AVIOM®

Pro64 Digital Snake for Musical Theatre Sound Company in Australia

Simon Gregory, System Sound Head Engineer on Chicago

APPLICATION

Digital Snake with Monitor Mixing

MARKET SEGMENTS

Sound Companies
Performance Spaces

LOCATION

Melbourne, Australia

PRODUCT LINES

Pro16®
Pro64®

PRODUCTS

2   6416m Mic Input Modules

1   RCI Remote Control Interface

1   MCS Mic Control Surface

4   6416i Input Modules

7   6416o Output Modules

2   MH10 Merger Hubs

1   ASI A-Net Systems Interface

1   A-16D Pro A-Net Distributor

8   A-16II Personal Mixers

TESTIMONIAL

"In addition to having the remote head amp control at your fingertips, the Aviom system's flexibility of design allowed me to easily create an isolated split of the band for a multi-track recording."

Simon Gregory
Head Engineer

FEATURES AND BENEFITS

Fidelity of the system

Ease of creating splits for monitoring and recording

Cost-effective digital transport; a blend of Pro16 and Pro64 technologies

INSTALLATION DETAILS

System Sound is the leading sound company for musical theatre productions in the Asia Pacific. When the sound company was faced with replacing its analog multicore, they decided to look into digital options. They selected a Pro64® Aviom digital snake because it was a cost-effective, high fidelity solution.

For shows such as *Chicago*, System Sound sets up a 64x32 digital snake that includes four input modules on stage. They have two 6416m Mic Input Modules for mic-level signals and two 6416i Input Modules for line inputs from wireless mics. These four units and the two 6416o Output Modules on stage that feed the PA and monitors are all connected in parallel to an MH10 Merger Hub. The system is run in Manual Mode.

The MH10 on stage is connected to an MH10 at FOH with two Cat-5e cables. One of these cables is a backup cable. At FOH the MH10 provides parallel connections to four 6416o modules that feed a Cadac console and two 6416i modules that send returns to stage from the console. A fifth 6416o at FOH is used to create a split for multi-track recording. Head Engineer Simon Gregory says, "Using a spare 6416o out of our front-of-house MH10 and assigning the required channel set, the system quickly and easily removed the need to install active splits and any concerns for level loss."
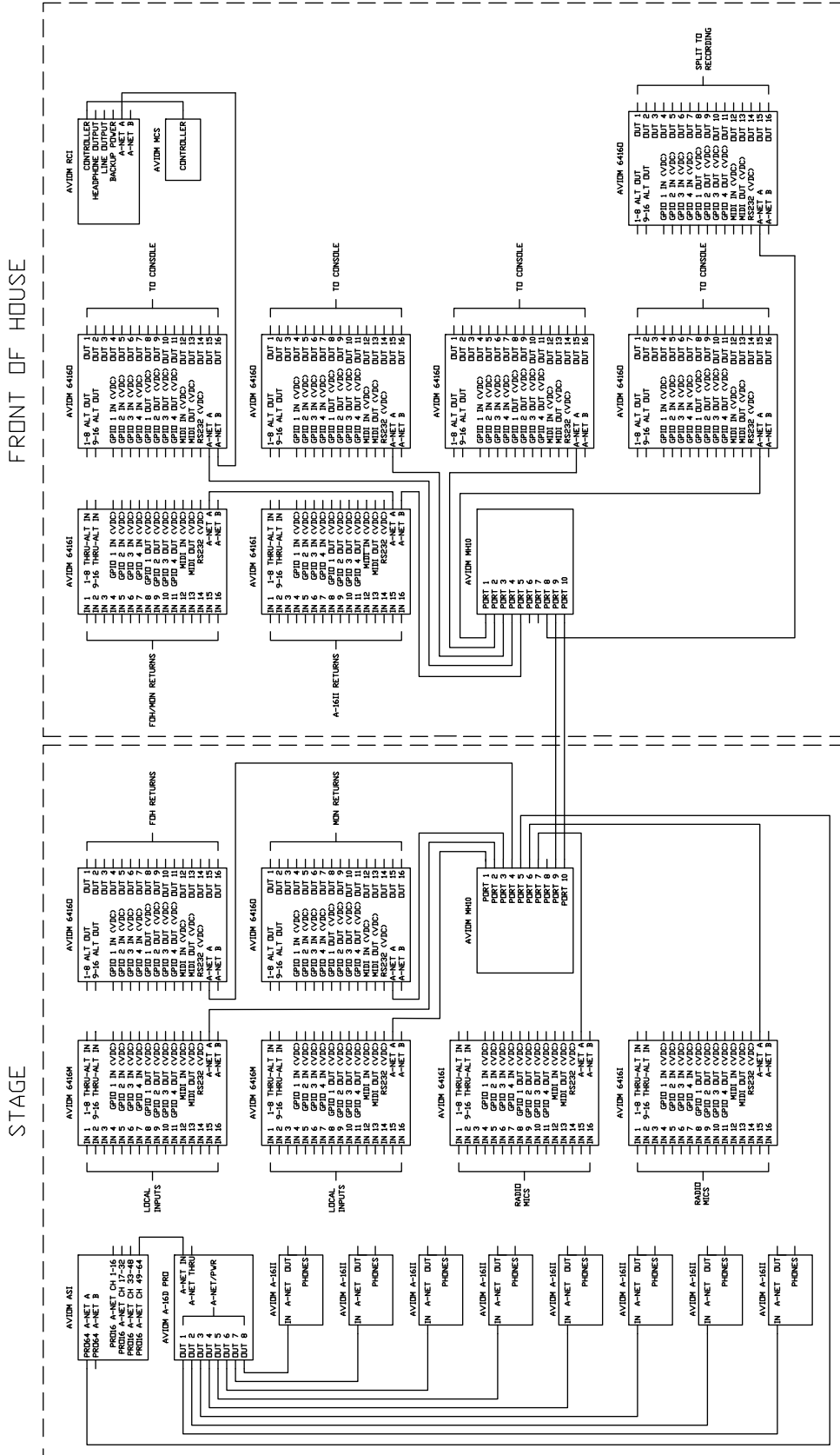
Also at FOH, Gregory has an RCI Remote Control Interface and an MCS Mic Control Surface so that he can remotely control the Aviom mic preamps and monitor all the mic- and line-level inputs on stage.

In addition to using A-Net® to distribute audio from stage to FOH and from FOH to recording, System Sound uses Aviom's Pro64 VDC™ technology to distribute RS-232 and MIDI. RS-232 is used to support bidirectional text communication between stage and FOH, while MIDI is used for a variety of applications such as triggering a conductor's track. For most shows, the sound company also integrates an Aviom Pro16® Personal Mixing system (shown in the diagram).

System Sound Director John Scandrett says, "The Aviom gear performs well and sounds great teamed with a Cadac console and the Meyer speaker system. That's a good demonstration; it sounds as clean and natural as ever!"

System diagram on reverse

FRONT OF HOUSE

STAGE

With the addition of a 6416o Output Module, System Sound can easily add a split to recording from its 64x32 Pro64® stage-to-FOH digital snake, and Aviom's Pro16® Personal Mixing system can be integrated with an A5I A-Net® Systems Interface. The MH10 Merger Hubs at stage and FOH provide parallel connections between the gear at each location and allow for a backup cable between the two locations.