Rob Flax Tech Rider and Specifications

For solo performances, I will play violin and sing, using a looper pedal.
(What do I need from the venue? **Skip to the bottom.**)

Rob's Fly Rig (as of November 2022)
Pictured below is a small pedalboard (a Mono Pedalboard Lite) with the following pedals:

- **Line 6 HX Stomp**—multi-FX pedal doing multiple jobs: looper, pitch shifter, EQ, overdrive, fuzz, and many more possibilities
- **Empress Zoia**—also a multi-FX pedal, which right now is mostly handling delay and reverb, but can do all sorts of amazing effects! It also can handle midi stuff, can generate its own sounds with virtual synthesizer modules, and much much more.
- **Dunlop Volume X Mini** expression pedal, plugged into the Zoia, controlling additional parameters (mostly delay level, but this can be reconfigured to control other effects, send midi to the Stomp, etc.)

I plug my electric violin into the HX Stomp's Left input, and (using an Audix T50K Impedance Matching Transformer), and I plug in a vocal mic (Shure SM58S) to the HX Stomp's Right input. The Zoia is in the send/return loop of the Stomp.

How I Use It

For most solo shows I live loop violin and voice, though I also can use electric guitar instead of violin (I have a separate patch set up for playing electric guitar, with tube amp + cab modeling, different EQ, wah-wah, etc.).

My default patch is stereo—the two mono inputs are processed through stereo delay and reverb effects at the end of chain—but if necessary I have created a nearly identical patch designed to sum the output signal to mono.

Flexible Looper Routing

This pair of super-pedals allows me to process the violin and vocal mic separately: a close-up look at the block diagram on the HX Stomp's screen (above) shows a signal split. The lower path with a single block is just a mic pre, bringing the microphone to instrument level. I have two possible routings for signal: either the microphone merge is routed into the looper block (as shown above), which means both the violin and mic can be looped ("VM"); or microphone

merge is routed after the looper, meaning I can loop the violin while the microphone remains unaffected ("V", see pic below):

I can switch between these two routings on the fly, using a switch on the Zoia sending MIDI PC messages to the HX Stomp, toggling between the two presets.

Output (Stereo, Ideal)
The final output of the pedalboard (in stereo) is two ¼" outputs, which can plug into two DI boxes (or one stereo DI), which then go to the venue's mixing board, (panned hard left and right). This is the best situation, and if possible I would like to have a wedge monitor set fairly low (to avoid mic/looper bleed). In smaller venues the monitor may not be necessary.

What I Need From The Venue (Stereo, Ideal)
I'll bring everything you see shown above in the first picture. What I need from you is:
- Mic stand with boom and mic clip (I will provide mic and XLR cable)
- Stereo D.I. box (or two D.I. boxes)
- Two short ¼" cables (to connect to said D.I. boxes)
- PA system with L and R main speakers

- One wedge monitor
- *[optional] Second mic and boom stand, for non-looped vocals (this one is optional: sometimes FOH might prefer having additional control over the levels of the vox vs instrument, so a second microphone gives the sound engineer more control)*

Mono, Simplified Setup
If the stereo setup is not possible, or the PA/mains are mono, we can go mono.

The final output of the pedalboard (in mono) is one ¼" output, which can plug into:
- a single DI box, or in a pinch can also go into
- a guitar amp (Fishman Loudbox or similar acoustic amp),
- keyboard amp (Roland KC series or similar),
- FRFR speaker (Bose S1 Pro or similar), etc.

If the venue doesn't have a stereo PA setup, then the next best thing would be something clean and flat.

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- Mic stand with boom and mic clip (I will provide mic and XLR cable)
- Stereo D.I. box (or two D.I. boxes)
- Two short ¼" cables (to connect to said D.I. boxes)
- [optional] Second mic and boom stand, for non-looped vocals (this one is optional: sometimes FOH might prefer having additional control over the levels of the vox vs instrument, so a second microphone gives the sound engineer more options
- PA system with L and R main speakers

Sound Engineer Best Practices
For the sound engineer running FOH for my shows, a couple quick tips:
1. Start with everything flat. I've dialed in the violin EQ and sounds, and there's a variety of tones that might come out of this rig!
2. Likewise, I have some "always on" reverb at the end of the signal chain, and some wilder ambient delay/reverb sounds I control. Probably don't need more reverb, *unless we've added a second vocal mic not going through the rig; in which case let's do the usual EQ and reverb fun to that mic, and try to match the timbre to the looper mic.*
3. Gentle tweaks to the low end and upper high end are great. A low cut below 30-40 Hz, a gentle boost above 10K for "air" in the vocals, etc.
4. Some light compression/limiting is fine, but please don't over-compress. I have a large dynamic range in my show and want to keep that!
5. For soundchecking, let's make some time for me to build a large loop with many layers, and see how the buildup accumulates in the room. Most of the set won't involve something like this, but the extreme cases will tell us more about the room, and any resonances, etc.

That's it!