

User guide

Fiddle Lab for Line 6 HX Stomp. Choose a sound, compare its snapshots and adjust it to your instrument.

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Setup and everyday use

These are starting sounds. Your pickup, bowing and listening system all affect the result.

Version	A useful starting point
V: preamp	Your preamp or DI already shapes the tone. Mostly neutral starting EQ.
P: acoustic pickup	Little tone shaping before the Stomp. Gentle upper-mid and treble cuts.
E: electric violin	A little more low-mid body and stronger softening of the highs.

How the versions relate

V, P and E have the same musical effects and snapshot choices, with different starting EQ. Some special sounds override that EQ: AM Radio deliberately narrows its radio snapshots, and Midnight Blues shares its upper-frequency shaping across versions. Choose by ear; EQ does not replace any buffering your pickup needs.

What is included

19 sound families, each with three snapshots. The 57 .hlx files are alternatives across the three input versions. All chains are mono. No external impulse responses, amp/cab models or expression pedal are required. No looper is included.

Starting snapshots and timing

Train Whistle, Swamp Thing, Tape Gremlins, Backwards Bow, Space Barn and Robot Chicken open on snapshot 2. Their CLEAN snapshot includes some processing; it is not full hardware bypass. Other sounds open on snapshot 1. Try snapshot 2 for the defining effect in the newer creative sounds.

Delay and tremolo times are fixed, so tap tempo does not change them. Delay and reverb tails may continue after switching to a cleaner snapshot.

A useful listening routine

Play a long bow, a short melody, a shuffle, a chop and a double-stop at similar volume in each snapshot. Try pitch effects first with clear single notes. Listen through headphones, your amp or the PA: the acoustic sound under your ear can hide the effect.

Saving edits

Keep the original files. Save experiments under a new name in HX Edit. The preset files do not change global analog input/output levels or the footswitch mode.

Everyday fiddle

Snapshot choices, a first exercise and an adjustment to try.

Front Porch

SNAPSHOTS

PORCH: EQ and small room. SPACE: adds gentle compression and 240 ms echo. BREAK: compression and +1.5 dB lift, without that echo.

TRY IT

Play a melody and a few short double-stops. Reduce room Mix if it feels distant; use this to judge your base tone.

Honky Tonk

SNAPSHOTS

SLAP: 115 ms echo, light compression, short plate. TAPE adds tape coloration. BREAK adds +1.5 dB to the SLAP chain, with tape off.

TRY IT

Leave a gap after a country phrase. Lower delay Mix if the slap competes with the next note.

Everyday fiddle

Snapshot choices, a first exercise and an adjustment to try.

Warm Wood

SNAPSHOTS

WOOD: softer top end and room. TAPE adds compression and tape coloration. BREAK uses compression and +1.5 dB with tape off.

TRY IT

Compare the E string with Front Porch at similar loudness. Raise EQ High Cut slightly if it becomes dull.

Bluegrass Chop

SNAPSHOTS

CHOP: EQ alone, 115 Hz low cut. ROOM adds a short room. BREAK adds light compression and +1.5 dB.

TRY IT

Alternate chops and a fast shuffle. Stay on CHOP if the room blurs the rhythm; reduce compression Mix if the break loses attack.

Everyday fiddle

Snapshot choices, a first exercise and an adjustment to try.

Lonesome Waltz

SNAPSHOTS

WALTZ: light compression and 2.4-second plate. ECHO adds 320 ms repeats. BREAK adds +1.5 dB without the delay.

TRY IT

Hold a note and release it. Lower plate Mix or Decay if the next phrase gets buried.

Western Swing

SNAPSHOTS

SWING: 85 ms slap, compression and room. WIDE adds subtle chorus. BREAK removes chorus and adds +1.5 dB.

TRY IT

Try double-stops. Lower chorus Mix or use SWING if pitch clarity softens. WIDE is mono coloration, not a second-fiddle harmony.

Something different

Snapshot choices, a first exercise and an adjustment to try.

Train Whistle

SNAPSHOTS

WHISTLE: upper octave and long plate. DISTANT adds 300 ms echo.

TRY IT

Slide one sustained note. Reduce pitch Mix if shrill or distracting. You supply the whistle gesture; there is no train recording.

Swamp Thing

SNAPSHOTS

GROWL: low octave, tape roughness and room, with compression off. CROAK adds Mutant Filter.

TRY IT

Use separated low-string notes. Lower pitch Mix if bass overwhelms; adjust filter Gain gently if the quack barely reacts. Input level matters.

Something different

Snapshot choices, a first exercise and an adjustment to try.

Tape Gremlins

SNAPSHOTS

WOBBLE: moderate tape instability. WONKY substitutes stronger instability and adds 210 ms echo.

TRY IT

Hold a note without vibrato. Reduce Wow/Flutter if it is seasick rather than funny.

Backwards Bow

SNAPSHOTS

REVERSE: 480 ms reverse delay. DREAM adds a 3.2-second plate.

TRY IT

Play a short phrase, then stop. Reduce delay Mix if the reversed answer obscures your live bow. Live notes are not themselves played backward.

Something different

Snapshot choices, a first exercise and an adjustment to try.

Space Barn

SNAPSHOTS

ORBIT: chorus, 460 ms echo and 5.5-second plate. STARS adds a quiet upper octave.

TRY IT

Leave several seconds between phrases. Lower plate Mix/Decay before trying faster passages.

Robot Chicken

SNAPSHOTS

CLUCK: upper octave, responsive filter and room. ROBOT adds 6 Hz tremolo and 90 ms slap.

TRY IT

Play short detached notes. Lower filter/pitch Mix if too sharp. Tremolo is fixed; filter response depends on bow/input level.

Midnight Blues

Blues, harmony and atmosphere

Purpose: Move from a smoky, close blues fiddle to a sustained lead with an echo behind it.

Snapshot	What changes
SMOKE	Warm EQ, light Retro Reel tape coloration and a small room
BURN	Replaces tape with Teemah! overdrive; adds gentle parallel compression and a +1.5 dB Gain block
MIDNIGHT	Keeps BURN's lead chain; replaces the room with a 2.8-second plate and adds 380 ms echo at 18% Mix

- First exercise:** Play a soft slide and then a stronger double-stop in SMOKE. Hold a note in BURN and change bow pressure. In MIDNIGHT, play a short phrase and leave silence for the echo.
- Adjust:** Teemah! starts at Gain 3.0, Bass Cut 4.5, Treble Cut 6.2 and Level 5.0 on the 0-10 scale. Try more Treble Cut if driven upper strings scratch; reduce Gain if the sound is too distorted. Use Level to match the driven snapshots to your playing. The +1.5 dB block is a nominal lift, not guaranteed equal loudness across effects.
- Limits:** Sustain and grit depend on pickup and preamp level. There is no guitar amp or cabinet simulation, so compare it through the output you use to perform. MIDNIGHT's echo is fixed, not tap-tempo synced. Choose the Midnight Blues file in your preferred V, P or E folder.

Twin Fiddle

Blues, harmony and atmosphere

Purpose: Put a quieter second pitch alongside a single-note melody. Use it for selected country or swing phrases where the interval fits.

Snapshot	What changes
SOLO	EQ, gentle compression and a small room; no shifted voice
THIRD	Adds a voice exactly four semitones above you: a fixed major third, mixed at 23%
FIFTH	Replaces the third with a voice seven semitones above you: a fixed perfect fifth, mixed at 23%

First exercise: In THIRD, play a slow C, then F, then G. The added notes are E, A and B. Then play D: the generated note is F#, not the F natural you might want in C major. This is why the effect can fit one phrase and clash in the next. In FIFTH, C produces G and D produces A.

Musical setup: There is no key/scale control in this version. It uses Simple Pitch, not a key-aware harmony model. THIRD always adds four semitones. A future song-specific harmony version could use key/scale logic, but even that would require checking the melody against the chords.

Adjust: Lower the active Simple Pitch block's Mix if the second voice dominates. Try clean, separated single notes before fast runs or double-stops. Adjust Interval only if you deliberately want a different fixed interval; changing THIRD to three semitones makes it a fixed minor third everywhere.

Limits: It does not compose a second-fiddle part, follow chord changes or intelligently alternate major/minor thirds. Listen for tracking artifacts or latency on the phrases you play. SOLO provides a quick return to your unharmonized sound.

Ghost Bow

Blues, harmony and atmosphere

Purpose: Soften the beginning of a note so it blooms like a sustained pad. Best for haunting intros, hymns and sparse transitions.

Snapshot	What changes
BOW	EQ and a small room retain your ordinary bow attack
GHOST	Autoswell fades notes in; a 3.5-second plate supplies the tail
HAUNT	Adds a 440 ms echo at 18% Mix and 22% Feedback to GHOST

First exercise: Select GHOST, leave a second of silence, then play a steady long note for three seconds. Stop fully before the next note. Compare with BOW. The starting swell Attack is 0.65 seconds; the trigger Threshold starts at -48 dB.

Adjust: If soft notes never start the swell, lower Threshold in small steps. If noise triggers it, raise Threshold. If connected notes never produce a new swell, leave a clearer gap and check the trigger threshold before making large changes. Reduce Attack if the note arrives too late; increase it for a slower entrance. Lower plate Mix if the melody gets lost.

Limits: Autoswell responds to signal level. It does not identify each bow stroke, and connected legato notes may share one swell. Compression is omitted from this chain so there is no compressor before the trigger. Adjust the trigger for your pickup and preamp output. This is different from Backwards Bow: Ghost Bow fades your live note in; Backwards Bow plays reversed echoes after it.

Bo Diddle

Blues, harmony and atmosphere

Purpose: Add repeating volume pulses to a gritty country/blues riff. You supply the rhythm and accents.

Snapshot	What changes
ROOTS	Tape coloration, 100 ms slap, and a small room
PULSE	Adds moderate tremolo at 3 cycles/second, Intensity 45%
DRIVE	Replaces it with faster, deeper tremolo at 5 cycles/second, Intensity 72%

First exercise: Hold a straight note in PULSE to hear the pulse, then bow a simple rhythmic riff against it. In DRIVE, use short double-stops and leave rests. DRIVE means stronger rhythmic movement here; it does not enable a separate overdrive pedal.

Adjust: Change the active Tremolo's Speed to suit the song; lower Intensity if it interrupts the bow too much. Change Retro Reel Saturation for more or less grit. The starting rates are fixed and independent of tap tempo. For reference, 3 Hz is three pulses each second; do not assume it will stay aligned with your band.

Limits: It does not generate a Bo Diddley accent pattern or lock to your bow attacks. Your bowing supplies the syncopation. This is a rhythmic relative of Midnight Blues, with tape coloration rather than its Teemah! lead drive.

Canyon Call

Blues, harmony and atmosphere

Purpose: Give a short fiddle call an audible answer. Its repeats are deliberately more exposed than the small echoes in everyday presets.

Snapshot	What changes
CLOSE	EQ, gentle compression and a quiet room
ANSWER	Adds a 500 ms delay: Mix 24%, Feedback 22%
CANYON	Uses a separate 750 ms delay at Mix 27%, Feedback 28%, plus a 2.6-second plate instead of the room

First exercise: In ANSWER, play two short notes and stop. Listen for the answer half a second later. Then play the same phrase in CANYON and leave a longer gap.

Timing: At 120 BPM, 500 ms is a quarter note and 750 ms is a dotted quarter. These files use fixed times, so another tempo needs manual adjustment. Quarter-note delay in milliseconds = $60,000 \div \text{BPM}$; multiply by 1.5 for a dotted quarter. At 100 BPM those times are 600 ms and 900 ms. Adjust the relevant Simple Delay block for each snapshot.

Adjust: Lower Mix if repeats compete with your next phrase. Lower Feedback for fewer repeats. Use CLOSE for fast passages. This preset is about clear call-and-answer timing; Space Barn is about a sustained ambient bed.

Limits: Timing does not follow tap tempo in this build. Delay/reverb trails can continue after returning to CLOSE.

AM Radio

Blues, harmony and atmosphere

Purpose: Give an intro the narrow, rough sound of a small old radio, then switch to the full fiddle tone when the tune opens up.

Snapshot	What changes
FULL	Your normal V/P/E EQ and a small room
RADIO	Replaces that EQ with a 450 Hz low cut, 2.8 kHz high cut and a small mid boost; adds tape coloration
ON AIR	Adds a 90 ms slap and small room to RADIO

First exercise: Play four bars of an old-time melody in RADIO, then select FULL on the downbeat of the next phrase. Keep playing so you can hear the contrast.

Adjust: Widen the radio EQ's cuts if it is too thin: lower Low Cut and/or raise High Cut. Lower Retro Reel Saturation if it is too rough. If the radio part seems too quiet, compare at the same listening position before adjusting that EQ block's Level a little.

Limits: This first version supplies narrow tone and tape roughness/wobble; it does not synthesize a separate crackling broadcast/static track. RADIO being thin is intentional. The two Parametric EQ blocks are alternatives; FULL bypasses the radio EQ and vice versa.

Fiddle Choir

Blues, harmony and atmosphere

Purpose: Thicken the note with two subtly detuned versions, giving slow melodies an ensemble-like texture without adding a third or fifth.

Snapshot	What changes
SOLO	EQ, gentle compression and a small room
CHOIR	Adds Dual Pitch with both intervals at unison, detuned -6/+6 cents, delayed 18/27 ms; Mix 22%
HALO	Keeps the detuned voices, replaces the room with a 3-second plate and adds a quiet 360 ms echo

First exercise: Hold a steady note without vibrato in SOLO and then CHOIR. Listen for gentle beating/thickness. Try slow vibrato, then a double-stop. Use HALO for a held final note with time to decay.

Adjust: Lower Dual Pitch Mix if tuning feels blurred. Reduce the detuning toward -3/+3 cents for a subtler ensemble. Lower plate Mix in HALO if bow detail disappears.

Limits: All blocks are mono: "choir" describes pitch texture, not stereo spread. It is not a vocal synthesizer and does not create independent musical parts. Your own vibrato plus detuning can become too unstable; listen before increasing either.

Troubleshooting

Make one small change at a time, then compare at similar loudness.

Change one thing at a time and compare at similar loudness, with your preamp and amp/PA unchanged.

If you hear...	First thing to try
Too much echo	Lower the active delay's Mix; lower Feedback for fewer repeats
A wash that hides the next phrase	Lower reverb Mix, then Decay
Scratchiness only when drive is on	Reduce drive Gain/Saturation or soften its treble
Dullness in every snapshot	Check the front EQ and upstream preamp before adding more effects
Harmony clashes	Check the musical interval, not just the tone; Twin Fiddle is fixed-interval
Pitch effect glitches	Try clear single notes, then lower pitch Mix; record the troublesome phrase
Swells fail to trigger	Follow Ghost Bow's silence/threshold exercise
A snapshot seems much louder	Compare steady phrases; adjust the responsible effect's Level, not your whole rig
Tremolo/delay fights the band	Adjust its fixed Speed/Time; tap tempo is not wired to these settings

Terms, notes and support

Keep a record of what works with your instrument.

Small glossary: Mix = how much effect is blended with the original; Feedback = how much delay repeats; Decay = reverb tail length; Attack = how quickly a compressor or swell responds; Gain/Saturation = amount of drive; Level = output level; cents = hundredths of a semitone. BREAK labels a fiddle solo, not a mute.

Five-minute audition: Play the same open-string long bow, short melody, fast shuffle, chop pattern and double-stop through all three snapshots. For pitch/swells, also perform the dedicated exercise. Listen through the actual output or make a direct recording; the acoustic fiddle under your ear can mask the effect.

Record: **preset/version · snapshot · rig · phrase · too bright/dull/wet/loud · tracking/trigger issue · setting changed · keep or revise.** Save revised presets under a new name so the starting version stays recoverable.

My listening notes

Preset / version / snapshot	What I heard and what I changed

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