amp+Cab block. Although they've been designed with bass players in mind, there's nothing wrong with swapping out the bass amp and cab for a guitar amp and cab (or IR).

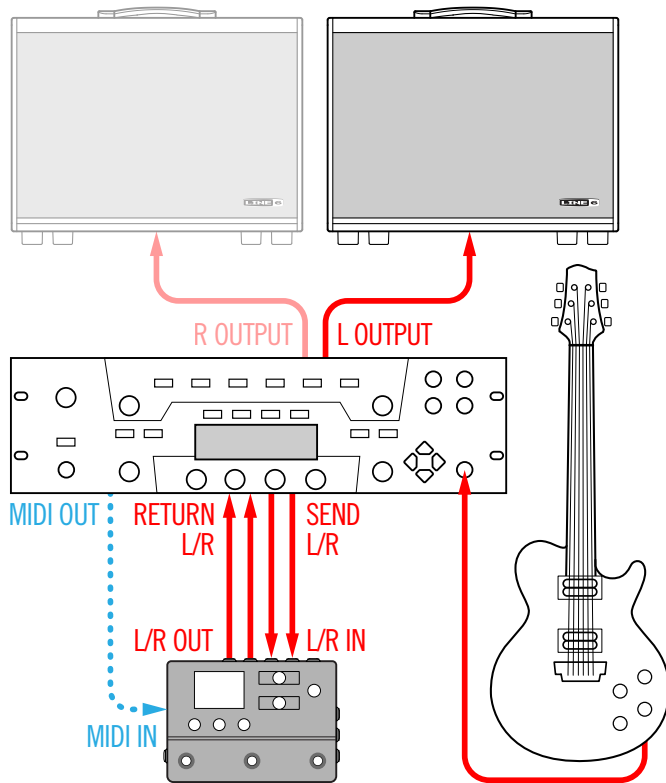




## HX Stomp as DSP Expansion

Let's face it—there are a lot of great digital guitar products out there and maybe you just can't part with your favorite box. But maybe you're also a bit curious about HX amp modeling and effects. Decisions, decisions.

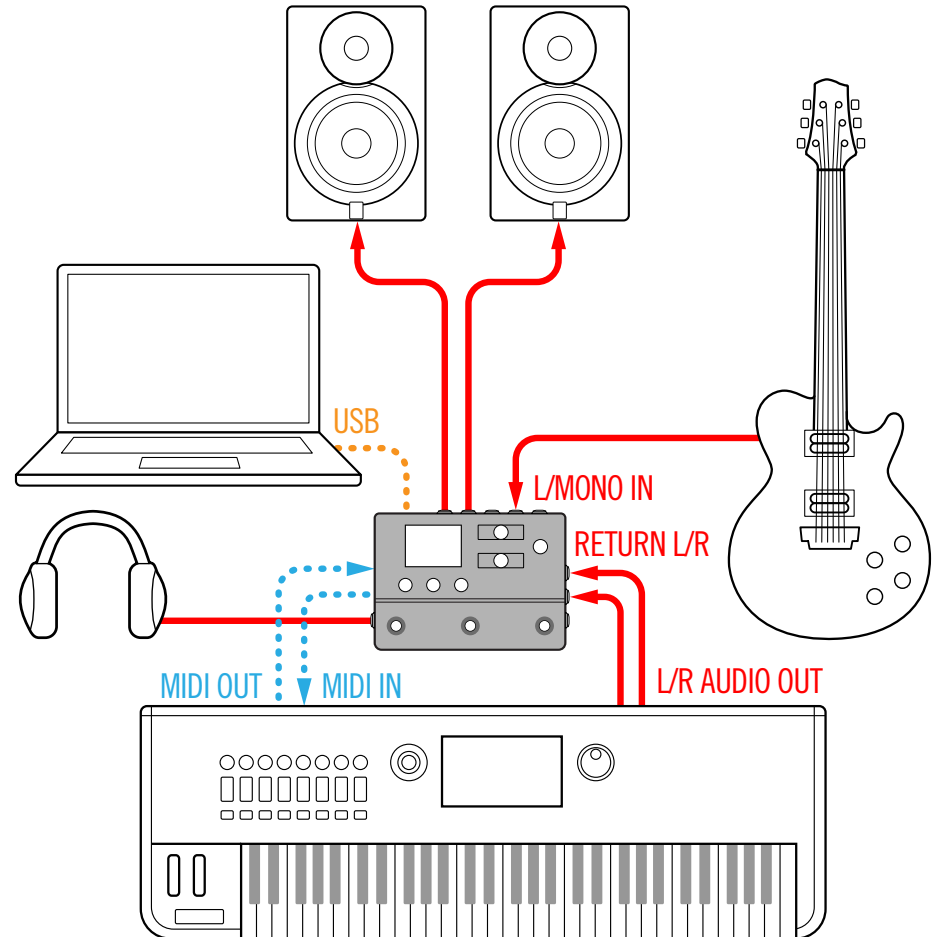
Fortunately, you can have both. If you place HX Stomp in the stereo effects loop of your favorite modeler or profiler, it's like instantly adding 77 amps and 200 effects to your existing arsenal. Plus, the six processing blocks in HX Stomp are utilized in addition to your modeler's DSP, so you get more *simultaneous* amps and effects. You may even be able to synchronize presets and tempi between the two with a single MIDI cable; see your modeler's documentation for more information.



## HX Stomp in the Studio

HX Stomp also includes a multichannel USB audio/MIDI interface for your production studio, with professional-quality A/D/A conversion, 123dB of dynamic range, and a programmable impedance circuit. This makes it the perfect front end for the [Helix Native plug-in](#).

If you aren't using Helix Native, HX Stomp 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](#)" for more information.

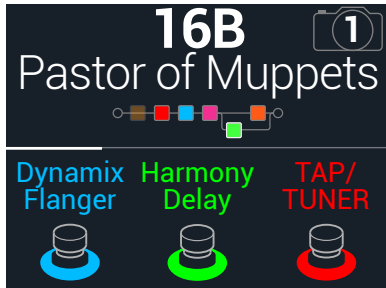


# Play View

HX Stomp 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 on the upper half of the display and the current footswitch mode's assignments appear on the lower half:



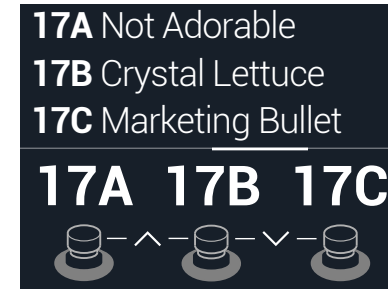
## 2. Press PAGE or PAGE to select one of four footswitch modes (see below).

# Selecting a Preset

HX Stomp stores 42 banks of three presets (A, B, and C) for a total of 126 presets.

1. If not already there, press  VIEW to select Play view.
2. Press  PAGE or PAGE  to select Preset Mode (see below).
3. Press FS1+FS2 (or FS2+FS3) to choose the desired bank.

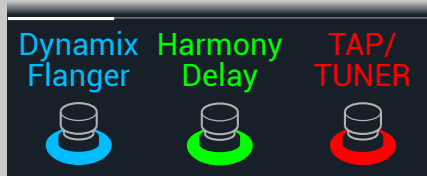
The bank's presets flash, indicating they are ready to load:



## 4. Press one of the footswitches to load its preset.

Alternatively, turn the Upper Knob to select a preset.

## Stomp Mode



Step on FS1/FS2 to turn any assigned block(s) on and off.

Touch FS1 or FS2 repeatedly to view additional assignments, if any.

Step on FS3 to set the tempo.

Hold FS3 to open the tuner.

Touch FS3 to open the tempo panel.

## Scroll Mode



Step on FS1 to select the previous preset.

Step on FS2 to select the next preset.

Hold FS1+FS2 to toggle between Preset Up/Down and Snapshot Up/Down

Step on FS3 to set the tempo.

Hold FS3 to open the tuner.

Touch FS3 to open the tempo panel.

## Preset Mode



Step on a footswitch to select a preset (A, B, or C).

Step on FS1+FS2 to queue the previous bank of presets.

Step on FS2+FS3 to queue the next bank of presets.

## Snapshot Mode



Step on a footswitch to select Snapshot 1, 2, or 3.

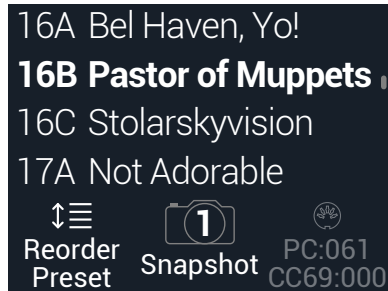
Step on FS1+FS2 to queue the previous bank of presets.

Step on FS2+FS3 to queue the next bank of presets.

See "[Snapshots](#)" for more information.

## Preset List

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 a preset.

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

Turn Knob 2 (Snapshot) to select Snapshot 1, 2, or 3 without having to be in Snapshot footswitch mode. See "[Snapshots](#)" for more information.

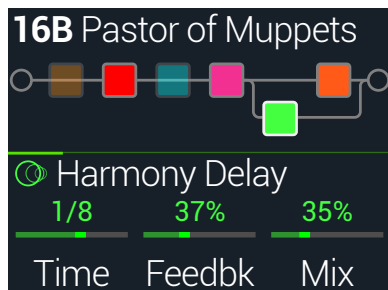
**TIP:** The grayed out numbers above Knob 3 represent the messages required to recall the current preset (PC:XXX) and snapshot (CC69:XXX) from an external MIDI controller or sequencing software.

## Edit View

HX Stomp has two main views—Play view and Edit view. Edit view is used for creating or 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:



## Selecting Blocks/Adjusting Parameters

Each preset in HX Stomp can accommodate up to six *blocks*. Blocks are objects that represent various elements of a preset, such as amps, cabs, effects, or even a 1 Switch Looper. In addition to the six processing blocks, each preset has an Input block, Output block, and for presets with two parallel paths, Split and Mixer blocks.

1. While in Edit view, from Stomp footswitch mode, briefly touch (but don't press) the footswitch assigned to the block (if any).

If multiple blocks are assigned to a footswitch, touch the top of the switch repeatedly until the desired block is selected.

Alternatively, turn the Upper Knob to select blocks.

The selected block appears with a white outline:



2. Turn Knobs 1-3 below the screen.

Some blocks have more than one page of parameters. In this case, the center inspector line will display a thin colored scroll bar:



3. Press **PAGE** or **PAGE** to access more parameters (if 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.).

## Bypassing a Block

1. If not already there, press **VIEW** to select Edit view.
2. Turn the Upper Knob to select a block and then press it to toggle the block on and off.

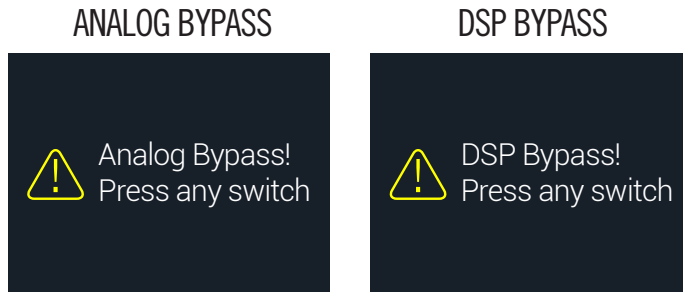
A bypassed block appears semi-transparent and, if assigned to a Stomp mode footswitch, its LED ring dims:



## Bypassing HX Stomp Completely

1. Press the Upper Knob and Lower Knob together.

While HX Stomp is completely bypassed, the inspector displays the following:



**NOTE:** There are two types of All Bypass in HX Stomp: Analog bypass (sometimes called "true bypass"), where mechanically switching relays route your signal directly from the inputs to the outputs with no processing or A/D/A conversion, and DSP bypass, where any delay echoes and reverb tails decay naturally. By default, HX Stomp is set for Analog bypass, but this behavior can be set from "[Global Settings > Preferences](#)".

2. Press any footswitch.

HX Stomp returns to normal operation.

**TIP:** You can also re-purpose the TAP/TUNER switch (or external footswitch FS4 or FS5) to All Bypass. See "[Global Settings > Footswitches](#)".

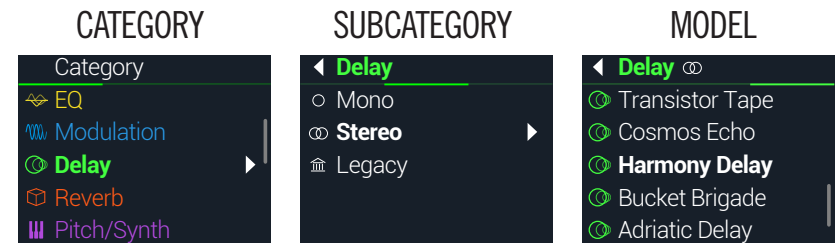
## Choosing a Block's Model

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.

**To create a new block, turn the Upper Knob to select an empty location and then turn the Lower Knob.**

Selecting models within the same category can be very quick. However, as HX Stomp has hundreds of items to choose from, using this method to, say, change a mono distortion block (beginning of the list) into a 1 Switch Looper block (end of the list) is very slow. Instead, you should open the model list:

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



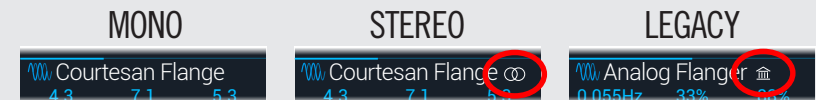
Most model categories include subcategories. For example, effects in the "Mono" and "Stereo" subcategories are HX (Helix) models. Effects in the "Legacy" subcategory are taken from the classic Line 6 M13<sup>®</sup>, M9<sup>®</sup>, M5<sup>®</sup>, DL4<sup>™</sup>, MM4<sup>™</sup>, FM4<sup>™</sup>, and DM4<sup>™</sup> pedals. Amp+Cab and Amp models have Guitar and Bass subcategories. Cab models have Single and Dual subcategories.

**Turn the Lower Knob to select items in a list.**

**Press the Lower Knob (or PAGE ) to view a category or subcategory's contents.**

**Press PAGE to go back one level.**

**NOTE:** Effects blocks with stereo or legacy models display small icons to the right of the model name:



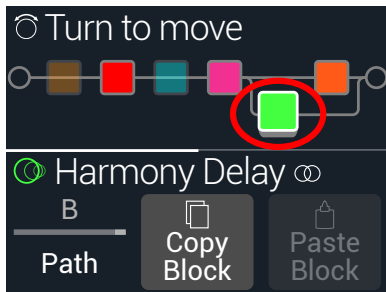
**IMPORTANT!** If you encounter items in the list that are grayed out or unavailable, this means the preset cannot accommodate that category, subcategory, or model. See "[Dynamic DSP](#)".

- Using the Lower Knob,  $\triangleleft$  PAGE, and PAGE  $\triangleright$ , select the desired category, subcategory, and model.
- To close the model list, select an item in the far right column and press the Lower Knob again (or press  $\text{Home}$  to cancel).

## Moving Blocks

- If not already there, press  $\text{Home}$  VIEW to select Edit view.
- 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.



- Turn the Upper Knob to move the block.
- Press ACTION again (or  $\text{Home}$ ) to close the action panel.

**NOTE:** To move a block between parallel paths A and B, press ACTION and then turn Knob 1 - See "[Serial vs. Parallel Routing](#)".

## Copying/Pasting a Block

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

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

- Press Knob 3 (Paste Block).

**NOTE:** Inputs, Outputs, Splits, Mixers, and Loopers can also be copied and pasted, where permitted. If you, for example, try pasting the Looper into the Split block's location, Knob 2 (Paste Block) will be grayed out. Furthermore, if the destination preset cannot accommodate the copied block, the header will briefly read "DSP full!" See "[Dynamic DSP](#)".



## Clearing a Block

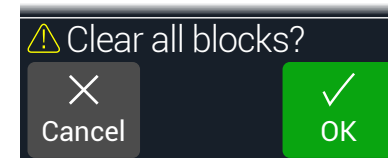
- From Edit view, select the block you wish to clear and press ACTION.
- Press PAGE  $\triangleright$  and press Knob 1 (Clear Block).

## Clearing All Blocks

Clearing all blocks removes all processing blocks and resets the signal flow to serial. It does not affect Input and Output blocks.

- Press ACTION.
- Press PAGE  $\triangleright$  and press Knob 2 (Clear All Blocks).

The following dialog appears:



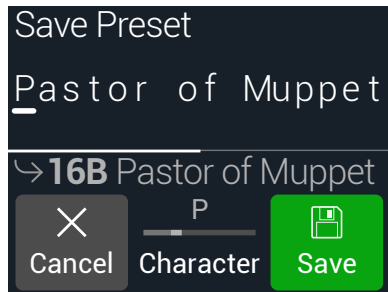
- Press Knob 3 (OK).

**TIP:** To retain your changes, remember to **Save** after making edits before switching to a different preset (see next section). Once a preset change is made, all edited settings in an unsaved preset are discarded.

# Saving/Naming a Preset

**SHORTCUT:** To quickly save any changes to the current preset, press **⌘** and **ACTION** together twice. Remember the mantra - Save early and save often!

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



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

Turn Knob 2 (Character) to change the selected character.

Press **PAGE** **▷** and then Knob 1 (Delete) to delete the selected character and shift all following characters to the left.

Press **PAGE** **▷** and then Knob 2 (Insert) to insert a space and shift all following characters to the right.

**SHORTCUT:** Press Knob 2 (Character) to cycle between upper case, lower case, 0, and [SPACE].

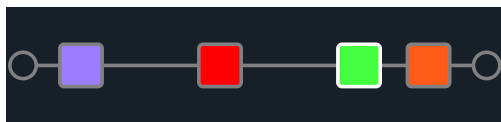
2. Turn the Lower Knob to choose the preset location you wish to overwrite.

Any of the 126 presets can be overwritten.

3. Press Knob 3 (Save).

## Serial vs. Parallel Routing

For many guitar tones, a serial (a single, stereo path) signal flow is more than adequate. For example, the preset below has a Pitch/Synth block (violet) into an Amp+Cab block (red) into a Delay block (green) into a Reverb block (dark orange):



For more sophisticated tones, a parallel (two stereo paths) signal flow can be created. This lets one split the signal into two stereo paths, process them separately, and mix the two paths back together.

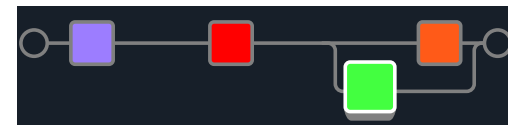
A few advantages of parallel routing:

- If a reverb follows a delay on a serial path, the delay's echoes will have reverb applied. Likewise, if a delay follows a reverb on a serial path, the reverb's tail will have distinct echoes. Conversely, if a reverb and delay are on separate parallel paths, they won't affect one another and can sometimes result in cleaner, more defined notes
- If your effect blocks don't have Mix or Blend controls, adding them to a parallel path allows the dry guitar or bass signal to pass through unaffected and be blended with the effected signal. This can be especially effective when blending clean and distorted bass signals
- Instead of a single Amp+Cab block, you may be able to run a standalone Amp block into two parallel Cab blocks or Impulse Responses (or one of each)
- With stereo rigs, by using the Mixer block, each path can be panned freely between the left and right speakers or amps. Different delay and/or reverb models panned hard left and hard right can sound particularly huge

**TIP:** Remember that with parallel routing, both paths A and B are stereo paths, allowing you to utilize either mono or stereo processing blocks on each, and pan as desired. Also see ["Block Order and Stereo Imaging" on page 17.](#)

1. From Edit view, turn the Upper Knob to select a processing block and press **ACTION** to pick it up.
2. Turn Knob 1 (Path) to select "B."

The Delay block is moved to a newly created parallel path B.



In the preceding illustration:

Our guitar signal goes into the purple Pitch block and then the red Amp+Cab block. The signal is split to path A (upper) and path B (lower).

Stereo path A (upper) is sent to the dark orange Reverb block and stereo path B (lower) is sent to the green Delay block.

Stereo paths A and B are merged together and sent to the Output.

3. Press **ACTION** again to drop the Delay block.

To remove path B, return all blocks that reside on path B (lower) to path A (upper).

# Setting Path B's Output

There may be situations where you want parallel path B to be sent to a completely different set of outputs.

1. **From Edit view, turn the Upper Knob to select the point where the two paths merge.**

The Mixer block appears only when selected:



2. **Press ACTION and turn Knob 1 (Path) to select "B."**

The Mixer moves to path B and a new Output block is created. In this case, path A is being sent from the HX Stomp Main L/R outputs, and path B is being sent from its stereo Send L/R output:



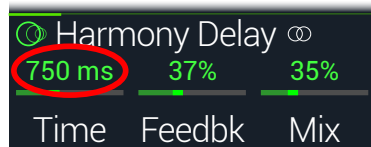
3. **Press ACTION again to drop the Mixer block.**

# TAP Tempo

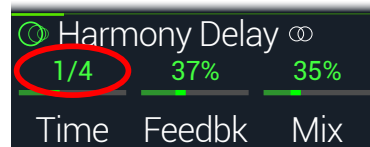
From either **Stomp** or **Scroll** footswitch modes, press **FS3 (TAP/TUNER)** repeatedly to set the tempo in **BPM (Beats Per Minute)**.

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 MIDI clock. **Press the parameter knob to toggle between ms (or Hz) and note values.**

MANUAL TIME/SPEED

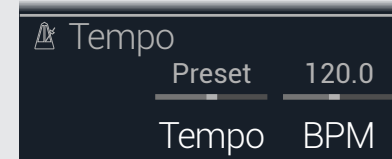


TAP/MIDI CLOCK TEMPO



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

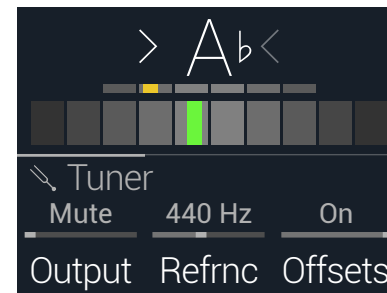
**SHORTCUT:** From **Stomp** or **Scroll** mode, touch **FS3 (TAP/TUNER)** to briefly display **Tempo** parameters.



Knob	Parameter	Description
2	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.
3	BPM	Depending on the Knob 2 (Tempo) setting, this Beats Per Minute value is saved per snapshot, per preset, or globally.

# The Tuner

1. **If not already there, press  $\uparrow$  VIEW to select Play view.**
2. **Press  $\leftarrow$  PAGE or PAGE  $\rightarrow$  to select either Stomp Mode or Scroll Mode.**  
FS3 appears as TAP/TUNER.
3. **Hold FS3 (TAP/TUNER) until the Tuner screen appears:**



4. **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.

## 5. To exit the Tuner, step on any footswitch.

All tuner settings are global.

**TIP:** If you have a favorite pedal tuner and wish to use it instead of the tuner in HX Stomp, **connect the HX Stomp Send output to your tuner's input and turn Knob 1 (Output) to select "Send L/R."** This way, every time you hold the TAP footswitch, HX Stomp will automatically route the signal to your favorite tuner.

## Tuner Settings

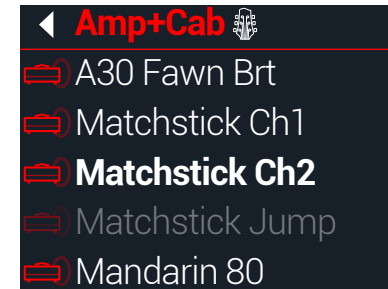
Page	Knob	Parameter	Description
1	1	Output	Determines the active output while the Tuner screen is active. If you prefer to hear nothing while tuning, choose "Mute." Normally, you should choose "Main L/R."
	2	Refrnc	If you'd like to tune to a reference other than standard 440 Hz, select from 425 to 455 Hz.
	3	Offsets	Enables the Tuner offsets displayed on Pages 2 and 3.
2	1	String 6 Offset	Some guitarists feel that tuning certain strings slightly sharp or flat in relation to concert tuning can improve intonation. String offsets calibrate the tuner so that these slightly out-of-tune pitches appear as in tune. String 6 is low E and String 1 is high E. Tuning offsets won't be applied unless Knob 3 (Offsets) on Page 1 is turned on.
	2	String 5 Offset	
	3	String 4 Offset	
3	1	String 3 Offset	
	2	String 2 Offset	
	3	String 1 Offset	

## Dynamic DSP

Like nearly all modern audio processors, the HX Stomp engine is based on DSP (Digital Signal Processing). Some models require many times more DSP horsepower than others, so it makes logical sense that fewer of those models could exist in a tone. To work around this, some processors restrict you to one amp, one reverb, one delay, etc. With HX Stomp, who are we to say you can't run six distortions in a row? Or two Amp blocks into two IRs? Or two parallel mods into two parallel delays into two parallel reverbs for some massive swirly stereo ambient wash? We feel it's important to let you keep adding whatever you want to your tone, even if you may eventually run out of DSP.

To see which models can be added to the current preset, from Edit view, press the Lower Knob to open the model list.

Grayed out items cannot be accommodated and are skipped over - See ["Selecting Blocks/Adjusting Parameters"](#).




## Tips to Optimize DSP

- Some block types use much more DSP than others, such as amps, cabs, IRs, and pitch shifters. Not surprisingly, the Amp+Cab block uses the most. EQ, Dynamics, Volume/Pan, and Send/Return blocks use relatively little
- Some models may use more DSP than others in the same category. This is especially true with amp models
- Instead of a parallel path with two Amp+Cab blocks or two separate Amps and Cabs, try adding a single Amp block followed by a single Cab > Dual block (mixing two different Cabs can provide some substantial variations)
- The stereo version of an effects block will use roughly twice as much DSP as a mono version of the same block. Likewise, the dual version of a cab block will use roughly twice as much DSP as the single version
- Some model categories have "Simple" blocks, which utilize less DSP than others
- Effects models in the Legacy subcategory generally—but not always—use less DSP than those in the Mono and Stereo subcategories
- Instead of toggling between two of the same amp or effects blocks (with different settings), use controllers or snapshots to instantly adjust parameters within a single block. You'd be surprised at how wildly different tones you can get from simply adjusting an amp model's tonestack knobs



# Block Order and Stereo Imaging

The signal path in HX Stomp is stereo, carrying two channels of audio. When the device is fed a stereo input source (i.e., when discrete left and right signals are connected into the HX Stomp Left and Right input jacks), the source audio is processed discretely in stereo wherever stereo blocks are used within the path. Whenever a mono block is added within a path, both channels of audio are combined and sent out of the block as mono.

Most of the effects models in HX Stomp have both mono and stereo versions. A stereo block displays  after its model name in the inspector. The stereo imaging—or how wide your tone appears with stereo speakers or headphones—is highly dependent on the type of blocks you add and in what order.

Legacy effects models vary in behavior, just as on the classic Line 6 effects from where these models originated.

- Legacy Distortion, Dynamics & Pitch/Synth effects are mono
- Legacy Modulation & Delay effects vary in that some are mono, some stereo, and some mono in/stereo out, where adjusting the effect's Mix parameter can narrow the stereo image that is fed into them. It's best to experiment with these effects and tweak the Mix parameter to achieve the desired stereo output results
- Legacy Filter and Reverb effects are stereo



**TIP:** Even if you're running a single amp or other mono playback system, sometimes stereo effects can still sound "fuller" than their mono counterparts. This is especially true with stereo reverbs.

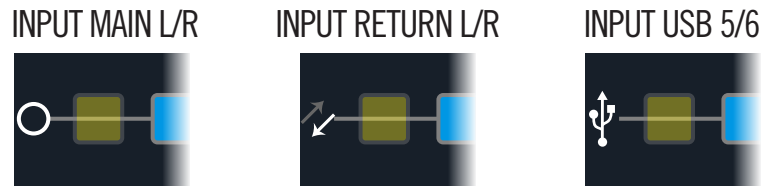
# The Blocks

## Input

The Input block has a dedicated noise gate. Threshold and Decay parameters are grayed out unless Knob 1 (Gate) is turned on.

The vast majority of the time, you'll want the Input block to be fed from the Main L/ MONO and RIGHT inputs. However, you can instead feed the Return L/MONO and RIGHT inputs into the signal flow or even USB In 5/6 for re-amping purposes.

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



**Main L/R** Both the L/MONO and RIGHT inputs are active simultaneously. Normally, you should choose Input Main L/R.

**Return L/R** Return L/MONO and RIGHT can act as a stereo Input block for processing keyboards, a drum machine, or even another modeler. If a Return or FX Loop processing block exists in the preset, the utilized Return input will be non-selectable. See "[Send/Return](#)".

**USB 5/6** USB inputs 5/6 can be used for processing tracks from your Mac or Windows DAW software. See "[USB Audio](#)".

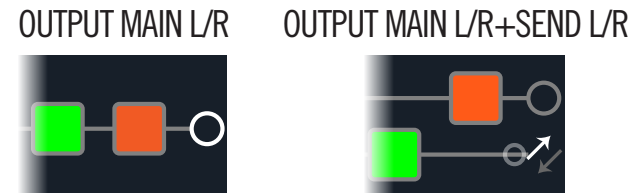
**NOTE:** HX Stomp also receives input from USB 1/2 and 3/4, but they're dedicated for monitoring audio from your computer (or iPad device) and bypass all processing blocks. As such, USB 1/2 or 3/4 are not available as input block sources.

## Input Settings

Page	Knob	Parameter	Description
	1	Gate	Turns the Input noise gate on and off.
1	2	Thresh[old]	Sets the input level at which the noise gate acts on the signal. If your guitar gets cut off abruptly, turn the Threshold up.
	3	Decay	Determines how abruptly the noise gate is applied once the signal drops below the threshold level.
2	1	In-Z	HX Stomp has an impedance circuit on its Main L/R inputs that affects tone and feel by loading your guitar's pickups as they would by an effect pedal or amplifier. A lower value will typically result in some high frequency attenuation, lower gain, and an overall "softer" feel. A higher value provides full frequency response, higher gain, and an overall "tighter" feel.

## Outputs

Most presets have one Output Main L/R block, which is used to adjust its overall level and balance between stereo speakers. When a parallel path configuration exists, if you route the Mixer block to path B, a second Output block appears for routing path B signals from the stereo Send output. See "[Setting Path B's Output](#)".



## Output Settings

Knob	Parameter	Description
1	Pan	Sets the balance between the left and right outputs. If you're only running the L/MONO output, leave this set to Center.
2	Level	Sets the overall level of the entire preset.
3	Type (Send only)	Determines whether the Send L/R Output (appears when the Mixer block is routed to Path B) is mono or stereo.

# Effects

HX Stomp has all the effects of the Line 6 award-winning Helix guitar processor. These effects are found within the Mono and Stereo subcategories of the model list. In addition, HX Stomp includes selected effects from the classic DL4, DM4, MM4, and FM4 stompboxes as well as M13, M9, and M5 processors; these appear in the Legacy subcategory.



From Edit view, turn the **Upper Knob** to select the desired block and then turn the **Lower Knob** to change its model.

Distortion Models		
Model	Subcategories	Based On*
<b>Kinky Boost</b>	Mono, Stereo	Xotic® EP Booster
<b>Deranged Master</b>	Mono, Stereo	Dallas Rangemaster Treble Booster
<b>Minotaur</b>	Mono, Stereo	Klon® Centaur
<b>Teemah!</b>	Mono, Stereo	Paul Cochrane Timmy® Overdrive
<b>Compulsive Drive</b>	Mono, Stereo	Fulltone® OCD
<b>Valve Driver</b>	Mono, Stereo	Chandler Tube Driver
<b>Top Secret OD</b>	Mono, Stereo	DOD® OD-250
<b>Scream 808</b>	Mono, Stereo	Ibanez® TS808 Tube Screamer®
<b>Hedgehog D9</b>	Mono, Stereo	MAXON® SD9 Sonic Distortion
<b>Stupor OD</b>	Mono, Stereo	BOSS® SD-1 Overdrive
<b>Deez One Vintage</b>	Mono, Stereo	BOSS® DS-1 Distortion (Made-in-Japan)
<b>Deez One Mod</b>	Mono, Stereo	BOSS® DS-1 Distortion (Keeley modded)
<b>Vermin Dist</b>	Mono, Stereo	Pro Co RAT
<b>KWB</b>	Mono, Stereo	Benadrian Kowloon Walled Bunny Distortion
<b>Arbitrator Fuzz</b>	Mono, Stereo	Arbiter® FuzzFace®
<b>Triangle Fuzz</b>	Mono, Stereo	Electro-Harmonix® Big Muff Pi®
<b>Industrial Fuzz</b>	Mono, Stereo	Z.Vex Fuzz Factory
<b>Tycoctavia Fuzz</b>	Mono, Stereo	Tycobrahe® Octavia
<b>Thrifter Fuzz</b>	Mono, Stereo	Line 6 Original

Distortion Models		
Model	Subcategories	Based On*
<b>Wringer Fuzz</b>	Mono, Stereo	Garbage's modded BOSS® FZ-2
<b>Megaphone</b>	Mono, Stereo	Megaphone
<b>Bitcrusher</b>	Mono, Stereo	Line 6 Original
<b>Obsidian 7000</b>	Mono, Stereo	Darkglass® Electronics Microtubes® B7K Ultra
<b>Clawthorn Drive</b>	Mono, Stereo	Wounded Paw Battering Ram
<b>Tube Drive</b>	Legacy	Chandler Tube Driver
<b>Screamer</b>	Legacy	Ibanez® Tube Screamer®
<b>Overdrive</b>	Legacy	DOD® Overdrive/Preamp 250
<b>Classic Dist</b>	Legacy	ProCo RAT
<b>Heavy Dist</b>	Legacy	BOSS® Metal Zone
<b>Colordrive</b>	Legacy	Colorsound® Overdriver
<b>Buzz Saw</b>	Legacy	Maestro® Fuzz Tone
<b>Facial Fuzz</b>	Legacy	Arbiter® Fuzz Face®
<b>Jumbo Fuzz</b>	Legacy	Vox® Tone Bender
<b>Fuzz Pi</b>	Legacy	Electro-Harmonix® Big Muff Pi®
<b>Jet Fuzz</b>	Legacy	Roland® Jet Phaser
<b>L6 Drive</b>	Legacy	Colorsound® Overdriver (modded)
<b>L6 Distortion</b>	Legacy	Line 6 Original
<b>Sub Oct Fuzz</b>	Legacy	PAiA Roctave Divider
<b>Octave Fuzz</b>	Legacy	Tycobrahe® Octavia

Dynamics Models		
Model	Subcategories	Based On*
<b>Deluxe Comp</b>	Mono, Stereo	Line 6 Original
<b>Red Squeeze</b>	Mono, Stereo	MXR® Dyna Comp
<b>Kinky Comp</b>	Mono, Stereo	Xotic® SP Compressor
<b>LA Studio Comp</b>	Mono, Stereo	Teletronix® LA-2A®
<b>3-Band Comp</b>	Mono, Stereo	Line 6 Original
<b>Noise Gate</b>	Mono, Stereo	Line 6 Original

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## Dynamics Models

Model	Subcategories	Based On*
Hard Gate	Mono, Stereo	Line 6 Original
Autoswell	Mono, Stereo	Line 6 Original
Tube Comp	Legacy	Teletronix® LA-2A®
Red Comp	Legacy	MXR® Dyna Comp
Blue Comp	Legacy	BOSS® CS-1
Blue Comp Treb	Legacy	BOSS® CS-1 (Treble switch on)
Vetta Comp	Legacy	Line 6 Original
Vetta Juice	Legacy	Line 6 Original
Boost Comp	Legacy	MXR® Micro Amp

## EQ Models

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

## Modulation Models

Model	Subcategories	Based On*
Optical Trem	Mono, Stereo	Fender® optical tremolo circuit
60s Bias Trem	Mono, Stereo	Vox® AC-15 Tremolo
Tremolo/Autopan	Mono, Stereo	BOSS® PN-2
Harmonic Tremolo	Mono, Stereo	Line 6 Original
Bleat Chop Trem	Mono, Stereo	Lightfoot Labs Goatkeeper
Script Mod Phase	Mono, Stereo	MXR® Phase 90
Ubiquitous Vibe	Mono, Stereo	Shin-ei Uni-Vibe®
Deluxe Phaser	Mono, Stereo	Line 6 Original
Gray Flanger	Mono, Stereo	MXR® 117 Flanger

## Modulation Models

Model	Subcategories	Based On*
Harmonic Flanger	Mono, Stereo	A/DA Flanger
Courtesan Flange	Mono, Stereo	Electro-Harmonix® Deluxe EM
Dynamix Flanger	Mono, Stereo	Line 6 Original
Chorus	Mono, Stereo	Line 6 Original
70s Chorus	Mono, Stereo	BOSS® CE-1
PlastiChorus	Mono, Stereo	Modded Arion SCH-Z chorus
Trinity Chorus	Stereo	Dytronics® Tri-Stereo Chorus
Bubble Vibrato	Mono, Stereo	BOSS® VB-2 Vibrato
Vibe Rotary	Stereo	Fender® Vibratone
122 Rotary	Stereo	Leslie® 122
145 Rotary	Stereo	Leslie® 145
Double Take	Mono, Stereo	Line 6 Original
AM Ring Mod	Mono, Stereo	Line 6 Original
Pitch Ring Mod	Stereo	Line 6 Original
Pattern Tremolo	Legacy	Line 6 Original
Panner	Legacy	Line 6 Original
Bias Tremolo	Legacy	1960 Vox® AC-15 Tremolo
Opto Tremolo	Legacy	1964 Fender® Deluxe Reverb®
Script Phase	Legacy	MXR® Phase 90 (script logo version)
Panned Phaser	Legacy	Ibanez® Flying Pan
Barberpole	Legacy	Line 6 Original
Dual Phaser	Legacy	Mu-Tron® Bi-Phase
U-Vibe	Legacy	Shin-ei Uni-Vibe®
Phaser	Legacy	MXR® Phase 90
Pitch Vibrato	Legacy	BOSS® VB-2
Dimension	Legacy	Roland® Dimension D
Analog Chorus	Legacy	BOSS® CE-1
Tri Chorus	Legacy	Dytronics® Tri-Stereo Chorus
Analog Flanger	Legacy	MXR® Flanger

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## Modulation Models

Model	Subcategories	Based On*
Jet Flanger	Legacy	A/DA Flanger
AC Flanger	Legacy	MXR® Flanger
80A Flanger	Legacy	A/DA Flanger
Frequency Shift	Legacy	Line 6 Original
Ring Modulator	Legacy	Line 6 Original
Rotary Drum	Legacy	Fender® Vibratone
Rotary Drum/Horn	Legacy	Leslie® 145

## Delay Models

Model	Subcategories	Based On*
Simple Delay	Mono, Stereo	Line 6 Original
Mod/Chorus Echo	Mono, Stereo	Line 6 Original
Dual Delay	Stereo	Line 6 Original
Multitap 4	Stereo	Line 6 Original
Multitap 6	Stereo	Line 6 Original
Ping Pong	Stereo	Line 6 Original
Sweep Echo	Mono, Stereo	Line 6 Original
Ducked Delay	Mono, Stereo	TC Electronic® 2290
Reverse Delay	Mono, Stereo	Line 6 Original
Vintage Digital	Mono, Stereo	Line 6 Original
Vintage Swell	Mono, Stereo	Line 6 Original
Pitch Echo	Mono, Stereo	Line 6 Original
Transistor Tape	Mono, Stereo	Maestro® Echoplex EP-3
Cosmos Echo	Mono, Stereo	Roland® RE-201 Space Echo
Harmony Delay	Stereo	Line 6 Original
Bucket Brigade	Mono, Stereo	BOSS® DM-2
Adriatic Delay	Mono, Stereo	BOSS® DM-2 w/ Adrian Mod
Adriatic Swell	Mono, Stereo	Line 6 Original
Elephant Man	Mono, Stereo	Electro-Harmonix® Deluxe Memory Man

## Delay Models

Model	Subcategories	Based On*
Multi Pass	Mono, Stereo	Line 6 Original
Ping Pong	Legacy	Line 6 Original
Dynamic	Legacy	TC Electronic® 2290
Stereo	Legacy	Line 6 Original
Digital	Legacy	Line 6 Original
Dig w/Mod	Legacy	Line 6 Original
Reverse	Legacy	Line 6 Original
Lo Res	Legacy	Line 6 Original
Tube Echo	Legacy	Maestro® Echoplex EP-1
Tape Echo	Legacy	Maestro® Echoplex EP-3
Sweep Echo	Legacy	Line 6 Original
Echo Platter	Legacy	Binson® EchoRec®
Analog Echo	Legacy	BOSS® DM-2
Analog w/Mod	Legacy	Electro-Harmonix® Deluxe Memory Man
Auto-Volume Echo	Legacy	Line 6 Original
Multi-Head	Legacy	Roland® RE-101 Space Echo

## Reverb Models

Model	Subcategory	Based On*
Glitz	Mono, Stereo	Line 6 Original
Ganymede	Mono, Stereo	Line 6 Original
Searchlights	Mono, Stereo	Line 6 Original
Plateaux	Mono, Stereo	Line 6 Original
Double Tank	Mono, Stereo	Line 6 Original
Plate	Legacy	Line 6 Original
Room	Legacy	Line 6 Original
Chamber	Legacy	Line 6 Original
Hall	Legacy	Line 6 Original
Echo	Legacy	Line 6 Original

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## Reverb Models

Model	Subcategory	Based On*
<b>Tile</b>	Legacy	Line 6 Original
<b>Cave</b>	Legacy	Line 6 Original
<b>Ducking</b>	Legacy	Line 6 Original
<b>Octo</b>	Legacy	Line 6 Original
<b>'63 Spring</b>	Legacy	Line 6 Original
<b>Spring</b>	Legacy	Line 6 Original
<b>Particle Verb</b>	Legacy	Line 6 Original

## Pitch/Synth Models

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

## Filter Models

Model	Subcategories	Based On*
<b>Mutant Filter</b>	Mono, Stereo	Musitronics® Mu-Tron® III
<b>Mystery Filter</b>	Mono, Stereo	Korg® A3
<b>Autofilter</b>	Mono, Stereo	Line 6 Original
<b>Voice Box</b>	Legacy	Line 6 Original
<b>V Tron</b>	Legacy	Musitronics® Mu-Tron® III
<b>Q Filter</b>	Legacy	Line 6 Original
<b>Seeker</b>	Legacy	Z Vex Seek Wah
<b>Obi Wah</b>	Legacy	Oberheim® voltage-controlled S&H filter
<b>Tron Up</b>	Legacy	Musitronics® Mu-Tron® III (up position)
<b>Tron Down</b>	Legacy	Musitronics® Mu-Tron® III (down position)
<b>Throbber</b>	Legacy	Electrix® Filter Factory
<b>Slow Filter</b>	Legacy	Line 6 Original
<b>Spin Cycle</b>	Legacy	Craig Anderton's Wah/Anti-Wah
<b>Comet Trails</b>	Legacy	Line 6 Original

## Wah Models

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

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## Volume/Pan Models

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

## Common FX Settings

Parameter	Description
<b>Drive</b>	Adjusts the amount of overdrive, distortion, or fuzz.
<b>Bass</b>	Adjusts the bass level.
<b>Mid</b>	Adjusts the midrange level.
<b>Treble</b>	Adjusts the treble level.
<b>Speed</b>	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.
<b>Rate</b>	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.
<b>Time</b>	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.
<b>Scale</b>	Delay models with multiple taps have a Scale parameter for each tap, which adjusts 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.
<b>Depth</b>	Adjusts the intensity of the modulation. Higher settings result in more extreme pitch bending, wobble, or throb, depending on the effect.
<b>Feedbk</b>	Adjusts the amount of delayed signal fed back into the effect. Higher settings can provide more dramatic textures.

Parameter	Description
<b>Decay</b>	Sets the length of time the reverb effect sustains.
<b>Predly</b>	Determines predelay—or the time before the reverb effect is heard.
<b>Spread</b>	Spread differs slightly among stereo delay effects. For most delays, it adjusts how widely the repeats bounce left and right. With the Ping Pong Delay, for example, 0 is in the middle (mono), and 10 is full left to right panning for the repeats.  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.
<b>Headrm</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>Hi 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.

# Amp+Cab

Amp+Cab blocks are convenient in that when you select an Amp model, its matching Cab model is automatically loaded. It also only uses up one of the six available processing blocks.



To change the amp model in an Amp+Cab block, press ◀ PAGE until the amp icon is bright red and turn the Lower Knob. To change the cab model, press PAGE ▶ until the cab icon is bright red and turn the Lower Knob.

## Amp Models

Model	Subcategory	Based On*
WhoWatt 100	Guitar	Hiwatt® DR-103 Brill
Soup Pro	Guitar	Supro® S6616
Stone Age 185	Guitar	Gibson® EH-185
Voltage Queen	Guitar	Victoria Electro King
Tweed Blues Nrm	Guitar	Fender® Bassman® (normal channel)
Tweed Blues Brt	Guitar	Fender® Bassman® (bright channel)
US Small Tweed	Guitar	Fender® Champ®
US Deluxe Nrm	Guitar	Fender® Deluxe Reverb® (normal channel)
US Deluxe Vib	Guitar	Fender® Deluxe Reverb® (vibrato channel)
US Double Nrm	Guitar	Fender® Twin Reverb® (normal channel)
US Double Vib	Guitar	Fender® Twin Reverb® (vibrato channel)
Mail Order Twin	Guitar	Silvertone® 1484
Divided Duo	Guitar	÷13 JRT 9/15
Interstate Zed	Guitar	Dr Z® Route 66
Derailed Ingrid	Guitar	Trainwreck® Circuits Express
Jazz Rivet 120	Guitar	Roland® JC-120 Jazz Chorus
Essex A15	Guitar	Vox® AC-15
Essex A30	Guitar	Vox® AC-30 with top boost

## Amp Models

Model	Subcategory	Based On*
A30 Fawn Nrm	Guitar	Vox® AC-30 Fawn (normal channel)
A30 Fawn Brt	Guitar	Vox® AC-30 Fawn (bright channel)
Matchstick Ch1	Guitar	Matchless® DC30 (channel 1)
Matchstick Ch2	Guitar	Matchless® DC30 (channel 2)
Matchstick Jump	Guitar	Matchless® DC30 (jumped)
Mandarin 80	Guitar	Orange® OR80
Brit J45 Nrm	Guitar	Marshall® JTM-45 (normal channel)
Brit J45 Brt	Guitar	Marshall® JTM-45 (bright channel)
Brit Trem Nrm	Guitar	Marshall® JTM-50 (normal channel)
Brit Trem Brt	Guitar	Marshall® JTM-45 (bright channel)
Brit Trem Jump	Guitar	Marshall® JTM-45 (jumped)
Brit Plexi Nrm	Guitar	Marshall® Super Lead 100 (normal channel)
Brit Plexi Brt	Guitar	Marshall® Super Lead 100 (bright channel)
Brit Plexi Jump	Guitar	Marshall® Super Lead 100 (jumped)
Brit P75 Nrm	Guitar	Park® 75 (normal channel)
Brit P75 Brt	Guitar	Park® 75 (bright channel)
Brit 2204	Guitar	Marshall® JCM-800
Placater Clean	Guitar	Friedman BE-100 (clean channel)
Placater Dirty	Guitar	Friedman BE-100 (BE/HBE channel)
Cartographer	Guitar	Ben Adrian Cartographer
German Mahadeva	Guitar	Bogner® Shiva
German Ubersonic	Guitar	Bogner® Überschall®
Cali Texas Ch 1	Guitar	MESA/Boogie® Lone Star (clean channel)
Cali Texas Ch 2	Guitar	MESA/Boogie® Lone Star (drive channel)
Cali IV Rhythm 1	Guitar	MESA/Boogie® Mark IV (channel I)
Cali IV Rhythm 2	Guitar	MESA/Boogie® Mark IV (channel II)
Cali IV Lead	Guitar	MESA/Boogie® Mark IV (lead channel)
Cali Rectifire	Guitar	MESA/Boogie® Dual Rectifier®

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Amp Models		
Model	Subcategory	Based On*
Archetype Clean	Guitar	Paul Reed Smith® Archon® (clean channel)
Archetype Lead	Guitar	Paul Reed Smith® Archon® (lead channel)
ANGL Meteor	Guitar	ENGL® Fireball 100
Solo Lead Clean	Guitar	Soldano SLO-100 (clean channel)
Solo Lead Crunch	Guitar	Soldano SLO-100 (crunch channel)
Solo Lead OD	Guitar	Soldano SLO-100 (overdrive channel)
PV Panama	Guitar	Peavey® 5150®
Line 6 Elektrik	Guitar	Line 6 Original
Line 6 Doom	Guitar	Line 6 Original
Line 6 Epic	Guitar	Line 6 Original
Line 6 2204 Mod	Guitar	Line 6 Original
Line 6 Fatality	Guitar	Line 6 Original
Line 6 Litigator	Guitar	Line 6 Original
Line 6 Badonk	Guitar	Line 6 Original
Tuck n' Go	Bass	Ampeg® B-15NF Portaflex®
SV Beast Nrm	Bass	Ampeg® SVT® (normal channel)
SV Beast Brt	Bass	Ampeg® SVT® (bright channel)
Woody Blue	Bass	Acoustic® 360
Agua 51	Bass	Aguilar® DB51
Cali Bass	Bass	MESA/Boogie® M9 Carbine
Cali 400 Ch1	Bass	MESA/Boogie® Bass 400+ (channel 1)
Cali 400 Ch2	Bass	MESA/Boogie® Bass 400+ (channel 2)
G Cougar 800	Bass	Gallien-Krueger® GK 800RB
Del Sol 300	Bass	Sunn® Coliseum 300
Busy One Ch1	Bass	Pearce BC-1 preamp (channel 1)
Busy One Ch2	Bass	Pearce BC-1 preamp (channel 2)
Busy One Jump	Bass	Pearce BC-1 preamp (jumped)
Studio Tube Pre	Preamp > Mic	Requisite Y7 mic preamp

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.

## Amp

Amp blocks are identical to Amp+Cab blocks, except they contain no matched cab model.



## Preamp

We've also included a complete set of Preamp versions of each Amp model, which provide the tone of just the preamp stage of the amp—recommended when feeding the HX Stomp pedal into the power amp section of your favorite amplifier. You'll also find a studio microphone preamp within the Preamp > Mic category.



Preamp blocks require less DSP than a full Amp block.

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# Cab

There are two subcategories of Cab blocks—Single and Dual. Dual cabs have a stereo output, with each cab panned hard left and right. Not surprisingly, dual cabs take twice as much DSP as single cabs.



To change the first cab model in a Cab > Dual block, press <PAGE until the left cab icon is bright red and turn the Lower Knob. To change the second cab, press PAGE> until the right cab icon is bright red and turn the Lower Knob.

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

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

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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

Knob	Parameter	Description
1	Mic	Selects one of the 16 available mic models.
2	Distanc	Sets the distance (1 inch to 12 inches) between the mic and the speaker grille.
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	Reflec	Sets the amount of "early reflections." Higher values add more reflective room sound to your Amp tone.
6	Level	Adjusts the overall output level of the Cab.

## Impulse Response (IR)

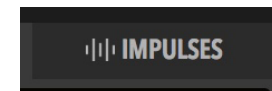
Impulse Responses are mathematical functions representing the sonic measurements of specific audio systems (for HX Stomp, acoustic guitar body resonance or speaker cabinet and microphone combinations). HX Stomp can load and store up to 128 custom or third-party IRs at a time.



### Loading Custom IRs

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

1. **Connect HX Stomp to your computer via USB and open the *HX Edit* application.**
2. **Click the Impulses tab.**



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

*HX Edit* updates the HX Stomp hardware's IR list automatically. HX Stomp can load and store up to 128 IRs at a time. 48kHz, 16-bit, mono, .WAV type IRs of up to 2,048 samples are natively supported; however, *HX Edit* lets you import IR .WAV files of different sample rate, bit depth, length and stereo format, and the app will convert these attributes automatically before sending to HX Stomp.

- Go to the *HX 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 2,048 samples. You may optionally choose a 1,024-sample version from the model list to save DSP, which fades out the IR halfway through.

**! IMPORTANT!** IR blocks reference an IR index number, not the actual IR file. For example, if you happen to replace or clear "IR 12" from the *HX Edit* application, it will affect any presets containing IR blocks with "IR 12" selected.

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## Impulse Response Settings

Page	Knob	Parameter	Description
1	1	IR Sel	Selects one of the 128 available IR index locations. If a location contains an IR, its name appears in the inspector header.
	2	Low Cut	Filters a portion of the IR's bass and/or treble frequencies, which can help remove rumble and/or high-end harshness.
	3	Hi Cut	
2	1	Mix	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.
	2	Level	Adjusts the overall output level of the IR block.

## Send/Return

Each of the sends and returns can be used independently, or used together as a (mono or stereo) FX loop.



FX loops let you dynamically insert your favorite external stompboxes (or rack effects) into any location in your preset.

**NOTE:** Each send and return pair can be set for instrument (for inserting stompboxes) or line-level operation. See "[Global Settings > Ins/Outs](#)".

## Send Settings

Knob	Parameter	Description
1	Send	Adjusts the level sent to your external devices.
2	Dry Thru	Adjusts the level of the signal passed through the Send block, independent of the Knob 1 (Send) level. Normally, this should be set to 0.0dB.

## Return Settings

Knob	Parameter	Description
1	Return	Adjusts the level received at the Return jack.
2	Mix	Blends the Return signal vs. the dry signal passed through the Return block. When set to 0%, the path bypasses the Return completely. When set to 100%, the entire signal is fed from the Return, and no dry thru signal is heard.

## FX Loop Settings

Page	Knob	Parameter	Description
	1	Send	Adjusts the level sent to your external device.
	2	Return	Adjusts the level received at the Return jack.
1	3	Mix	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.*
			This means that, if you don't currently have your external gear connected to the Send & Return jacks, you won't hear any output signal unless you bypass the FX Loop block!
2	1	Trails	<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.

# Looper

A single mono or stereo Looper block can be added.



The 1 Switch Looper only functions if it has been assigned to a footswitch in Stomp mode. See "[Bypass Assign](#)" for information on how to assign blocks to footswitches. You can also access Looper functions via MIDI - see "[MIDI CC](#)".

Looper Type	Max. Loop Length (Full Speed)
Mono	60 seconds
Stereo	30 seconds

## 1. Add a 1 Switch Looper block to your preset and assign it to a footswitch in Stomp mode.

See "[Quick Footswitch Assign](#)".

## 2. Press the 1 Switch Looper switch.

The LED lights red, indicating the loop is recording.

## 3. Press the 1 Switch Looper switch again.

The LED lights green, indicating the loop is playing back.

## 4. Press the 1 Switch 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 1 Switch 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.

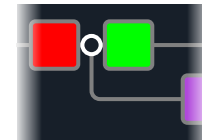
**IMPORTANT!** You may change presets while looping, but loop playback will stop unless the preset you select includes the same type of looper block (mono or stereo).

# Looper Settings

Page	Knob	Parameter	Description
	1	Playbk	Adjusts looper playback level. You may find it useful to turn this down a bit so your live guitar can be slightly louder.
1	2	Ovrdb	<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.
	3	Low Cut	Filters a portion of the loop's bass and/or treble frequencies, which can improve the mix with your live guitar.
2	1	High Cut	

# Split

A Split block appears any time a parallel path is created, but is visible only when selected:



HX Stomp has three different types of Split blocks—Y, A/B, and Crossover.

**Turn the Upper Knob to select the Split block and then turn the Lower Knob to change the Split type.**

## Split > Y Settings

Knob	Parameter	Description
1	BalnceA	Adjusts the left/right stereo balance of Path A.
2	BalnceB	Adjusts the left/right stereo balance of Path B.

**TIP:** Okay, this one's for the power users: If you move a Split > Y block all the way left, set its BalnceA to "L100" and its BalnceB to "R100," you can process the L/MONO and RIGHT inputs independently. In addition, if you route the Mixer block to Path B (Send L/R), you can process two instruments simultaneously, each with its own mono input, stereo processing, and stereo outputs!

## Split > A/B Settings

Knob	Parameter	Description
1	<b>RoutTo</b>	Determines the amount of the signal sent to Path A vs. Path B. <b>Press the knob to set to Even Split.</b>

## Split > Crossover Settings

Knob	Parameter	Description
1	<b>Freq</b>	Any signal above this frequency is sent to Path A (upper); any signal below this frequency is sent to Path B (lower).
2	<b>Revrs</b>	When on, reverses the path assignments (any signal above the crossover frequency is sent to Path B, any signal below the crossover frequency is sent to Path A).

## Mixer

A Mixer block appears any time a parallel path is created, but is visible only when selected:



## Mixer Settings

Page	Knob	Parameter	Description
	1	<b>A Level</b>	Adjusts the output level of Path A (upper).
1	2	<b>A Pan</b>	Adjusts the left/right stereo balance of Path A.
	3	<b>B Level</b>	Adjusts the output level of Path B (lower).
	4	<b>B Pan</b>	Adjusts the left/right stereo balance of Path B.
2	5	<b>B Polari</b>	Inverts the polarity of Path B. Typically, this should be set to "Normal."
	6	<b>Level</b>	Adjusts the overall output level of the Mixer block.

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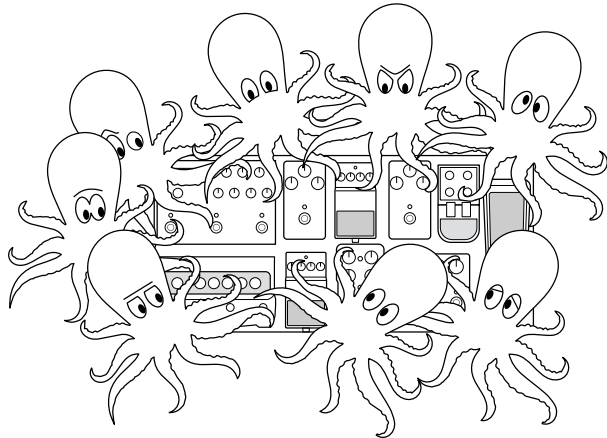
# Snapshots

In Play view, a small camera icon appears in the upper right corner of the screen. Its number indicates the current *snapshot*.



## What are Snapshots?

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 or amp 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 three separate groups of on/off statuses and setting tweaks per preset (say, for your verse, chorus, and over-indulgent noise segue); that is, HX Stomp has three snapshots per preset.

Each of the three snapshots in HX Stomp stores and recalls the state of certain elements in the current preset, including:

- **Effect Bypass**—The bypass (on/off) state of all processing blocks (The bypass state of the 1 Switch Looper is not stored/recalled via snapshot)
- **Parameter Control**—The values of any parameters assigned to controllers (up to 64 per preset)
- **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 three variations of the same tone, three 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

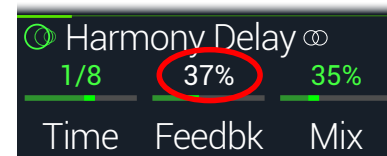
1. From Play view, press **PAGE** ▸ until you see **Snapshot foot-switch mode**:



2. Press one of the three snapshot switches to select a different snapshot.

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, 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 "[Controller Assign](#)" page, **select the desired block and parameter and turn Knob 2 (Controller) to select "Snapshot."**

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

HX Stomp instantly and seamlessly returns to its previous state.

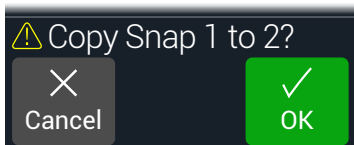
**NOTE:** If you've changed "[Global Settings > Preferences](#)" > Snapshot Edits to "Discard," you must save the preset before selecting a different snapshot; otherwise any edits will be discarded!

## Copying/Pasting a Snapshot

Instead of creating a new snapshot from scratch, you may want to copy an existing one to another snapshot location and tweak just a few things.

1. From Snapshot mode, while touch-holding the footswitch for the snapshot you want to copy, briefly touch and release the footswitch for the snapshot you want to overwrite.

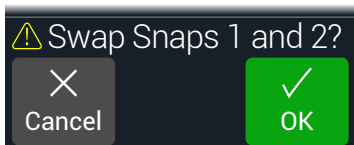
A dialog panel appears:



2. Press Knob 3 (OK).

## Swapping Snapshots

1. From Snapshot mode, simultaneously touch-hold the two footswitches for the snapshots you wish to swap until the following dialog appears:



2. Press Knob 3 (OK).

## Saving Snapshots

Press **⌂** and **ACTION** together twice to save the preset.

Saving a preset stores all of its 3 snapshots automatically.

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

## Determining Snapshot Edit Behavior

Say you're on Snapshot 1 (verse) and you change a few things—switch a delay block on, switch a mod block off, tweak a distortion's Drive parameter, etc. If you switch to Snapshot 2 (chorus) and then back to Snapshot 1 for the second verse, should HX Stomp recall those changes or return Snapshot 1 to its state when the preset was last saved? There's no right answer, therefore, HX Stomp lets you choose.

1. Press **⏪ PAGE** and **PAGE ⏩** together to open the Menu.
2. Press **PAGE ⏩** and then press **Knob 2 (Global Settings)**.
3. Turn the Upper Knob to select the Preferences submenu.
4. Turn the Snapshot Edits knob to set snapshot edit behavior:
  - **Recall**—Any snapshot edits are recalled when jumping from snapshot to snapshot, and appear as you *last left them* (the default).
  - **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 the current snapshot while Snapshot Edits is set to "Discard," **press the **⌂** and **ACTION** buttons together twice to save before selecting another snapshot.**

The camera icon on the Play screen shows you the Snapshot Edits setting at a glance—When set to "Recall," the camera is gray; when set to "Discard," the camera is red:



**NOTE:** Don't forget to save before changing to a different preset to store all your snapshot settings!

## 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.
- You can alternatively change snapshots via MIDI. See "[MIDI CC](#)" on page 49.

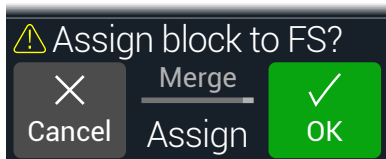
# Bypass Assign

Aside from pressing the Upper Knob from Edit view, HX Stomp has a variety of additional methods for turning blocks on and off:

- Pressing a Stomp mode footswitch
- Moving a connected expression pedal (sometimes called "auto-engage")
- Sending a MIDI CC message to HX Stomp's MIDI In (or via USB)

## Quick Footswitch 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, touch and hold FS1 or FS2 (or FS3 if Global Settings > Footswitches > FS3 Function is set to "Stomp 3") until the following dialog appears:



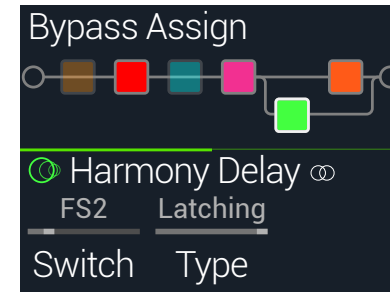
If you want to replace any other blocks that may already be assigned to the footswitch, turn Knob 2 (Assign) to "Replace." Otherwise, leave it set to "Merge," which allows for multiple blocks to be assigned to the same switch.

3. Press Knob 3 (OK).

## Manual Bypass Assign

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

The Bypass Assign screen looks very similar to the Edit screen:



3. Turn the Upper Knob to select the block you want to bypass.  
Input, Output and Mixer blocks cannot be assigned. Split blocks *can* be assigned; when bypassed, the Split Y and Split A/B type blocks revert to an even signal split to each path, and the Split Crossover type applies no frequency split, with the signal fed to each path evenly.
4. Turn Knob 1 (Switch) to select the desired footswitch or expression pedal.

**None** Removes the bypass assignment.

**FS1-FS5** Stepping on the Stomp mode footswitch turns the block on and off. Note that FS3, FS4 or FS5 won't function unless Global Settings > Footswitches > FS3 [FS4, FS5] Function is set to "Stomp 3 [Stomp 4, Stomp 5]."

Selecting a footswitch displays Knob 2 (Type). Turn Knob 2 to select "Moment[ary]" or "Latching" behavior. When set to Momentary, the block is bypassed (or enabled, if already bypassed) for as long as you hold the switch. When set to Latching, the block is bypassed (or enabled, if already bypassed) every time you press the switch.

**EXP 1, EXP 2** Moving the expression pedal automatically enables (or bypasses) the block.

Selecting EXP 1 or 2 displays Knob 2 (Position) and Knob 3 (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 HX Stomp 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.



**SHORTCUT:** Alternatively, press PAGE ▾, press Knob 3 (Learn) and then either move the desired expression pedal or send the desired MIDI CC message from your MIDI controller. HX Stomp automatically selects it.



**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.

5. If desired, press PAGE ▾ and turn Knob 1 (MIDI In) to assign an incoming MIDI CC message to turn the block on and off.

Incoming CC values 0-63 turn the block off; values 64-127 turn the block on. Note that some MIDI CCs are reserved for global functions and cannot be selected - see "[MIDI CC](#)".

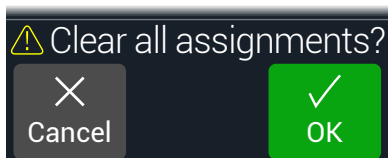
## Clearing Bypass Assignments

1. From the Bypass Assign screen, select the block whose bypass assignment you want to clear and press ACTION.
2. Press Knob 1 (Clear Assignments).

## Clearing All Bypass Assignments

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

The following dialog appears:

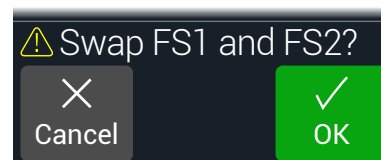


3. Press Knob 3 (OK).

## 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. Touch (but don't press) any two Stomp footswitches until the following dialog appears:



2. Press Knob 3 (OK).

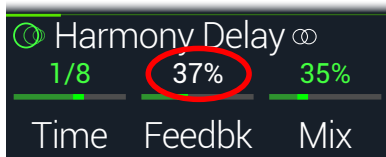
## Tips for Creative Bypass Assignment

- If you find yourself constantly toggling one switch off and another on, assign both blocks to the same footswitch, and while one is selected, press the Upper Knob. Now pressing the footswitch will toggle one off and the other on simultaneously.
- Assign a Wah block to be engaged only when moving an expression pedal past 1%. Set the Wait time long enough so that natural foot movements don't turn the wah off every time you reach the heel-down position, but no so long that it turns off noticeably late when you rest the expression pedal at heel-down - See "[Manual Bypass Assign](#)".
- Different blocks can be enabled or bypassed at different locations of an expression pedal's travel. Experiment with turning on multiple overdrive blocks—one at Position 5%, another at Position 30%, another at Position 70%, and so on.
- When using a footswitch to toggle between two Amp or Amp+Cab blocks, the amp models may sound notably different from one another (just like real amps!). Use an EQ block to make one Amp block sound a bit closer to the other Amp block and assign its bypass to the same footswitch.
- Assign a delay block with very high feedback to be turned on only when reaching the toe position of an expression pedal. Squeals galore.

# Controller Assign

HX Stomp provides a wide variety of tools for controlling your tone during a performance. The most obvious controller would be a connected expression pedal (often assigned to Wah, Pitch Wham or Volume), but 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 with white text:

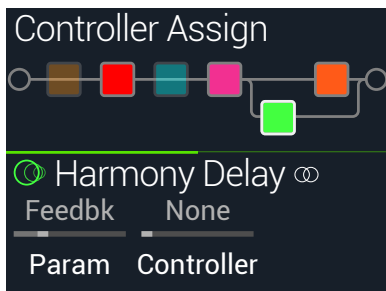


**!** IMPORTANT! Adding a Wah or Pitch Wham block automatically assigns it to be controlled by EXP 1. Adding a Volume or Pan block automatically assigns it to be controlled by EXP 2. With a [Mission SP1-L6H Line 6 Expression Pedal](#), connecting it to HX Stomp with a Y-cable will just work, and its built-in toe switch will toggle between any Wah/Pitch Wham and Volume/Pan blocks. Also see [page 42](#).

## Assigning a Controller

1. **From Stomp mode, press and hold the knob for the parameter you wish to control.**

HX Stomp jumps to the Controller Assign page and displays your parameter at Knob 1 (Parameter).



**!** NOTE: To manually access the Controller Assign menu, press **≡** and then **Knob 2 (Controller Assign)**.

2. **Press PAGE ▸ and then press Knob 3 (Learn).**

The button's brain icon glows blue.

3. **Step on a footswitch, move a connected expression pedal, send a MIDI CC message from your keyboard, etc.**

The controller name appears above Knob 2 (Controller).

**!** NOTE: To manually select a controller, turn **Knob 2 (Controller)**.

**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-FS5** Stepping on a Stomp mode footswitch can toggle between a parameter's min and max values.

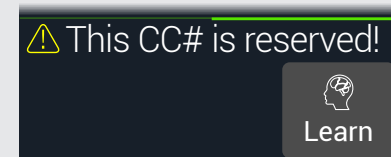
Selecting FS1-FS5 will display Knob 3 (Switch Type). **Turn Knob 3 to select "Moment[ary]" or "Latch[ing]" behavior.** Momentary means the value will change for as long as you hold the switch. Latching toggles between Min and Max values every time you press the switch.\*

**MIDI CC** Selecting "MIDI CC" will display Knob 3 (CC#). **Turn Knob 3 to select the desired MIDI CC number.**

**Snapshot** Although all controller-assigned parameters are updated per snapshot, an additional "Snapshots" controller is available when other controllers are already used.


**!** NOTE: Footswitch behavior (momentary or latching) is determined *per footswitch*, not per assignment.

**!** NOTE: HX Stomp has reserved specific MIDI CC messages for global functions; these CCs cannot be used as controllers. If you attempt to learn a CC message reserved for global functions, the following dialog appears:





See "[MIDI CC](#)" for more information.

4. If desired, press PAGE ▸ and turn Knob 1 (Min Value) and Knob 2 (Max Value) to set the range you wish to control.

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

5. 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. The value appears in white text, indicating it's now assigned to a controller.

 **SHORTCUT:** Hold ACTION and press a parameter knob to quickly remove any controller assignment (including the Snapshots controller). The value's text changes from white back to its original color, indicating no controller is assigned to it.

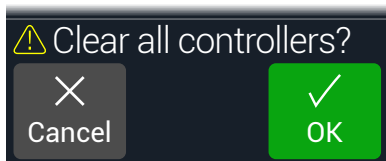
## Clearing a Block's Controller Assignment(s)

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


## Clearing All Controller Assignments

1. From the Controller Assign screen, press ACTION.
2. Press Knob 2 (Clear All Controller) to clear all blocks' controller assignments.

The following dialog appears:



3. Press Knob 3 (OK).

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

## Tips for Creative Controller Assignment

- By default, a parameter's Min and Max values will be pretty extreme. It pays to play pretty conservative here, as subtle parameter adjustments go a long way.
- To smoothly blend between the tone on parallel paths A and B, select a Split > A/B block and assign the Route To parameter to an expression pedal. By default, a heel-down position means the signal passes fully through Path A. Moving the pedal toward the toe-down position will gradually crossfade into Path B. Alternatively, assign a footswitch to control the Route To parameter, for instantly switching back and forth.
- If you're looking for an ultra-clean boost, instead of adding a Volume/Pan > Gain block, try assigning a footswitch to increase the Level parameter of a Mixer or Output block.
- If you have a favorite delay or reverb pedal, use an FX Loop block to insert it into your tone. Assign EXP 1 or 2 to control the block's Mix parameter, which will smoothly blend the pedal into your tone.
- For extreme psychedelic dub delay squeals, assign a footswitch to both increase a Delay's feedback and decrease its time.
- Assign a footswitch to toggle between two Delay > Time parameter values, such as 1/4 and 1/8 dotted.
- Assign IR Select to a footswitch. Set the two IRs as min and max values. Now you can instantly toggle between them.

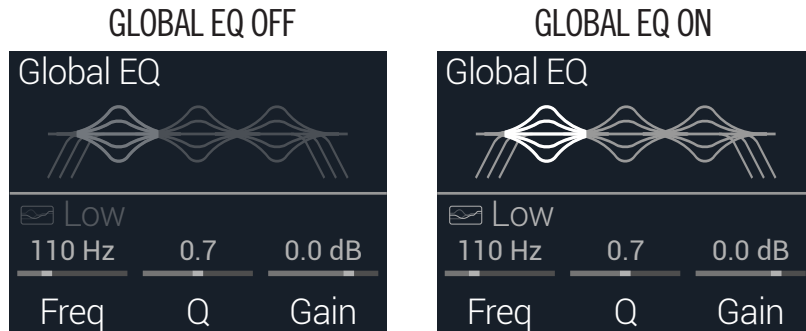
# Global EQ

The Global EQ built into HX Stomp 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. Global EQ is applied to all presets.

**NOTE:** Global EQ is never heard from the Send or USB outputs.

1. Press **◀ PAGE** and **PAGE ▶** together to open the Menu.
2. Press **Knob 3 (Global EQ)**.

The Global EQ screen appears:



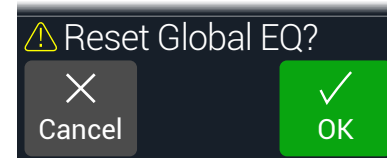
3. Press the **Upper Knob** to turn Global EQ on and off.
4. Turn the **Upper Knob** to select the desired EQ band—Low Cut, Low, Mid, High, or High Cut.
5. Turn **Knobs 1-3** to adjust the selected EQ band.

## 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:



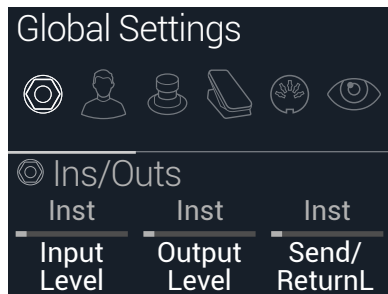
3. Press **Knob 3 (OK)**.

# 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 PAGE ▶ and then press Knob 1 (Global Settings).

The Global Settings screen appears:



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

**NOTE:** See next page for a description of all Global Settings.

## Setting Proper Levels

The various inputs and outputs should be set to match that of your instrument, amp, and other pedals to ensure an ideal tone, low noise, and no ugly clipping distortion (unless, of course, you want ugly clipping distortion. Who are we to judge?). Just know that if you run to the internet, screaming "HX Stomp sounds bad!" the first thing people will ask is if you read this section of the manual. And if you didn't, they'll make fun of you.

1. From the Global Settings menu, turn the Upper Knob to select the Ins/Outs submenu.
2. Using Knobs 1 and 2, set levels according to the following table:

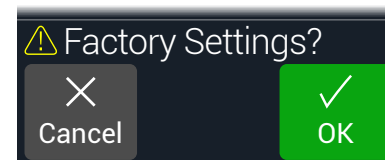
Jack	What are you connecting?	Then do this:
INPUT L/MONO, RIGHT	Guitar or bass with passive pickups	Set Input Level to "Inst"
	Guitar or bass with really loud active pickups	Set Input Level to either "Inst" or "Line" (trust your ears)
	Keyboard, synth, or drum machine	Set Input Level to "Line"
OUTPUT L/MONO, RIGHT	To the Guitar In on a guitar or bass amp	Set Output Level to "Inst"
	To the guitar input(s) of a stompbox or other multieffect	
	To the instrument-level effects return of a guitar or bass amp for post effects or 4-cable method	Set Output Level to "Line"
	To the line-level effects return of a guitar or bass amp for post effects or 4-cable method	
To the inputs of a studio rack effect or mixer		

## Resetting All Global Settings

Resetting 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 3 (OK).



## Global Settings > Ins/Outs

Page	Knob	Parameter	Description
1	1	<b>Input Level</b>	Choose "Inst[rument]" when connecting a guitar, bass, or stompboxes to HX Stomp's input jack(s); choose "Line" when connecting synths, drum machines, the sends from mixers, or other line-level sources. If your guitar or bass has really loud active pickups (or if you just happen to prefer the sound of a "padded" input level for your instrument), choose "Line" - Or, just try both and trust your ears.
	2	<b>Output Level</b>	Choose "Inst[rument]" when connecting the 1/4" outputs to stompboxes or the front of guitar amps; choose "Line" when connecting to mixers or standalone recorders. When using a single amp or mixer channel, connect only the LEFT/MONO 1/4" jack.
	3	<b>Send/ReturnL</b>	Choose "Inst[rument]" when using a Send/Return pair as an FX loop for stompboxes; choose "Line" when using a Send/Return pair as an FX loop for line-level rack processors, or as additional inputs and outputs for connecting keyboards, drum machines, mixers, and other gear.
2	1	<b>Send/ReturnR</b>	Choose "Inst[rument]" when using a Send/Return pair as an FX loop for stompboxes; choose "Line" when using a Send/Return pair as an FX loop for line-level rack processors, or as additional inputs and outputs for connecting keyboards, drum machines, mixers, and other gear.
	2	<b>Return Type</b>	Determines whether the signal received at the Return jacks should be used for Return and FX Loop blocks—or—act as a stereo Aux In (no processing) for jamming along with mixers, MP3 players, etc. To utilize the Return jacks for an unprocessed Aux In, set the preset's Input block to "Main L/R" - this allows your instrument signal (connected via the Main L/R input) to be heard simultaneously along with the (unprocessed) Return L/R signal for jamming along.
	3	<b>USB In 1/2 Trim</b>	Sets the level of incoming audio from USB 1/2, which bypasses all HX Stomp processing. Normally, this should be left at 0.0dB.
3	1	<b>Phones Monitor</b>	Determines which signal(s) are heard from the Phones output. Normally you would set this to "Main L/R."
	2	<b>Volume Controls</b>	Determines whether the top panel VOLUME knob controls both the 1/4" main output and headphone output ("Main+HP") or just the headphone output ("Phones"). When set to "Phones" the 1/4" main outputs remain at unity gain.

## Global Settings > Preferences

Page	Knob	Parameter	Description
1	1	<b>Bypass Type</b>	When pressing the Upper and Lower knobs together (or a footswitch assigned to "All Bypass"), HX Stomp bypasses all blocks. There are two types of All Bypass in HX Stomp—Choose "Analog" if you want to your guitar's signal routed directly from the HX Stomp inputs to its outputs, with no processing or A/D/A conversion (also called "true bypass"). Choose "DSP" if you want delay echoes and reverb tails to decay naturally when HX Stomp is bypassed.
	2	<b>Snapsht 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 SAVE twice before selecting another. Also see <a href="#">"Determining Snapshot Edit Behavior"</a> .
	3	<b>Tempo Pitch</b>	Determines how delay repeats behave when repeatedly pressing TAP. "Authentic" [Authentic] respects the natural pitch fluctuations inherent when changing a real delay pedal's time knob; "Transpr" [Transparent] minimizes these artifacts.
2	1	<b>EXP/FS Tip</b>	Determines whether the rear panel PEDAL jack's Tip signal is an Expression Pedal 1 input jack or a Footswitch 4 input jack.
	2	<b>EXP/FS Ring</b>	Determines whether the rear panel PEDAL jack's Ring signal is an Expression Pedal 2 input jack or a Footswitch 5 input jack.
	3	<b>Tip Polarity</b>	If your external expression pedal or footswitch appears to work backwards—for example, a Volume pedal block is loudest with the heel all the way down, or if your FS4 or FS5 assigned function is not performing as expected when toggled via your external footswitch—set its polarity to "Invert."
3	1	<b>Ring Polarity</b>	If your external expression pedal or footswitch appears to work backwards—for example, a Volume pedal block is loudest with the heel all the way down, or if your FS4 or FS5 assigned function is not performing as expected when toggled via your external footswitch—set its polarity to "Invert."
	2	<b>Preset Number</b>	Determines whether presets appear as 42 banks of three (A B C) or are numbered 000-125 (convenient when recalling presets via MIDI program change messages).

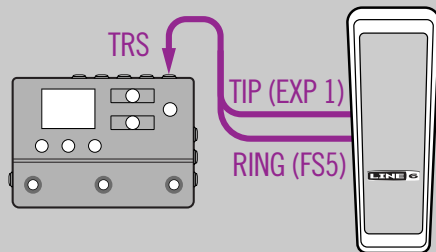
# Global Settings > Footswitches

Page	Knob	Parameter	Description
	1	Stomp Select	When set to "Touch," touching a Stomp mode switch selects its assigned item(s) but pressing doesn't. When set to "Press," pressing a Stomp mode switch selects its assigned item(s) but touching doesn't (helpful if you insist on playing barefoot). When set to "Both," either touching or pressing will select the assigned item. The default is "Touch."
1	2	FS3 Function	Sets the function of Footswitch 3. Choose from TAP/Tuner, Stomp 3, Preset Up, Preset Down, Snapshot Up, Snapshot Down, All Bypass, or Toggle EXP 1/2. The default is TAP/Tuner.
	3	FS4 Function	Sets the function of Footswitch 4, but only when Global Settings > Preferences > EXP/FS Tip is set to "FS4." (It's set to "EXP 1" by default, so you must change this to "FS4" for FS4 Function to work properly!) Choose from TAP/Tuner, Stomp 4, Bank Up, Bank Down, Preset Up, Preset Down, Snapshot Up, Snapshot Down, Next Footswitch Mode (same as pressing PAGE ▸ from Play view), Previous Footswitch Mode (same as pressing ◀ from Play view), All Bypass, or Toggle EXP 1/2.* The default is "All Bypass."
2	1	FS5 Function	Sets the function of Footswitch 5, but only when Global Settings > Preferences > EXP/FS Ring is set to "FS5." Choose from TAP/Tuner, Stomp 5, Bank Up, Bank Down, Preset Up, Preset Down, Snapshot Up, Snapshot Down, Next Footswitch Mode (same as pressing PAGE ▸ from Play view), Previous Footswitch Mode (same as pressing ◀ from Play view), All Bypass, or Toggle EXP 1/2.* The default is "Toggle EXP 1/2."

\*For connecting an external footswitch to access the FS4 or FS5 functions, the use of a momentary (unlatched) type footswitch is recommended.

## Mission Helix Expression Pedal

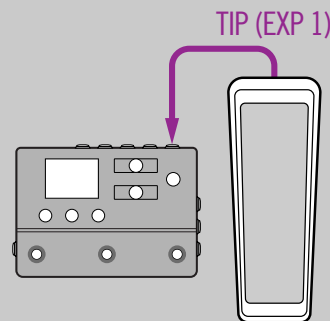
By default, the HX Stomp EXP 1/2 | FS4/5 jack is set up to accommodate the [Mission Helix expression pedal](#), connected via an optional Y cable (sometimes called a TRS insert cable). The main advantage of this setup is that pressing the integrated toe switch will not only toggle the pedal's function between EXP 1 (Wah/Pitch Wham) and EXP 2 (Volume Pedal/Pan), but it will also toggle the appropriate blocks on and off.



## One Expression Pedal

When connecting one traditional expression pedal, there are a few things to be aware of:

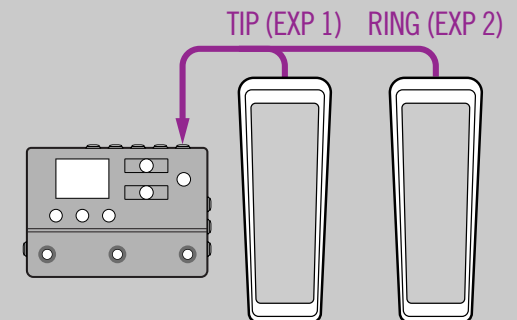
- From the ["Controller Assign"](#) menu, **assign the Position parameter of Volume Pedal and Pan blocks to "EXP 1"**
- From the ["Bypass Assign"](#) menu, **assign the Switch parameter of Volume Pedal and Pan blocks to "None"**
- From the ["Bypass Assign"](#) menu, **assign the Switch parameter of Wah and Pitch Wham blocks to either "EXP 1" (where HX Stomp engages the block when moving EXP 1 away from its heel down position) or a stomp footswitch**



## Two Expression Pedals

When connecting two traditional expression pedals with a Y cable, there are a few things to be aware of:

- Set ["Global Settings > Preferences"](#) > **EXP/FS Ring to "EXP 2"**
- From the ["Bypass Assign"](#) menu, **assign the Switch parameter of Volume Pedal and Pan blocks to "None"**
- From the ["Bypass Assign"](#) menu, **assign the Switch parameter of Wah and Pitch Wham blocks to either "EXP 1" (where HX Stomp engages the block when moving EXP 1 away from its heel down position) or a stomp footswitch**



## Global Settings > EXP Pedals

Page	Knob	Parameter	Description
1	1	<b>EXP 1 Position</b>	Determines whether each expression pedal position is 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."
	2	<b>EXP 2 Position</b>	

## Global Settings > MIDI/Tempo

Page	Knob	Parameter	Description
	1	<b>MIDI Base Channel</b>	Sets the system base MIDI channel that HX Stomp uses for both receiving and sending MIDI communication via MIDI and USB.
1	2	<b>MIDI Thru</b>	When on, MIDI OUT also acts as a MIDI THRU; that is, it passes through any MIDI messages received at the MIDI IN jack.
	3	<b>Rx MIDI Clock</b>	Determines whether HX Stomp responds to incoming MIDI beat clock received at its MIDI IN port, via USB, or whichever it senses first ("Auto"). If you don't want HX Stomp to respond to MIDI clock at all, set this to "Off."
	1	<b>Tx MIDI Clock</b>	Determines whether HX Stomp transmits MIDI beat clock from its MIDI OUT port, via USB, or both. If you don't want HX Stomp to transmit MIDI clock at all, set this to "Off."
2	2	<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.
	3	<b>BPM</b>	Depending on the Knob 2 (Tempo Select) setting, this Beats Per Minute tempo value is saved per snapshot, per preset, or globally.
	1	<b>USB MIDI</b>	When on, HX Stomp receives and transmits MIDI data via USB in the same capacity as its MIDI jacks.
3	2	<b>MIDI PC Rx</b>	Determines whether or HX Stomp responds to incoming MIDI program change (PC) messages from its MIDI IN port, via USB, or both MIDI and USB. If you don't want HX Stomp to respond to PC messages at all, set this to "Off."
	3	<b>MIDI PC Tx</b>	

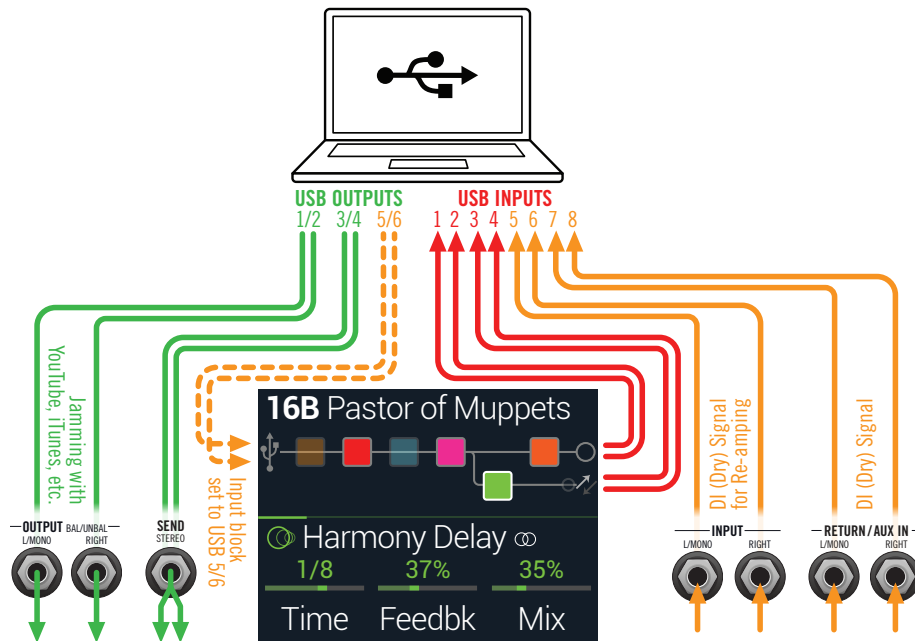
## Global Settings > Displays

Knob	Parameter	Description
1	<b>LED Rings</b>	Determines whether the Stomp mode footswitches' colored LED rings appear dim when bypassed ("Dim/Br"), or off when bypassed ("Off/Br"). When playing in bright sunlight, you may want to set this to "Off/Br" to increase contrast.
2	<b>Tap LED</b>	If you'd prefer to not see the red TAP LED constantly flashing, you can turn it off.

# USB Audio

HX Stomp functions as a USB 2.0, multichannel, 24-bit/96kHz, 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 HX Stomp and your computer.

**NOTE:** For USB audio operation on Windows computers, you must first download and install the Line 6 HX Stomp ASIO driver (see [page 46](#)). For Mac computers, it is only necessary to download and install the latest Line 6 Helix Mac Core Audio driver if you desire audio sample rate operation at rates other than 48kHz (see [page 46](#)). These drivers are available from [line6.com/software](http://line6.com/software). There is no driver installation necessary for Apple iPad or iPhone mobile devices.



Computer Input	Source
USB 1 and 2	Output of HX Stomp's Path A (with all Path A processing)
USB 3 and 4	Output of HX Stomp's Path B (with all Path B processing)
USB 5 and 6	HX Stomp's Main L/MONO and RIGHT inputs (dry, no processing). Note that if you have a Return or FX Loop block, or the Input block is set to Return L/R, the Return/Aux In L/MONO and RIGHT signal will be captured as well.
USB 7 and 8	HX Stomp's Return/Aux L/MONO and RIGHT inputs (dry, no processing)

Computer Output	Destination
USB 1/2	HX Stomp's Main L/MONO, RIGHT and Phones outputs (direct, no processing) for monitoring your DAW's master output or jamming along with YouTube™, iTunes, etc.
USB 3/4	HX Stomp's stereo SEND stereo output (direct, no processing)
USB 5/6	HX Stomp's Input block for re-amping (only active when Input block is set to USB 5/6)
USB 7/8	The never-ending abyss (reserved for future use)

## Hardware Monitoring vs. DAW Software Monitoring

HX Stomp 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 HX 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 plug-ins 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 HX Stomp's outputs, which is referred to as "latency." HX Stomp 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 HX Stomp hardware monitoring signal. To achieve this, it is best to use the HX Stomp USB 5/6 inputs as your DAW audio track's input source, and to select the Main L/R Output block on HX Stomp and turn its Level all the way down. This configuration allows you to hear and record only the dry, DI signal from HX Stomp into your audio track. (See the next section for more on recording a DI track.)

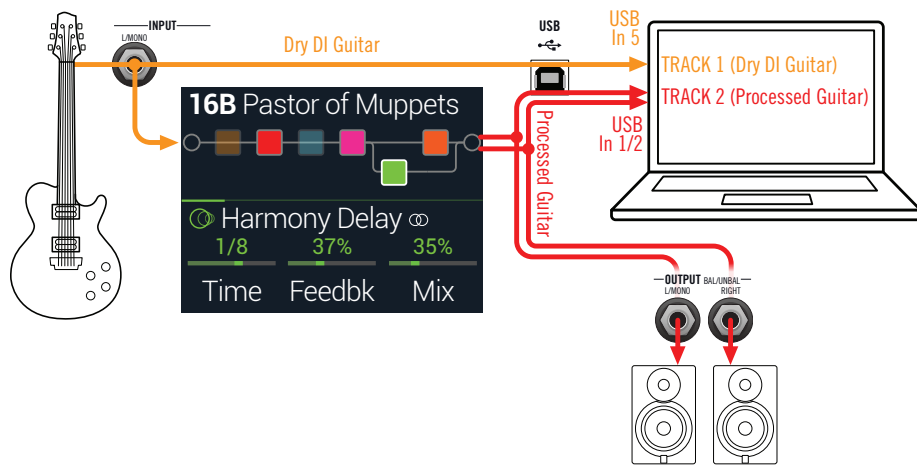
# DI Recording and Re-amping

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 plug-ins (such as the [Helix Native plug-in](#)), and/or "re-amp" the DI track through an amp or other outboard gear. HX Stomp has handy options built right in for recording DI tracks, as well as for easy re-amplification of DI tracks back through your own HX Stomp tones, all without extra hardware or cabling!

HX Stomp offers two special DI outputs—USB Outs 5 and 6, which are fed directly from the Main L/MONO and RIGHT inputs. Also note that USB Outs 7 and 8 are fed directly (unprocessed) from the Return/Aux In L/MONO and RIGHT inputs for simultaneously tracking a stereo digital piano, synth, drum machine, or other device.

## Recording a Dry DI Track

For this example, we'll record guitar into two DAW tracks simultaneously, with one capturing the processed tone and the other the unprocessed DI guitar.



- Create two new audio tracks in your DAW software project:**

Create one mono track to record the dry DI guitar, and set the track's input to HX Stomp USB 5.

Create one stereo track to record your full, stereo, processed tone and set the track's input to HX Stomp USB 1/2.
- Set both tracks' outputs, as well as the DAW Master output to HX Stomp USB 1/2 to allow all tracks to play back through HX Stomp.**

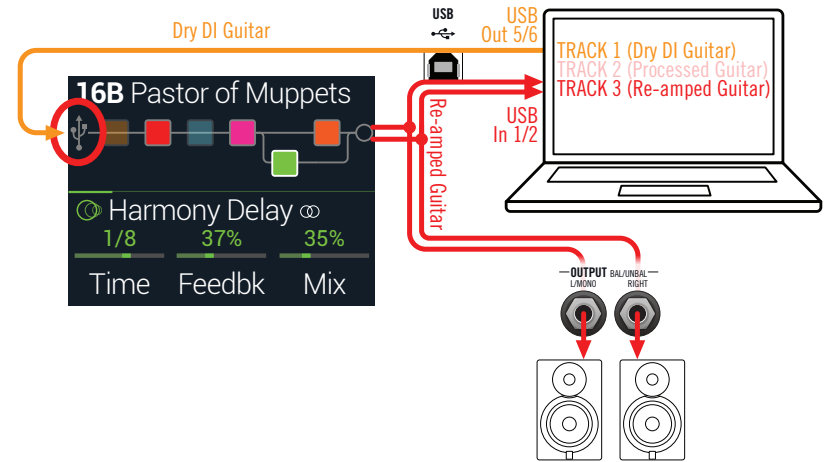
**NOTE:** Setting the stereo track's output to Helix USB 1/2 allows you to hear your processed tone via HX Stomp's hardware monitoring while recording. For this configuration, disable software input monitoring on all DAW tracks.

- Arm both these DAW audio tracks, hit the Record button and start laying down your guitar performance!**

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 plug-ins and/or re-amping (see the next section).

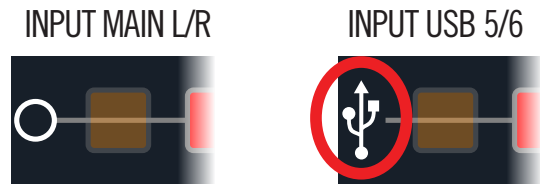
## Re-amping Through HX Stomp

Now let's take the dry DI guitar track we recorded and route it back through HX Stomp for processing.



- From Play view, turn the Upper Knob to select the Input block and then turn the Lower Knob to choose "Input USB 5/6."**

You'll see that a small USB icon has replaced the Input block:



- In your DAW software, set the DI track's Output setting to HX Stomp USB 5/6.**

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 HX Stomp! 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 HX Stomp settings, add plug-ins, blend with your original guitar track, and more.

## Re-amping is powerful but really slow. Isn't there an easier way?

Absolutely! Instead of routing your dry DI guitar tracks through HX Stomp and then re-tracking everything in real time (something that can take forever if you have a long song with many guitar and bass tracks to re-amp), you can simply insert the [Helix Native plug-in](#) on each track. Helix Native lets you apply the DSP horsepower of HX Stomp to any of your production's tracks (including vocals, keyboards, synths, drums, busses or more), without having to deal with routing or re-amping.

## Core Audio Driver Settings (macOS only)

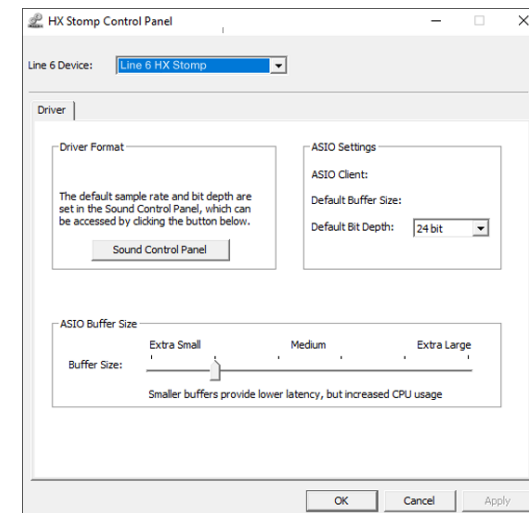
To use HX Stomp as an audio interface for Mac applications, it is not necessary to install any additional driver. HX Stomp will utilize the Mac computer's "Class Compliant" USB driver automatically simply by connecting to your USB port. HX Stomp will then appear as a selectable Core Audio device within the Mac Utilities > Audio MIDI Setup panel and/or directly within your DAW host and multimedia applications. However, note that this Apple Class Compliant driver offers strictly 48kHz native sample rate operation. If you prefer to use a different native sample rate (or if your particular DAW application requires it), you can optionally download and install the Line 6 Helix Mac Core Audio driver from [line6.com/software](#). This Line 6 driver supports HX Stomp, as well as all Helix devices, and offers 44.1kHz, 48kHz, 88kHz or 96kHz sample rate operation.

## ASIO Driver Settings (Windows only)

When using HX Stomp as an audio interface for Windows DAW applications, it is highly recommended to configure the software to utilize the HX Stomp "ASIO" driver. The Line 6 HX Stomp 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 HX Stomp ASIO driver from [line6.com/software](#).

Once the HX Stomp 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 HX Stomp Control Panel, where you make the following driver settings.



**Sound Control Panel** This button launches the Windows Sound Control Panel, which is where you can optionally configure HX Stomp 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 HX Stomp 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 HX Stomp 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.

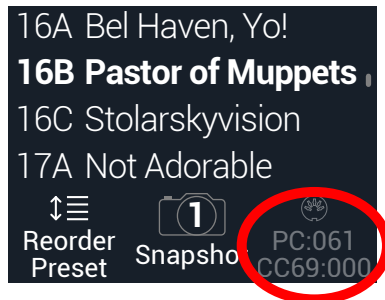
# MIDI

**NOTE:** HX Stomp transmits and responds to MIDI messages over USB in the same manner as via its MIDI connectors. For USB MIDI operation on Windows computers, it is necessary to download and install the Line 6 HX Stomp ASIO driver, available from [line6.com/software](http://line6.com/software). There is no driver installation necessary for Mac computers or iPad or iPhone devices.

## Preset and Snapshot Recall via MIDI

MIDI can be frustrating enough as it is without having to slog through a manual to figure out what messages your particular device needs to change presets. Conveniently enough, HX Stomp has handy helper text to tell you exactly which MIDI messages will recall the current preset and snapshot.

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



The dark text above Knob 3 displays the required MIDI messages for recalling presets and/or snapshots from external MIDI devices or software. In the illustration above, the 16B Pastor of Muppets preset is recalled with a PC (program change) message of 061, and Snapshot 1 is recalled with a CC69 message of 000.

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

**NOTE:** When selecting different presets, HX Stomp 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](#)" > MIDI PC Tx to "Off."

## Block Bypass via MIDI

1. Press **PAGE** and **PAGE** together to open the Menu.
2. Press Knob 1 (**Bypass Assign**).
3. Turn the Upper Knob to select the block whose bypass you want to assign to incoming MIDI.
4. Press **PAGE** and then Knob 3 (**Learn**). Send a MIDI CC message from your foot controller, keyboard, etc.

The CC number appears above Knob 1 (MIDI In).

Incoming CC values 0-63 turn the block off; values 64-127 turn the block on. Note that some MIDI CCs are reserved for global functions and cannot be selected (see "[MIDI CC](#)").

**NOTE:** To manually select a MIDI CC, instead of step 4 above, press **PAGE** and turn Knob 1 (MIDI In) to select the desired MIDI CC number.

## Parameter Control via MIDI

1. From Edit view, press and hold the knob for the parameter you wish to control.  
HX Stomp jumps to the Controller Assign page and displays your parameter at Knob 1 (Parameter).
2. Press **PAGE** and then Knob 3 (**Learn**). Send a MIDI CC message from your foot controller, keyboard, etc.

The CC number appears above Knob 3 (CC#).

**NOTE:** To manually select a MIDI CC, turn Knob 2 (**Controller**) to select "MIDI CC" and Knob 3 to the desired MIDI CC number.

3. If desired, press **PAGE** and turn Knob 1 (**Min Value**) and Knob 2 (**Max Value**) to set the range you wish to control.

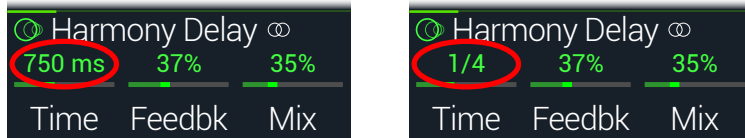
**TIP:** To reverse controller behavior, swap the min and max values.

4. Press when finished. Remember to save your preset to retain all assignments!



# Synchronizing Tempo via MIDI

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 MIDI clock. **Press the parameter knob to toggle between ms (or Hz) and note values.**



By default, HX Stomp responds to MIDI clock received from external gear (or your DAW software via USB). HX Stomp can also transmit MIDI clock to external gear or software (transmit is disabled by default). MIDI clock reception (Rx) and transmission (Tx) can be enabled or disabled from the ["Global Settings > MIDI/Tempo"](#) menu.

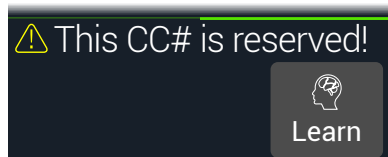
In addition, certain modulation effects with have distinct rhythmic elements; for example, a tremolo set to a square wave (sometimes called a "slicer") not only has a tempo, but a beat, where the upswing of the wave lands with relation to your song. That is, the effect may be in perfect tempo sync with your song, but its "downbeat" may be shifted ahead or behind of your drummer's—or in the studio, your recorded song's—downbeat.

**From Stomp or Scroll mode, on the downbeat of your song, press TAP once.**

Any beat sync-based (sometimes called "LFO") effects reset from the beginning.

## MIDI CC

HX Stomp has reserved specific MIDI CC messages for global functions; these CCs cannot be used as controllers. If you attempt to learn a CC message reserved for global functions (see ["Controller Assign"](#)), the following dialog appears:



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
<b>1 Switch Looper Controls</b>		
60	0-63: Overdub; 64-127: Record	1 Switch Looper Record/Overdub
61	0-63: Stop; 64-127: Play	1 Switch Looper Play/Stop
62	64-127	1 Switch Looper Play Once
63	64-127	1 Switch Looper Undo/Redo
65	0-63: Forward; 64-127: Re-verse	1 Switch Looper Forward/Reverse
66	0-63: Full; 64-127: Half	1 Switch Looper Full/Half Speed
<b>Additional Controls</b>		
0	n/a	Bank MSB (unused, but reserved)
32	n/a	Bank LSB (unused, but reserved)
64	64-127	Tap Tempo
68	0-127	Tuner screen on/off
69	0-2, 8 and 9	Snapshot select (0=Snapshot 1, 1=Snapshot 2, 2=Snapshot 3, 8=Next snapshot, 9=Previous snapshot)
70	0-63: Bypass; 64-127: On	All Bypass
71	0-5	Footswitch Mode (0=Stomp, 1=Scroll, 2=Preset, 3=Snapshot, 4=Next footswitch mode, 5=Previous footswitch mode)

MIDI CC#	Value	Function
<b>3</b>	0-127	Additional global MIDI commands (reserved for future use)
<b>54</b>	0-127	
<b>55</b>	0-127	
<b>56</b>	0-127	
<b>57</b>	0-127	
<b>58</b>	0-127	
<b>59</b>	0-127	
<b>67</b>	0-127	
<b>72</b>	0-127	
<b>73</b>	0-127	
<b>74</b>	0-127	
<b>75</b>	0-127	
<b>76</b>	0-127	
<b>128</b>	0-63: Jealous; 64-127: Co- dependent	HX Stomp sends late-night texts to all of your ex-significant others, professing your undying love to them and their cats

# Additional Resources

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

- Download additional Help documentation covering Helix family devices 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 HX Edit, Helix Native 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 Helix presets with the world, and download free presets created by Line 6 and other users just like you
- Can't get enough Line 6 Gear & accessories? Head on over to the [Line 6 Store](#)

