



OTHER APPLICATIONS

A. Monitor Mixing

Monitors are used to allow band members to hear themselves.

When dealing with the monitoring requirements of, say, a large live band, it is common practice to keep the monitor mix function totally separate from the Front of House console.

Some form of graphic equaliser in line with each monitor speaker is desirable as it allows troublesome frequencies to be notched out. The monitor system is rung out in exactly the same way as the main PA (see Ringing Out Section 4), and the final ringing out must be done with both the monitor and main PA systems set at their normal operating level. The monitoring console is situated off-stage and derives its feed direct from mic splitters. Note: the Spirit Monitor 2 console has its own built-in mic splitters.

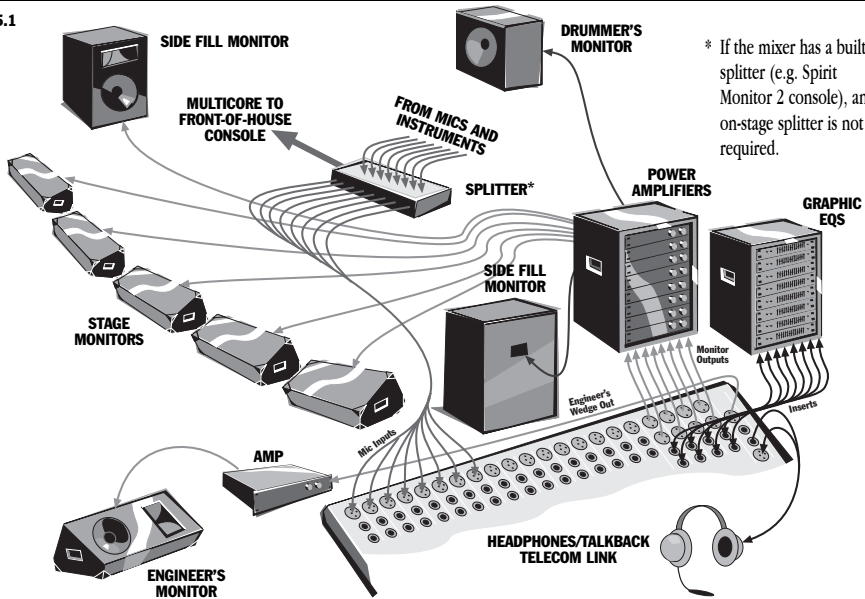
- It is normal for a telecommunication link to be used between the FOH and monitor engineer so that they can talk to each

other during the performance.

- Each stage monitor needs its own power amp. Keep things tidy by using rack-mounted stereo amps.
- Graphic EQs are patched via the console, like the power amps they should be rack-mounted for easy access.
- If the lead vocalist uses in-ear monitoring, he/she will be acoustically isolated, so it's a good idea to feed audience pick-up mics into his/her mix to provide a sense of involvement.
- 'Side fills' are often used where monitoring is required over a large stage area, floor space is at a premium, and too many wedge monitors would simply clutter things up both physically and acoustically. Don't compromise on these speakers - they'll have to work hard to punch sound through to the performers.
- The Monitor Engineer's wedge lets him hear the total foldback mix or selected parts thereof.
- A good Monitor Engineer, who is "invisible" to the audience, will always position himself so as to see visual signals from the performers.

MONITOR MIX

FIG. 5.1



B. Submixing

There are certain groups of instruments or performers (drums, backing vocals, multi-keyboards, etc) that can be logically grouped together - to save on input channels - via a small mixer, the output of which can then be controlled by just one pair of faders on the master console.

- If a mono output is available it can be used for a drum fill or for recording purposes.
- Output from the submixer goes to the FOH console and/or may be used for a small recording set up.
- Use the Aux Returns on the FOH console to return the sub-mix. This saves valuable input channels on the FOH console.
- In the case of a drum kit where many mics are in close proximity, the use of Noise Gates will prevent spill and clean-up the mix.
- Use a Compressor/Limiter to maintain a consistent level.

SUBMIXING

FIG. 5.2

