



## Monitor Mixing in Rehearsal: Better Performance Through Better Monitoring

Every musician knows that in order to play well, you have to hear well. Traditionally, the only way to try to hear better was to turn up the volume. Aviom's Pro16<sup>®</sup> Monitor Mixing System offers a better way, giving every musician the exact mix he or she wants. And the benefits of Aviom's system are as important in rehearsal as they are in live performance.

You have monitors on stage because you need to hear what your bandmates are playing and what you're playing. We all accept this, but most of us have also been forced to accept a major compromise in what we get out of the monitors — or to invest a lot of time and money trying to get decent mixes. Everyone needs a different mix in their monitor, yet every monitor mix competes on stage with all the rest. As each musician tries to get what they need in their mix, on-stage volume rises and monitor quality falls.

In-ear monitors help a lot by isolating the mixes from one another, but with IEMs, the monitor mix needs to be exactly right. Playing with a bad in-ear mix is often as bad as playing with a stage full of loud wedges.

### INDEPENDENT MIXES

With Aviom's Pro16 Monitor Mixing System, every musician makes their own monitor mix in real time with an easy-to-use 16-channel digital mixer. Every mix is completely independent, so the guitarist can crank up his guitar without getting in the lead singer's way, and the drummer can lock in on the bass without muddying up everybody else's monitor mix. With the Pro16 System, everyone in the band gets what they want, at the volume they want. Adjustments can be made at any time without affecting any other mix. This means better monitoring and, as a result, better performing.



*Aviom's A-16II* personal mixer offers 16-channel digital mixing through an intuitive interface. Every mix is completely independent.



### MONITORS IN REHEARSAL

If you're like most bands, you save your real rig for gigs and invest your money in a big P.A. system. In rehearsals, you set up just enough to get by. But you need to hear in rehearsals at least as well as you do in gigs and probably more. So why settle for less?

The typical answer is that it's too much of a hassle to do more for "just a rehearsal." But when you're working on a new tune or working on the sound of the band, you need to hear every part clearly and cleanly. Aviom's Pro16 Monitor Mixing System makes this possible. With independent custom mixes, everyone in the band can hear exactly what they want and make changes whenever they want, without affecting anyone else's mix. When you're working on a vocal harmony section, you can adjust your monitors to highlight all the vocal parts, while the keyboardist and rhythm guitarist can focus their mixes on the rhythm parts. Using the mixer's 16 preset locations, you can store mixes tailored for different sections or different instrumentations. You can also guarantee that your monitor mixes are the same every rehearsal and every gig.

### SYSTEM CONFIGURATION

Aviom's system works by converting your existing audio signals to digital and then transporting them in real time over standard Cat-5e cables. Mixers can be daisy-chained or connected to a Pro16 Distributor. Each mixer can drive headphones, wired or wireless IEMs, powered monitors, or an amp (Figure 1). With headphones and IEMs, the monitor system is compact, quick to set up and tear down, and easy to transport.

There are two basic ways to get your audio into Aviom's system. If you already have a console you like, you can connect your console's inserts or outputs (direct, aux,

bus, group, or any combination) to the AN-16/i Input Module, which converts the signals to digital and transmits them to the monitor system. Alternatively, microphones and instruments can be connected directly to the AN-16/i-M Mic Input Module. With 16 very high quality microphone pre-amps, the AN-16/i-M is a cost-effective way to dramatically improve the audio fidelity of an entire system. See Figure 2.

In both configurations, digital effects or room mics can be easily mixed in to provide more ambience, especially for in-ear users.

**MOVING TO THE GIG**

No matter which way you connect your monitoring system, moving to the gig is easy. If you're drawing your monitor inputs from a console, simply connect the console to your mains as you normally would, and you're ready to go. If you're using the AN-16/i-M as your head-end, you can use the built-in mic splits and direct outs to connect each channel to your console. You also can transmit all inputs over a single Cat-5e cable to the AN-16/o Output Module, which you connect to your console's inputs. No matter which approach you choose, your monitor rig is set exactly as it was in rehearsal. This means your mix is perfect and the FOH engineer can mix FOH without worrying about your monitors. See Figure 3.

**FLEXIBLE AND EXPANDABLE ARCHITECTURE**

Aviom's system can be connected and configured to meet the needs of a wide variety of applications. For more information on Pro16 products and applications, visit [www.aviom.com](http://www.aviom.com).

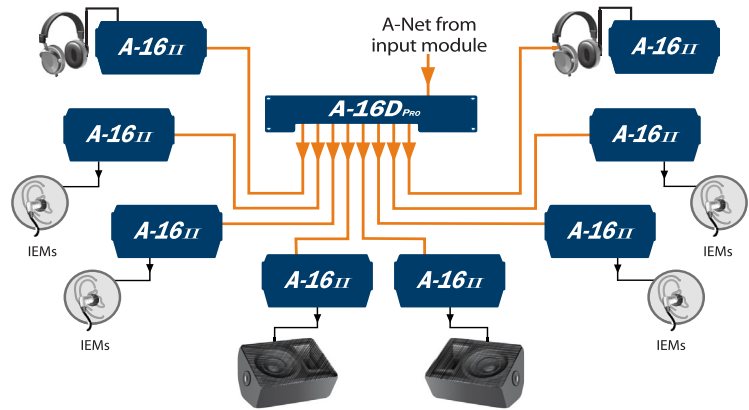


Figure 1. Pro16 Monitor Mixers can be connected serially or in parallel, using a Pro16 Distributor as shown here. Each mixer can drive headphones, IEMs, powered monitors, or an amp.

**In Rehearsal**

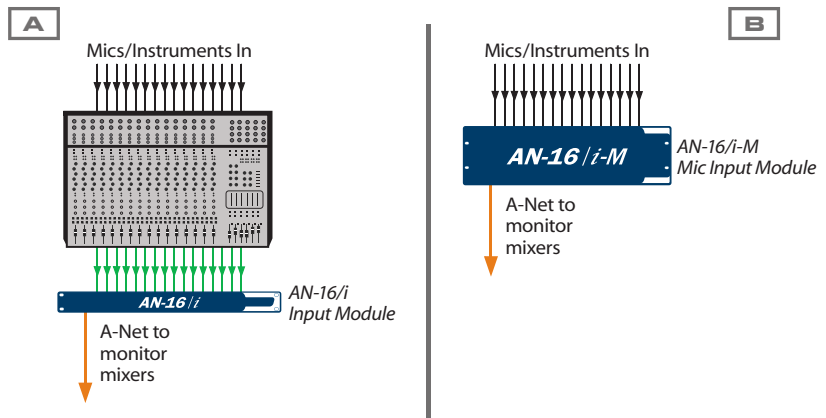


Figure 2. There are two basic ways to get your audio into the system. If you already have a console you like, you can connect its outputs to the AN-16/i Input Module (A). Or, using the AN-16/i-M Mic Input Module, you can connect your mics and instruments directly (B).

**In Performance**

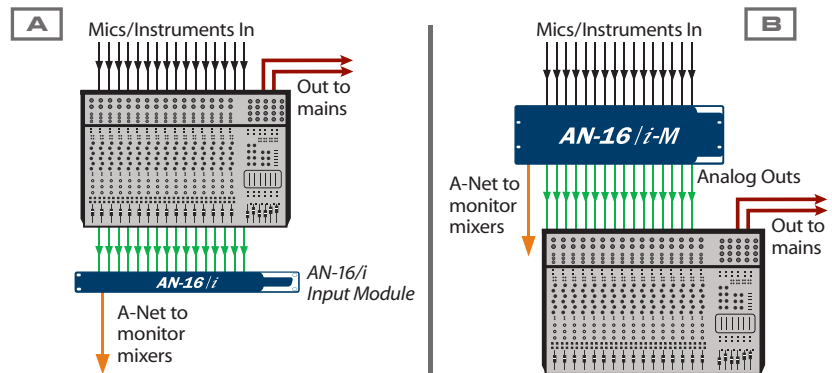


Figure 3. Moving to the gig is easy. Either connect the console you're already using to your main effects and amps (A), or connect the analog outputs (mic split or direct out) on the AN-16/i-M to your console (B).

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