

David Loy, FOH and Yamaha RIVAGE PM

Engineering Unforgettable Sonic Spaces for Kane Brown

Kane Brown is redefining modern country - blending genres, breaking boundaries, captivating audiences. At the core of his live shows is FOH engineer David Loy, whose instincts and skill bring Kane's bold sound to life. Loy honed his craft with Sturgill Simpson, Blackbear and others. Today, his innovation discipline, and creativity deliver immersive audio night after night, arena after arena.

Chasing Something New

In early 2023, David Loy made a bold move. After years of working on other platforms, he made the decision to up his mixing skills. "I chose to go with Yamaha in early 2023. I was trying to find something new. I was trying to challenge myself," he says. Loy had heard great things from peers: "A lot of my friends had said, 'You're gonna love the sound, you're gonna love the front end, but the software itself is also incredibly stable and really, really powerful under the hood.'"

So, he called Yamaha. Not for a demo or a brochure - but to get his hands on the gear. "I asked if I could come by and program, and if I could learn what the software is like, what the onboard DSP is like." What followed was five days of full-band rehearsals where he built a show file from scratch. "We



David Loy, FOH Photography by Ben James

said, 'Okay, hey, let's sit down. Let's play the hits.' I was really, really happy with the product at the end of the week. It made me realize, 'Okay, you know what? This actually has some legs. I'm gonna take this for the tour and see how it goes.'"

Designed for the Road

Loy chose RIVAGE PM3 surface - a decision driven

by both sonic goals and practical logistics. "I love a small footprint. I love having a single screen. I love having a space for PA control right on the surface," he says. With a compact setup that fits on a single PMC pallet, he can scale up or down with ease. "We can do shows like this in arenas, we can do shows in stadiums, we can do shows anywhere we need to and not eat up a ton of space. At the end of the day, your Production Manager appreciates that, and your Freight Logistics appreciate that."



David Loy, FOH Photography by Ben James

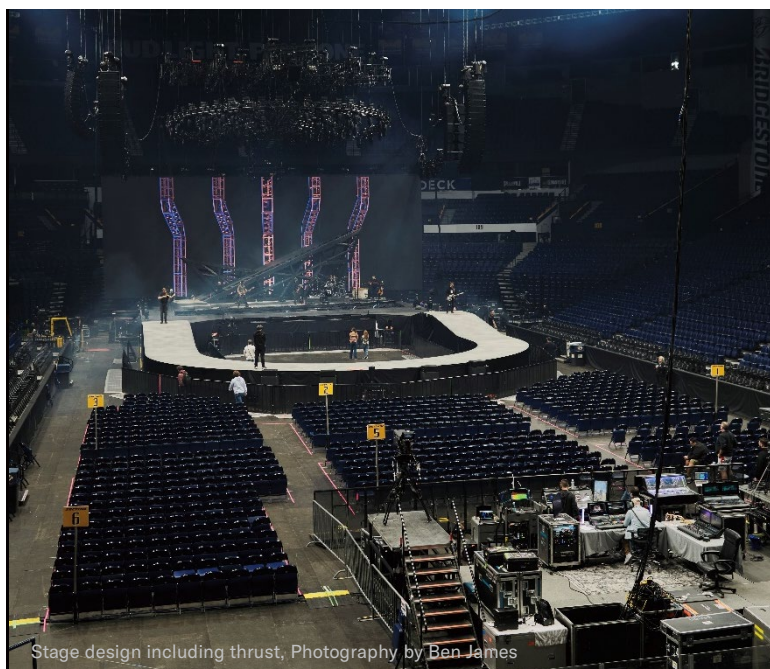
That flexibility came into play at Nashville's Bridgestone Arena, where once again, the show ran flawlessly. "I'm watching the stage and watching what's going on and trying to mix with my head up," he says. "The PM3 lets me stay connected to the performance."

Taming the Thrust

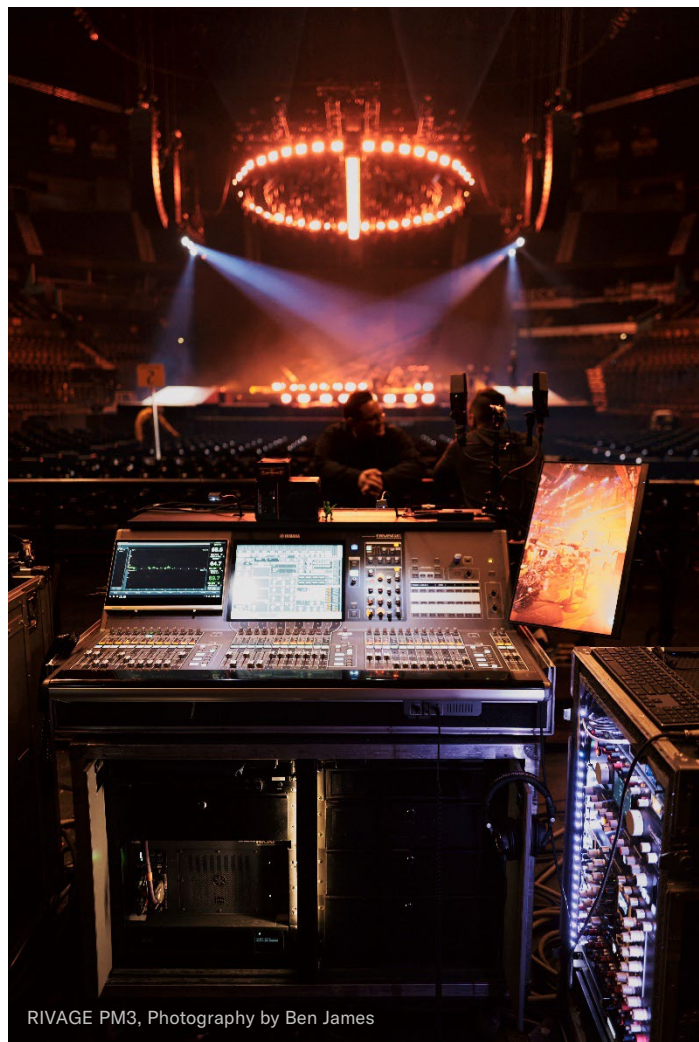
This tour introduced a particularly tricky stage design: a horseshoe-shaped thrust that wraps the stage around the audience. It makes for intimate performances - but introduces serious sonic challenges. "Those conversations started months in advance," Loy recalls. "We really wanted to figure out how to get the vocal, which is the most important source of the show, to sound clean and clear without a ton of PSE [primary source enhancer] products on it or having to ring it out so aggressively that there's no HF left."

The solution? A strategic rethinking of the PA. "We pushed the PA downstage 16 feet and arced it 10 degrees." That subtle repositioning dramatically reduced feedback and enhanced clarity for both artist and audience. At Bridgestone Arena, it paid off: "The hottest spots on the thrust are the sides, but once Kane gets in the middle, it's pretty clean and great." A center hang of Clair CO-8s was added to reinforce the Clair CF28s surrounding the pit to ensure every fan got the full experience, no matter where they stood.

What really excites Loy is that it works just as well for others. "Every opener, despite console choice and processing technique, has had success on our thrust. That means the math is applying to everyone, not just us. I don't want people to come out on our tour and have a bad time."



Stage design including thrust, Photography by Ben James



RIVAGE PM3, Photography by Ben James

In-the-Box to Beyond

Loy's mix begins in-the-box, a conscious decision to push RIVAGE PM to its limits. "That was important to me. I really wanted to see what it could do. And again, I was really impressed with the way that it sounded." As the tour evolved, he incorporated select outboard gear but kept flexibility top of mind.

"I'm still summing outboard, still doing inserts outboard, but it's very easily switched with a button press," he says. That resilience was tested in Mexico when damaged gear forced a last-minute shift back to in-the-box mixing. "I was able to bypass all of that and continue on with the show without any issues, and everyone remained happy."

The Vocal Chain

For Kane Brown's vocal, Loy has dialed in a finely tuned signal path: Shure Axient transmitter with a DPA 4018VL capsule, hitting the RPiO with Transformer Emulation enabled and Blue Silk dialed in, then into a Rupert Neve Designs Shelford Channel. "I use a DynamicEQ as my PSE, tailored to Kane's voice for clarity," he says. Every component in that chain is carefully chosen to deliver a clean, punchy vocal that cuts through dense arrangements and diverse venues.

Sonic Signatures and recording

Some venues carry a sonic signature all their own. “Using the Silk processing allows me to adapt the mix to natural acoustics. A lot of problems can be solved with Silk before you even touch EQ or compression.” Over time, Silk has become one of his go-to tools, offering a subtle but powerful way to shape the mix. “I’ve really tried to dive into the Silk aspect, changing it per room and input,” he says. “It lets you shape things musically without over-processing them.”

Capturing each show is just as important to Loy as mixing it in the moment. “We’re recording 110 channels straight into Logic, archiving everything for future use,” he notes. The RIVAGE PM’s MADI integration makes this process seamless, allowing the team to easily access recordings for social content, post-show reviews, or even remixes. “It’s all right there,” Loy adds.

Advice from the Desk

For those looking to follow a similar path, Loy stresses the importance of listening - with intention and humility. “Always remain a listener and a student,” he says. “Listen to the source, the people above you, and what’s going on in the room. Do your homework, be observant, and stay one step ahead.”

And perhaps most importantly, Loy believes that a great mix begins with understanding the artist. “You’ve got to know what they’re trying to say. What are they trying to share with the audience? That’s your job - to translate that.”

Conclusion

For Loy, live mixing is a powerful form of storytelling. With meticulous preparation and a relentless drive to evolve, he uses Yamaha RIVAGE PM system to create rich, resonant soundscapes. “Every time I find something new or discover a new way of doing things, it inspires me to dive deeper into the creative side,” he shares.

“When I find a reverb effect, plug-in, or preset I like, it excites me... I love trying new things because it changes the entire sound, and that excitement carries over to the show. It’s incredibly enjoyable, and I think it inspires others to explore the surface more too.” For Loy, each performance is not just an opportunity to mix - it’s a chance to ignite creativity, break through limits, and forge a deeper connection with the audience through the power of sound.



David Loy, FOH mixing on PM3 surrounded by crowd, Photography by Ben James