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## Application Note

### Use of Hot Hand with Line 6 POD XT Live

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The Expression Out jack on a Source Audio pedal may be plugged into the Pedal 2 input jack on a POD XT Live, with a standard 1/4 inch guitar cable. This will permit motion of the Hot Hand™ sensor ring to control various parameters inside the POD. (A Source Audio Phaser/Flanger box can also send its LFO, Sequencer, or Envelope Follower signals to the Expression Out jack, too.)

On the POD, hit EDIT, and rotate the SELECT knob clockwise until a page with a label on the top of “PEDAL TWEAK TEMPO” appears. Press the leftmost button under the display to select ASSIGN. Then move the EFFECT TWEAK knob to the right of the display to select either VOL or TWK for Pedal 2.

If VOL is selected, then the Hot Hand will control the output volume of the POD. If TWK is selected, then the middle column of the display must be chosen with the EFFECT TWEAK knob to determine which of the tweak parameters will be controlled by the Hot Hand. Tweak may be assigned to COMP, STOMP, MOD, DELAY, REVERB, or WAH. These effects have anywhere from 1 to 5 individual control choices each. Select the one you want to use with the right hand knob. Note that the parameter names vary depending on which MODEL is selected for each effect category. Make sure that the particular effect chosen for control is turned on, and try it out. You may want to adjust the complete set of parameters for that effect by calling up that effect for editing in the display, either by double clicking on the STOMP, MOD, or DELAY switches, or scrolling to the proper editing page with the left hand knob.

Some of the possibilities for control work much better than others. Some seem appropriate with the Hot Hand sensor worn in a ring on the picking hand, and other might do better with the sensor worn on a headband.

Using the Hot Hand on WAH works well. With MOD, you unfortunately can't directly do the modulation with the Hot Hand, since that is not available as an assignment in the POD. I find SPEED and FDBK quite interesting, though. These might be better done using a headband than a ring, although players who don't move their picking hands much might be able to slowly make changes by varying the angle that the guitar is held at, or the angle of their picking hand. Wearing the ring on different fingers might be a useful experiment.

DELAY, with TIME being controlled, can produce record-scratching sounds, with an occasional large furry animal with sharp claws if you do it right (or maybe wrong.) FDBK and MIX will give more conventional results.

For STOMP, among the distortion models, I rather like FUZZ PI. With DRIVE being controlled by the Hot Hand, there is enough gain to play with only the fretting hand, while waving the picking hand around in the air, changing the angle of the sensor to control the volume. Make sure the lighting crew gets a spotlight on you for this.

I couldn't get anything useful out of REVERB control. Adjusting the compressor threshold in COMP also seems pointless.

Anyway, there are a lot of possibilities for experimentation. Expect to have to spend some time practicing to get the best results.

**About the Author:** Bob Chidlaw has been passionately collecting, studying and restoring guitar effects and amps for the past 40 years. Bob also served as Chief Scientist at Kurzweil for 19 years, where he developed the legendary sampled piano tones. Bob combines extensive DSP coding experience with a good ear and deep knowledge of effects to bring great sounding effect products to Source Audio.

