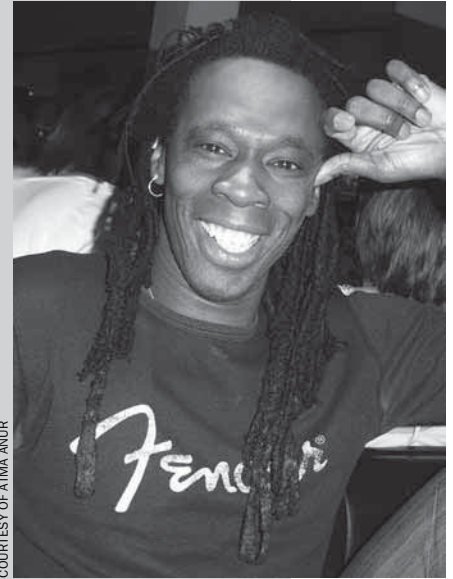


**Atma Anur—Drums****Richie Kotzen/Tony MacAlpine****Jarek Smietana/Cacophony**[www.myspace.com/atmaanur](http://www.myspace.com/atmaanur)

“Honestly, I hate monitors, but in large venues you have no choice but to use them. First rule is, Get to be the monitor guy’s friend! If you’re lucky, the band’s stage volume will make sense so that the monitor mix can have everything to make it seem like you are playing in the rehearsal room. If not, good luck!

You should rely on monitors as little as possible. This means setting up so that each band member can hear everybody else and use the monitors for the vocals and maybe kick drum. Also, if you don’t play too loudly, everyone can pretty much hear each other acoustically on stage. High volume is a sad illusion.

I don’t like in-ear monitors; for me the natural ambience is important to my basic feel. I prefer an actual monitor speaker, but when there is a click involved, I use open-back headphones. For drummers, the monitor should be next to the hi-hat and slightly angled to the back to stop the snare and hi-hat mic from feeding back.”



COURTESY OF ATMA ANUR

**15. REPOSITION UNUSED MONITORS**

For a vocalist who also plays an instrument, it is important to set up a single small area that is effectively balanced. The monitors should be focused on where the singer’s mic is. For a guitarist who moves around and doesn’t sing, the monitor can be moved around to where it is most effective onstage for her needs. If a musician doesn’t need a monitor at all and the frontperson needs *more*, then you could move the unused monitor toward the frontperson. Use one monitor for the frontperson’s vocals and the other for his or her instrument; don’t try to load both monitors with the same sounds.

**Bjorn Englen—Bass****Soul Sign/Yngwie Malmsteen****Robin McAuley/Quiet Riot**<http://bjornenglen.com>

“I’m one of the few people who can play without almost any monitors at all. I’m pretty immune to bad circumstances, and sometimes I don’t even realize that I didn’t hear something until I speak with the rest of the band after the show. Part of this is wearing earplugs that block out most of the overtones and noise so I can focus on the pitches that I need to hear, especially for my vocals. But it really comes down to knowing the songs: even if you can’t hear anything at a particular time, you still know the songs. You still know the melody and you still know the arrangements. *You can never overpractice.* This is how you can do a good job under any circumstances, and that will most likely keep you working for as long as you want!

I don’t really care for in-ear monitors; it’s hard for me to find a set that’s comfortable, and even when I do, the mix often seems to change from show to show. *I prefer to hear the blend from the stage.* I try not to go too heavy on the low end; I like to stay in the middle of the range, especially live. My tone is going to the console post-EQ, and that makes a lot of engineers nervous, but I try to keep my EQ as flat as possible—I like a natural tone.”



COURTESY OF CARVIN; USED WITH PERMISSION