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## Rockman Hook-up

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How to build your Rockmodules rig and make the best out of it

[www.rockman.fr](http://www.rockman.fr)

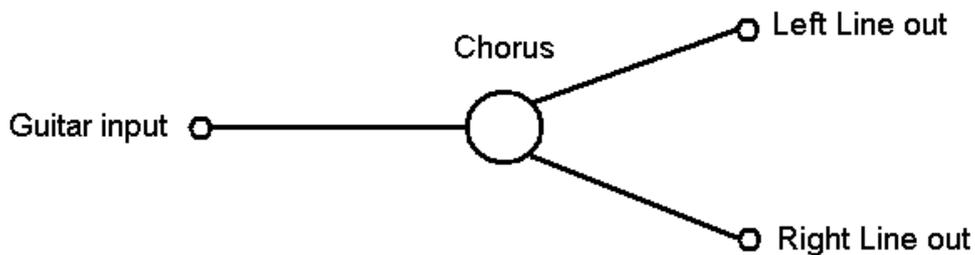
## INTRODUCTION

- ❑ Building a complete Rockman rig can become fairly complex, especially if you are used to the classic stompboxes and amp configuration. Patch cords, Midi cords, switching cords, half-racks...: one can get quickly lost!
- ❑ This document aims at showing how simple it can be, provided you have understood the key principles and follow the correct approach. The objective is to allow someone new to the Rockman gear building his first rig: when you get used to it, things are much easier afterwards.
- ❑ I will not describe here the endless variations that one can create. The Rockmodules are, by definition, a modular system: they are made to allow anyone create his own configuration according to his own requirements.
- ❑ I will neither describe weird combinations between Rockman products and other types of gear: the Rockman line was designed to provide a complete set-up to the most demanding musicians, and there is no need to make things more complex than they are.
- ❑ The main rules to follow when you create a Rockmodules rig are the following:
  - Build the audio path first. Do not address the switching and control topic before you are not 100% of the audio structure of your rig
  - The audio path of your rig must be as simple as possible: focus on what you need and use, do not try to have the maximum number of possibilities.
  - Keep the audio cords as short as possible, and arrange your modules so that the total length of audio cords is the shortest you can.
  - A good thing to do is to use two different colours for the audio cords and the switching cords.

## AUDIO PATH

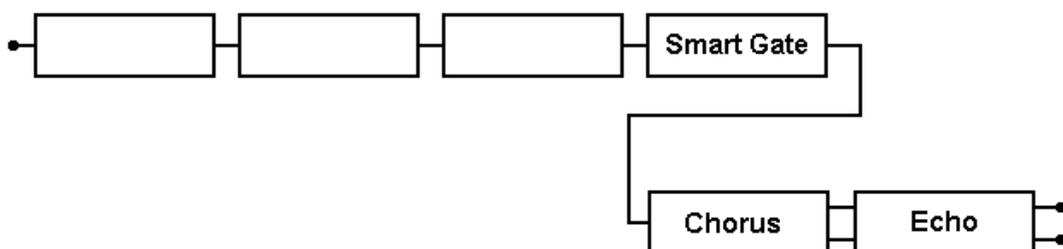
### Structure of a Rockman rig

- ❑ A Rockman rig starts with a Guitar input (low level signal)
- ❑ A Rockman rig ends with two line level signals (left and right)
- ❑ The separation in two channels is always achieved by a chorus



### A structure in two parts

- ❑ A Rockman rig is therefore made of two parts:
  - A Mono chain, which runs from the guitar input
  - A Stereo end, started by a Stereo Chorus or a Chorus/Delay, and ended by a Stereo Echo when you have one
- ❑ Since there is only one knot where the stereo is created, you cannot use two choruses in the same rig, unless you set one of them in mono only and place it in the mono chain.
- ❑ After the chorus, you can chain several Stereo Echoes in series if you find it necessary.
- ❑ If you have a Smart Gate, you must place it at the end of the mono chain, i.e. right before the chorus unit that creates the stereo.
- ❑ You can potentially chain as many mono units that you want in the mono part, but it will of course cause sound degradation and noise.



## **Equalizers**

- ❑ The Rockman Instrument EQ can be used 1) in a Sustainer loop or 2) after any Rockman preamp (Sustainer, Distortion Generator or Guitar Compressor).
- ❑ Since all the Rockman preamps have a built-in compressor right after their input, it is not possible to use an EQ before them, unless you accept to have a lot of noise.
- ❑ The most common configuration is 1 pre-distortion EQ in the FX Loop of the Sustainer (Dist only return jack) and 1 post-distortion EQ right after the Sustainer.

## **Two Sustainors**

- ❑ It is of course possible to have two Sustainors in a rig. A preliminary task consists in moving the input jack of one of them from the front plate to the rear panel (there is an extra hole with a cache that can be used for that).
- ❑ The perfect solution would be an AB Box allowing connecting the two Sustainors in parallel, but the most classical is to connect them in series and to use their bypass footswitch to activate the first or the second Sustainer.
- ❑ Each Sustainer can have its own pre-distortion EQ in its FX Loop.

## **Sustainer and DG**

- ❑ The principle is the same as for two Sustainors: just connect the DG in series with the Sustainer, and toggle between the two modules with their bypass footswitches.

## **Guitar Compressor**

- ❑ Since all the Rockman preamps have a built-in compressor right after their input, it is useless and even impossible to use the Rockman Guitar Compressor only as a compressor within a Rockman rig.

The Guitar Compressor must be considered as a standalone preamp/amp simulator, dedicated to the clean sounds.

Connecting the Guitar Compressor in a Rockman rig is therefore similar to connecting a Distortion Generator.

## **Chorus/Delay and Stereo Chorus**

- ❑ The two units having the same mono-in/stereo out structure, it is of course impossible to have the two of them in the same rig working stereo.
- ❑ Yet, one can perfectly use the Chorus/Delay as a mono unit (just do not use the right output), and place it in the mono chain of modules, before the Stereo Chorus.

## SWITCHES AND MIDI SWITCHING

❑ A Rockman rig has a significant amount of footswitches to activate or deactivate the various modules and options.

As long as you have two or three modules, classic footswitches can do the job. For example, if you have a Sustainor and a Chorus/Delay, you can use a Rockman Triple Footswitch to control:

- The Sustainor's channel change
- The Chorus/Delay bypass
- The Chorus/Delay function change (chorus or delay)

❑ As soon as your rig grows, you need a Rockman Midi-Octopus to control you set-up. For example, let's take a 5 modules standard configuration:

- Sustainor
- Pre-distortion EQ
- Post-distortion EQ
- Stereo Chorus
- Stereo Echo

There are not less than 10 footswitches jacks! Hopefully, you don't have to use all of them:

- The Sustainor being always on, you don't need to use its bypass
- The pre-distortion EQ can be connected to the "DIST Only" return jack, and you don't need its bypass either.

The eight channels of the Midi Octopus can thus be connected as follows:

- A: Sustainor channel
- B: Sustainor Rhythm Volume
- C: Post-distortion EQ bypass
- D: Stereo Echo bypass
- E to H: Stereo Chorus bypass and options

❑ When you have more modules in your rig, you may of course have to install a second Octopus, or make choices and decide not to use some options.

❑ The Midi Octopus has a specific feature on its channel A: the toggle function

If you use a TRS jack and a "Y cord", you can connect the two switching cords to two different items. One of them will be "on" when the other one will be "off", and *vice-versa*.

This toggle function can be used to toggle between two Sustainors, or a Sustainor and a Distortion Generator.

❑ Remember that one Octopus channel can activate several items at the same time. You can for example activate an EQ when you engage the Lead Booster of a Distortion Generator with only one channel of the Octopus.