



COLORADO COMMUNITY CHURCH

W.A. IN-EAR RECOMMENDATIONS



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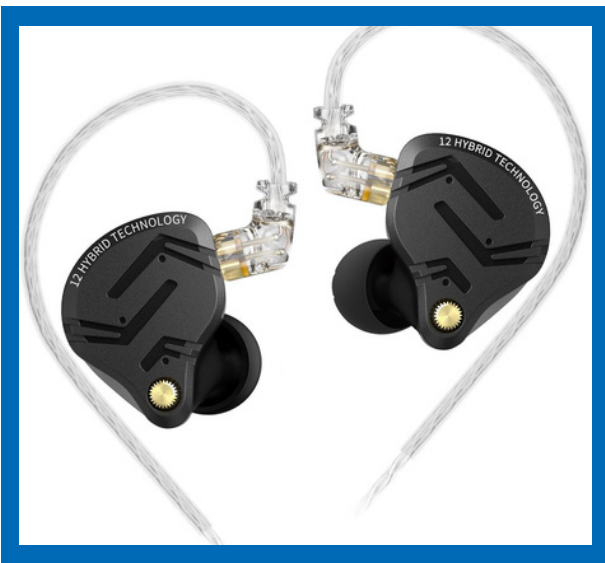
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BUDGET FRIENDLY



KZ ZS12 PRO



KZ ZS10 PRO



KZ ZAX

WHEN GOING WITH THESE OPTION, I WOULD ALSO RECOMMEND GETTING A DIFFERENT CABLE AND SOME FOAM TIPS FOR MORE COMFORT, STABILITY, AND A BETTER SEAL IN YOUR EAR.

LINSOUL TRIPOWIN C8:



COMPLY TIPS

(CIRCLE):



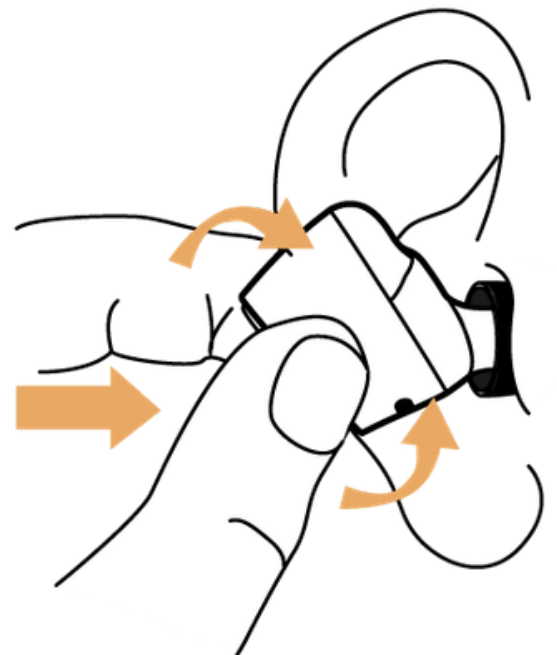
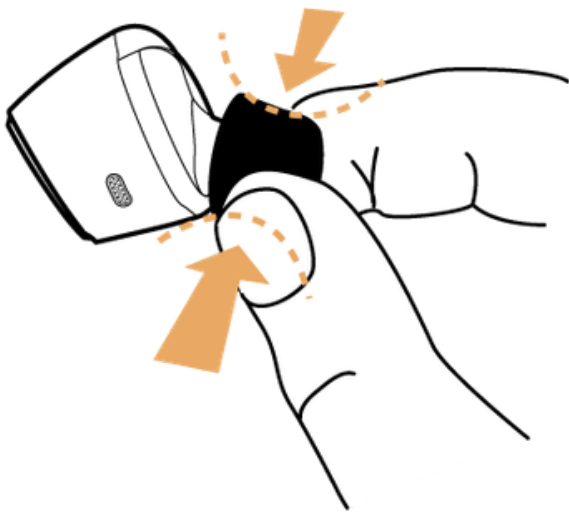
COMPLY TIPS

(OVAL):



BETTER SEAL / STABILITY

IMPORTANT TIP: FOAM TIPS MUST BE COMPRESSED, PLACED IN THE EAR, AND HELD FOR ABOUT 15 SECONDS WHILE THEY EXPAND AND FORM A SEAL. IF YOU HAVE A GOOD SEAL, YOU SHOULD IMMEDIATELY NOTICE IMPROVED BASS, CLARITY, AND STABILITY.



HIGHER QUALITY



SHURE SE215

PRO



SHURE SE425

PRO



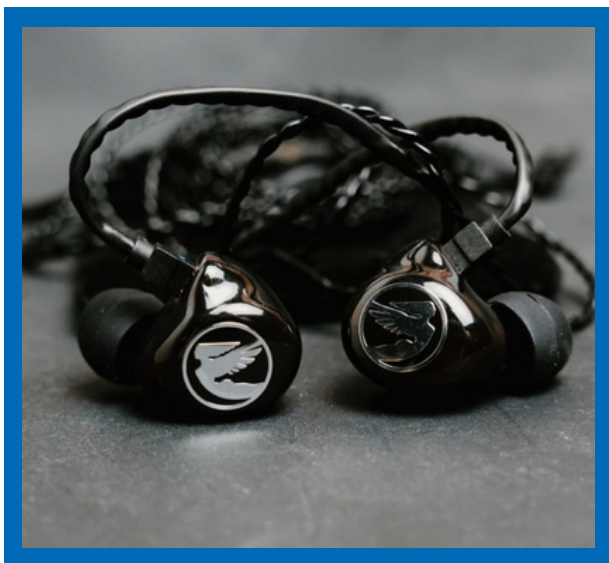
SHURE SE535-CL



UE 350



ASPIRE 1



JH5 UNIVERSAL

FULLY CUSTOM



UE 5 PRO



A2E

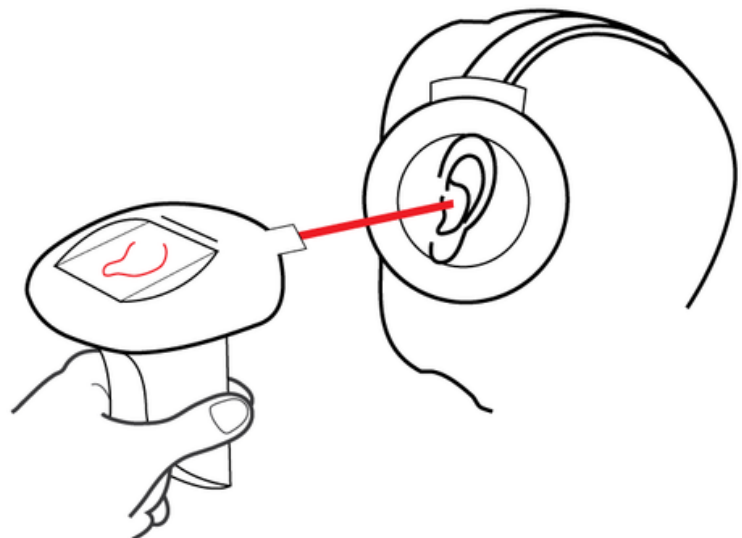
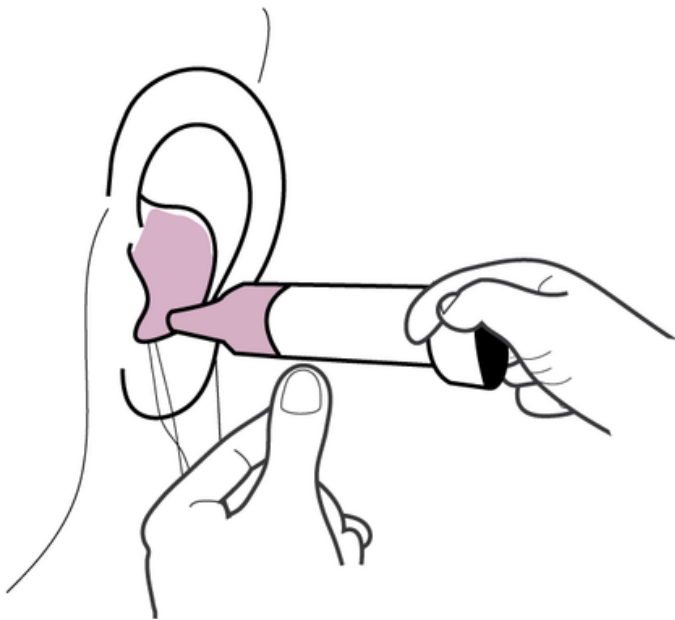


JH7



VERSA DUAL
DRIVER

WITH FULLY CUSTOM IN-EAR MONITORS,
YOU HAVE TO GO GET AN IMPRESSION OR
SCAN OF YOUR EARS. SO EXPECT TO PAY
ANYWHERE FROM \$100-\$125 FOR THAT AS
WELL.



BENEFITS OF IN-EARS

MANY WHO HAVE PERFORMED LIVE HAVE PROBABLY DEALT WITH A POOR MONITOR SYSTEM, BUT EVEN A GREAT SYSTEM HAS MANY LIMITATIONS DUE TO THE LAWS OF PHYSICS, AND THOSE LAWS BEND FOR NO ONE. PERSONAL MONITORING WAS DEVELOPED FROM A DESIRE TO CREATE AN ON-STAGE LISTENING EXPERIENCE THAT COULD OVERCOME THE LIMITATIONS IMPOSED BY A TRADITIONAL FLOOR MONITOR SYSTEM. THERE ARE SEVERAL FACTORS THAT WHEN TAKEN AS A WHOLE, RESULT IN THE SUPERIOR SOUND QUALITY OF PERSONAL MONITOR SYSTEMS.

VOLUME WARS:

THE MOST COMMON REQUEST GIVEN TO MONITOR ENGINEERS IS "CAN YOU TURN ME UP?" (SOMETIMES NOT PHRASED QUITE SO POLITELY.) UNFORTUNATELY, IT IS NOT ALWAYS QUITE THAT SIMPLE. MANY FACTORS CAN LIMIT HOW LOUD A SIGNAL CAN BE BROUGHT UP WHEN USING TRADITIONAL FLOOR MONITORS: SIZE OF THE POWER AMPLIFIERS, POWER HANDLING OF THE SPEAKERS, AND MOST IMPORTANTLY, POTENTIAL ACOUSTIC GAIN. ANOTHER FACTOR THAT MAKES HEARING ONESELF DIFFICULT IS THE NOISE LEVEL ONSTAGE.

MANY TIMES, VOCALISTS RELY SOLELY ON STAGE MONITORS, UNLIKE GUITARISTS, BASSISTS, AND KEYBOARDISTS WHOSE INSTRUMENTS ARE GENERALLY AMPLIFIED TO BEGIN WITH. DRUMMERS, OF COURSE, ARE ACOUSTICALLY LOUD WITHOUT AMPLIFICATION. VOLUME WARS ARE NOT UNCOMMON AS MUSICIANS STRUGGLE TO HEAR THEMSELVES OVER THE EVER-INCREASING DIN. THE CLARITY OF THE VOCALS IS OFTEN OBSCURED AS OTHER INSTRUMENTS ARE ADDED TO THE MONITOR MIX, WHICH BECOMES INCREASINGLY NECESSARY IF FEWER MIXES ARE AVAILABLE. KEYBOARDS, ACOUSTIC GUITARS, AND OTHER INSTRUMENTS THAT RELY ON THE MONITORS OFTEN COMPETE WITH THE VOCALS FOR SONIC SPACE.

A PERSONAL MONITOR SYSTEM, WHICH ISOLATES THE USER FROM CRUSHING STAGE VOLUMES AND POOR ROOM ACOUSTICS, ALLOWS THE MUSICIAN TO ACHIEVE A "STUDIO-LIKE" QUALITY IN THE ONSTAGE LISTENING EXPERIENCE. THE MONITOR MIX CAN THEN BE TAILORED TO INDIVIDUAL TASTE WITHOUT FIGHTING AGAINST OTHERWISE UNCONTROLLABLE FACTORS.

PROTECTING YOUR EARS

PROLONGED EXPOSURE TO EXTREMELY HIGH SOUND PRESSURE LEVELS CAN QUICKLY CAUSE HEARING DAMAGE. SOME PERFORMERS HAVE TAKEN TO WEARING EAR PLUGS TO PROTECT THEIR HEARING, BUT EVEN THE BEST EAR PLUGS CAUSE SOME ALTERATION OF FREQUENCY RESPONSE. PERSONAL MONITORS OFFER A LEVEL OF HEARING PROTECTION EQUAL TO THAT OF EAR PLUGS, BUT WITH THE ADDITIONAL BENEFIT OF TINY LOUDSPEAKERS IN THE PLUGS. THE MONITORING LEVEL IS NOW IN THE HANDS OF THE PERFORMER.

IF IT SEEMS TO BE TOO LOUD, THERE IS NO EXCUSE FOR NOT TURNING THE MONITORS DOWN TO A COMFORTABLE LEVEL. THE USE OF AN ONBOARD LIMITER IS STRONGLY RECOMMENDED TO PREVENT HIGH LEVEL TRANSIENTS FROM CAUSING PERMANENT DAMAGE.

REDUCED VOCAL STRAIN

CLOSELY RELATED TO THE VOLUME ISSUE, THE ABILITY TO HEAR MORE CLEARLY REDUCES VOCAL STRAIN FOR SINGERS. IN ORDER TO COMPENSATE FOR A MONITOR SYSTEM THAT DOES NOT PROVIDE ADEQUATE VOCAL REINFORCEMENT,

MANY SINGERS WILL FORCE THEMSELVES TO SING WITH MORE POWER THAN IS NORMAL OR HEALTHY. ANYONE WHO MAKES A LIVING WITH THEIR VOICE KNOWS THAT ONCE YOU LOSE IT, YOU LOSE YOUR LIVELIHOOD. EVERY PRECAUTION SHOULD BE TAKEN TO PROTECT YOUR "INSTRUMENT," AND PERSONAL MONITORS ARE A KEY INGREDIENT IN HELPING VOCALISTS CONTINUE TO SING FOR YEARS TO COME.

NO INTERFERENCE WITH AUDIENCE MIX

THE BENEFITS OF PERSONAL MONITORS EXTEND BEYOND THOSE AVAILABLE TO THE PERFORMER. AN UNFORTUNATE SIDE-EFFECT OF WEDGE MONITORS IS SPILL FROM THE STAGE INTO THE AUDIENCE AREA. ALTHOUGH DIRECTIONAL AT HIGH FREQUENCIES, SPEAKER CABINETS RADIATE LOW FREQUENCY INFORMATION IN A MORE OR LESS OMNIDIRECTIONAL MANNER.

THIS SITUATION AGGRAVATES THE ALREADY COMPLEX TASK FACING THE FOH (FRONT-OF-HOUSE) ENGINEER, WHO MUST FIGHT AGAINST LOUD STAGE VOLUMES WHEN CREATING THE AUDIENCE MIX.

THE EXCESSIVE LOW FREQUENCIES COMING OFF THE BACKS OF THE MONITORS MAKE THE HOUSE MIX SOUND "MUDDY" AND CAN SEVERELY RESTRICT THE INTELLIGIBILITY OF THE VOCALS, ESPECIALLY IN SMALLER VENUES, BUT ELIMINATING THE WEDGES CLEARS UP THE SOUND CONSIDERABLY.

PERSONAL CONTROL OF YOUR MIX

PERHAPS THE MOST PRACTICAL BENEFIT TO PERSONAL MONITORS IS THE ABILITY TO HAVE DIRECT CONTROL OVER WHAT YOU ARE HEARING. WHILE STILL RELYING ON THE SOUND ENGINEER TO MAKE FINE ADJUSTMENTS, PERSONAL MONITOR SYSTEMS GIVE THE PERFORMER SOME ABILITY TO MAKE BROAD ADJUSTMENTS, SUCH AS OVERALL VOLUME, OR THE ABILITY TO CHOOSE DIFFERENT MIXES. IF EVERYTHING IN THE MIX NEEDS TO BE LOUDER, INSTEAD OF GIVING A SERIES OF COMPLEX HAND GESTURES TO THE MONITOR ENGINEER, THE PERFORMER CAN ADJUST EVERYTHING IN THEIR MIX INCLUDING THE OVERALL MIX.

BY GIVING CONTROL OF THE MONITOR MIX TO THE PERFORMER, THE SOUND ENGINEER CAN SPEND MORE TIME CONCENTRATING ON MAKING THE BAND SOUND GOOD FOR THE AUDIENCE INSTEAD OF WORRYING ABOUT MAKING THE BAND HAPPY AND ENSURING YOU HEAR EXACTLY WHAT YOU WANT TO HEAR.

HAVING PROPER IN-EARS & A PROEPR SEAL

TO ENSURE YOU'RE GETTING THE BEST RESULT WHEN USING IN-EARS, LET'S MAKE SURE YOU HAVE THE PROPER EQUIPMENT. UNLIKE BASIC CONSUMER EARBUDS (LIKE APPLE EARBUDS), CONSUMER TO PROFESSIONAL IEMS OFTEN USE MULTIPLE SPEAKERS IN EACH EARPIECE, TUNED FOR ACCURACY AND CLARITY. THEY ALSO GIVE BETTER HEADROOM (SPACE BEFORE MAXING OUT) AND A FULLER SOUND. HOWEVER, NONE OF THAT MATTERS IF YOU DON'T HAVE A PROPER SEAL. WITHOUT A PROPER SEAL, MOST PEOPLE FIND THAT THINGS SOUND LESS FULL (OR LACK BASS), HAVE POORER

BY GIVING CONTROL OF THE MONITOR MIX TO THE PERFORMER, THE SOUND ENGINEER CAN SPEND MORE TIME CONCENTRATING ON MAKING THE BAND SOUND GOOD FOR THE AUDIENCE INSTEAD OF WORRYING ABOUT MAKING THE BAND HAPPY AND ENSURING YOU HEAR EXACTLY WHAT YOU WANT TO HEAR.

BUT MAKE SURE TO HAVE BOTH OF YOUR EARBUDS IN YOUR EARS, BECAUSE IF YOU DON'T YOU COULD DAMAGE YOUR EARS. IN DOING SO, YOU WILL ALSO HAVE A BETTER PICTURE OF YOUR WHOLE MIX, ENSUREING YOU STAY ON PICTCH AND KEEP TIME.