

BEAW
ADAPTive™
systems



Precision engineering.

EAW® Anya™ and Anna™ (full-range) and Otto™ (subwoofer) array modules have been meticulously engineered. Every component in these ADAPTive Systems™ sits at the leading edge of audio performance capability. All of this integrated technology combined with the power of EAW Resolution™ optimization software delivers pristine fidelity and unrivaled output capability over the entire audio spectrum for every seat in the house – engaging the entire audience in the experience.

"From mix position to any position, it's hard to process how good it is and how easily we achieved it. Anya has the purest impulse response I've ever gotten off a PA system. The acoustic phase response is just breathtaking."

Robert Scovill
FOH Engineer, Tom Petty & The Heartbreakers



Tom Petty & The Heartbreakers, Hartford, CT


Absolute control.

ADAPTive Systems have the unique ability to assess and then perfectly match the three-dimensional coverage requirements of any venue. These fully-integrated systems utilize a high-resolution array of discretely powered and processed acoustical devices to create optimized results at show speed. Nothing ever has to move. Software and processing alone will ensure optimal audience coverage and minimize the impact of the room. Any room.

"Currently, line array systems require significant time and effort on room modeling and precision box-to-box angles prior to flying the sound system. If there is a miscalculation, the sound system must be lowered and rehung. With Anya, the sound system can be flown first, even without modeling. There are no box-to-box angles, and the trim height can be determined by sight lines in real time."

Dave Rat
Founder, Rat Sound





| Things change. Adapt. |

Beyond fidelity, impact and consistency – ADAPTive Systems provide spectacular ability to quickly react when things change. And things always change. When faced with the need to change trim height, move barricades, cover the balcony, not cover the balcony, add more fill, address noise complaints, modify the stage volume or even compensate for the weather – the only thing you have to move is a mouse.

“During the day we had to keep the sound limited to a specific area. At night we would open it up and cover the berm. The fact that we could do this by merely modifying the software is remarkable.”

Gary Brundlik
FOH Engineer, Milwaukee Summerfest

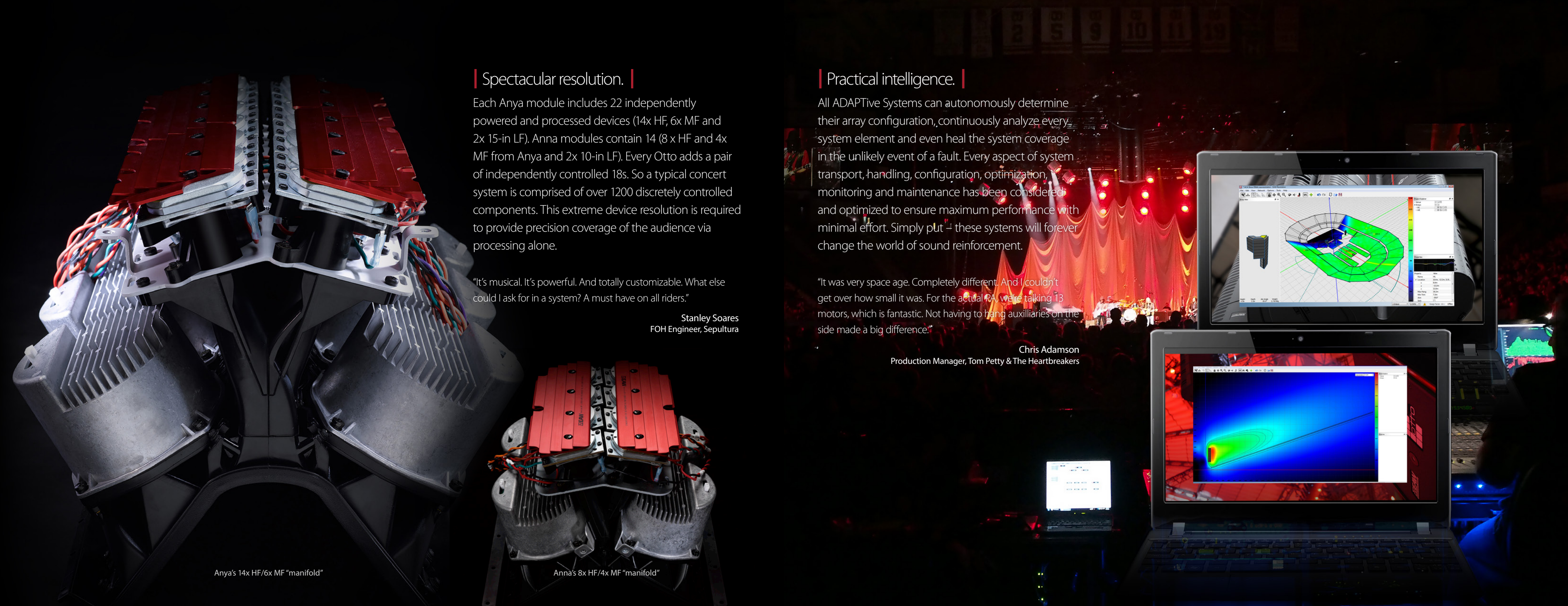
| Simplify. |

Anya and Anna are so flexible that each system will cover virtually any application. But they have also been engineered to work seamlessly together – offering even greater design and inventory flexibility. The trapezoidal columns interconnect and hang straight from just a single point per column, so the flown system footprint is extremely small. System stacks ride 4 (Anya and Anna) or 3 (Otto) per cart and stacks connect with a simple, captive sliding mechanism allowing the most rapid system deployment in the industry. ADAPTive technology opens new doors in touring or installation workflow that simply save time.

“The Anya system is a very powerful, punchy and musical PA system, in a very modern package. All of the acts were happy with the FOH mix, and I had a great time mixing the show on this system.”

Ron Reaves
FOH Engineer, American Country Awards





Spectacular resolution.

Each Anya module includes 22 independently powered and processed devices (14x HF, 6x MF and 2x 15-in LF). Anna modules contain 14 (8 x HF and 4x MF from Anya and 2x 10-in LF). Every Otto adds a pair of independently controlled 18s. So a typical concert system is comprised of over 1200 discretely controlled components. This extreme device resolution is required to provide precision coverage of the audience via processing alone.

"It's musical. It's powerful. And totally customizable. What else could I ask for in a system? A must have on all riders."

Stanley Soares
FOH Engineer, Sepultura

Practical intelligence.

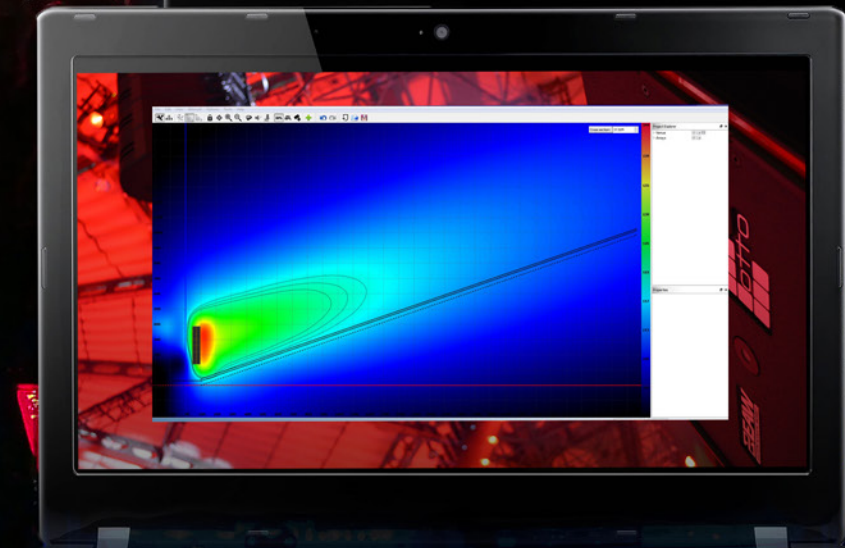
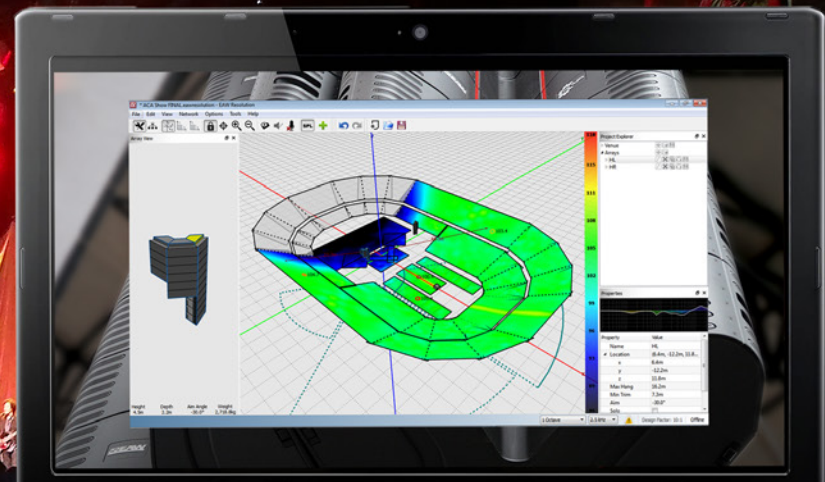
All ADAPTive Systems can autonomously determine their array configuration, continuously analyze every system element and even heal the system coverage in the unlikely event of a fault. Every aspect of system transport, handling, configuration, optimization, monitoring and maintenance has been considered and optimized to ensure maximum performance with minimal effort. Simply put – these systems will forever change the world of sound reinforcement.

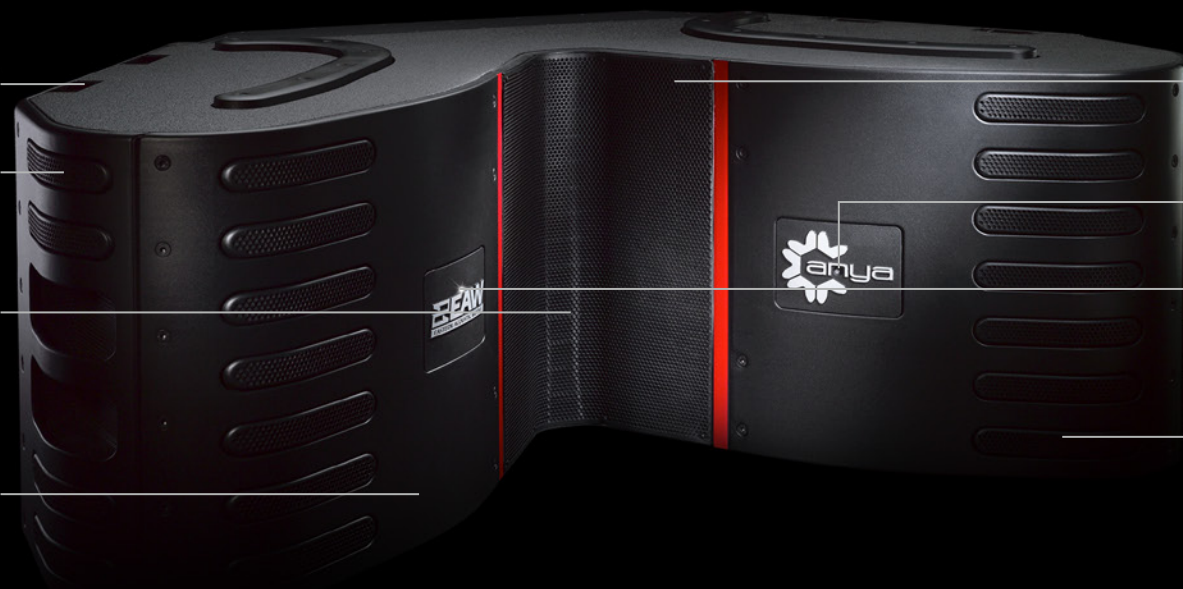
"It was very space age. Completely different. And I couldn't get over how small it was. For the actual PA, we're talking 13 motors, which is fantastic. Not having to hang auxiliaries on the side made a big difference."

Chris Adamson
Production Manager, Tom Petty & The Heartbreakers

Anya's 14x HF/6x MF "manifold"

Anna's 8x HF/4x MF "manifold"





Simple latch-and-pin ensures that Anya arrays fly only one way: the safe way

Enclosure venting for enhanced LF performance

Proprietary loading minimizes apparent source spacing of 14 independently powered and processed HF compression drivers, extending ADAPTive directivity control up to the highest frequencies

The full width of the enclosure serves as a horn in the horizontal plane, ensuring even horizontal coverage and smooth integration of adjacent columns

Six MF cone transducers use Radial Phase Plugs™ and Concentric Summation Array™ technology to enter the horn and sum coherently with the HF wavefront

Built-in mic for in-situ diagnostics

Super-bright LED assists in array identification to the user

Offset Aperture™ loading of the dual 15-in LF drivers shifts the apparent LF sources farther apart, maximizing horizontal pattern control without compromising enclosure width and truck pack



***Connectors**

- powerCON™ TRUE1™ AC Mains Input
- USB Port Type B
- USB Port Type A
- Dual etherCON™ Connectors (redundant)
- XLR Audio Input Connector
- XLR Audio Loop-Through Connector

****Control pad**

- Network Activity Indicator
- Device Test Key and Light
- Input Type Indicator
- Function Key and Light

IR units on four sides sense neighboring modules, allowing arrays to self-identify and self-configure

Power Plant includes amplification, processing, Dante networking, connectors* and controls**

Power Plant can also be removed even when modules are in an array

Exhaust cooling vent

Active intake cooling vents



Offset Aperture™ loading of the dual 10-in LF drivers shifts the apparent LF sources farther apart, maximizing horizontal pattern control

Four MF cone transducers use Radial Phase Plugs™ and Concentric Summation Array™ technology to sum coherently with the HF wavefront

Super-bright LED assists in array identification to the user

Proprietary loading minimizes apparent source spacing of 8 independently powered and processed HF compression drivers, extending ADAPTive directivity control up to the highest frequencies

Simple latch-and-pin rigging ensures that Anna arrays fly only one way: the safe way.

Built-in mic for in-situ diagnostics



Integrated handles and low-frequency vents

IR units on all sides sense neighboring modules, allowing arrays to self-identify and self-configure

Power Plant heat sink (active fans are internal)

Power Plant includes amplification, processing, Dante networking, connectors* and controls**

Power Plant can also be removed even when modules are in an array

***Connectors**

- powerCON™ TRUE1™ AC Mains Input
- USB Port Type B
- USB Port Type A
- Dual etherCON™ Connectors (redundant)
- XLR Audio Input Connector
- XLR Audio Loop-Through Connector

****Control pad**

- Network Activity Indicator
- Device Test Key and Light
- Input Type Indicator
- Function Key and Light



Like on Anya and Anna, Offset Aperture™ loading shifts the apparent LF sources to the corners of the enclosure

This allows the enclosure to be placed in multiple orientations without compromising output, and creates a symmetrical array of four LF sources

Integrated stackpads on bottom, mating recesses on top, and skid pads on sides (next to red stripes) allow enclosure to be used in a number of orientations

Latch-and-pin rigging – latches come out the bottom, pins connect an enclosure to the one above it

Both are actuated by grips



IR units on all sides sense neighboring modules, allowing arrays to self-identify and self-configure

Super-bright LEDs are integrated with IRs and assist in array identification to the user

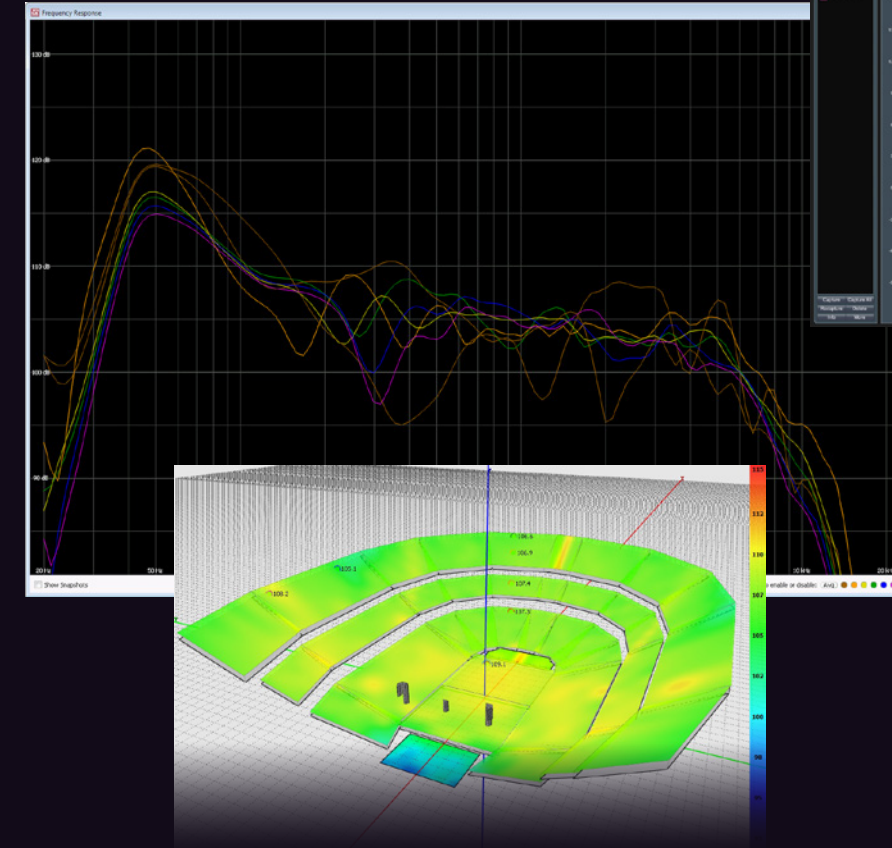
Power Plant includes amplification, processing, Dante networking, connectors* and controls**

Power Plant can also be removed even when modules are in an array

- powerCON™ TRUE1™ AC Mains Input
- USB Port Type B
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- XLR Audio Input Connector
- XLR Audio Loop-Through Connector



Predict virtually. Perform measurably.



“The United Center represents one of the more challenging sports arenas to achieve even audio coverage. It’s an enormous indoor space with extremely high and steep elevations that need to be addressed. As you can see from the sample of FFTs that we took on the show day, the results predicted by Resolution are nearly identical to our measured results. Anya, with direction from Resolution, makes optimizing the coverage for the seating geometry of any venue quick, efficient and most importantly; accurate and predictable.”

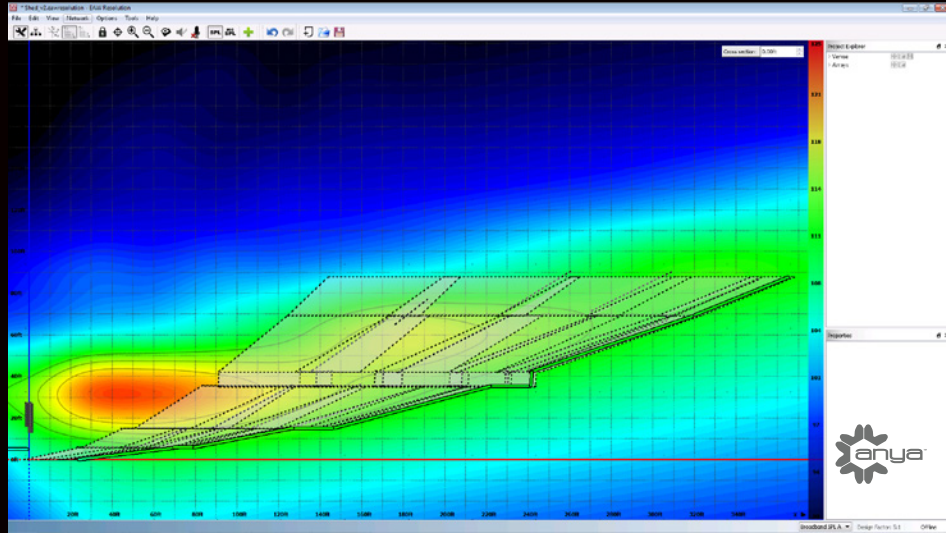
Robert Scovill
FOH Engineer, Tom Petty & The Heartbreakers

EAW Resolution™ is the prediction and control engine behind all ADAPtive systems. Rooted in EAW’s time-tested measurement and prediction techniques, Resolution accurately models the coverage and frequency response throughout the entire venue, providing engineers with complete confidence that the system will be optimal long before they step into the venue.

Such a reliable result can only come from reliable data, and reliable data can only come from the high-precision measurement process that EAW Engineers employ to characterize every driver in ADAPtive systems. Knowing how each driver in every module behaves, Resolution can precisely calculate results within any venue.

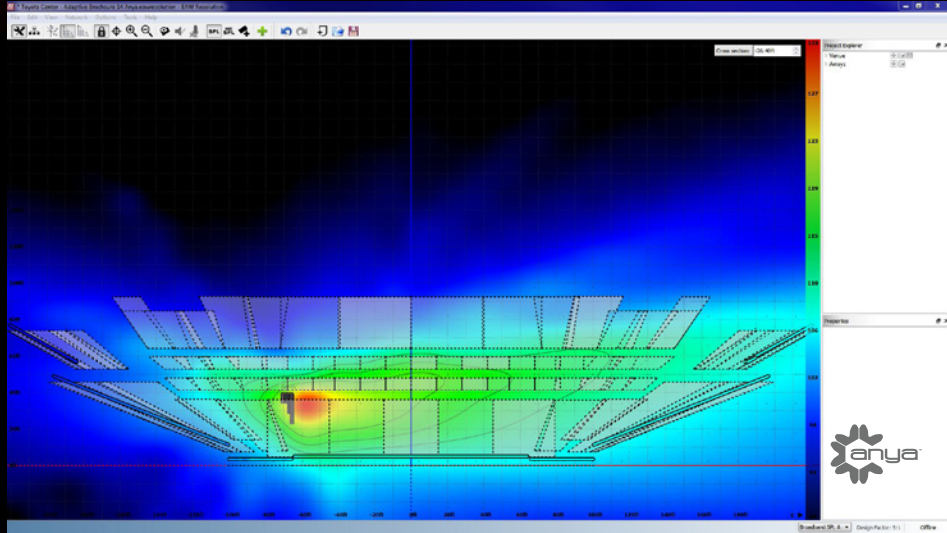
To validate Resolution’s prediction capabilities, frequency-response measurements collected in-situ with Smaart® v.7 at the United Center in Chicago were directly compared to identical virtual microphone positions within a Resolution model of the venue. The result was pin-point accuracy at every microphone location.

Measurement credit: Robert Scovill, Tom Petty & The Heartbreakers Hypnotic Eye tour



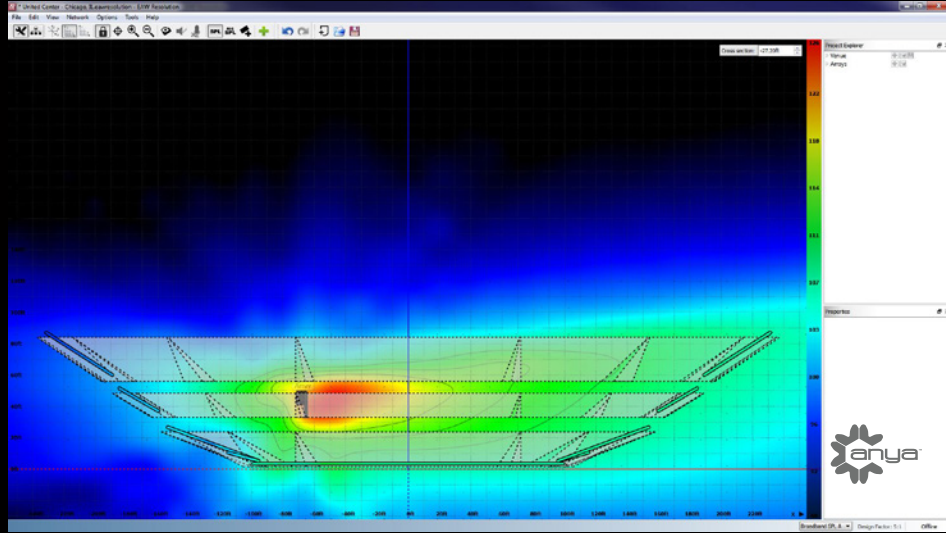
Shed

In this 15,000-seat shed, steep up-angle is not a challenge. With 18 Anya modules per side, this system readily achieves a consistent 108 dB SPL from front to back and across the width of the entire bowl. No delays. No outfills.



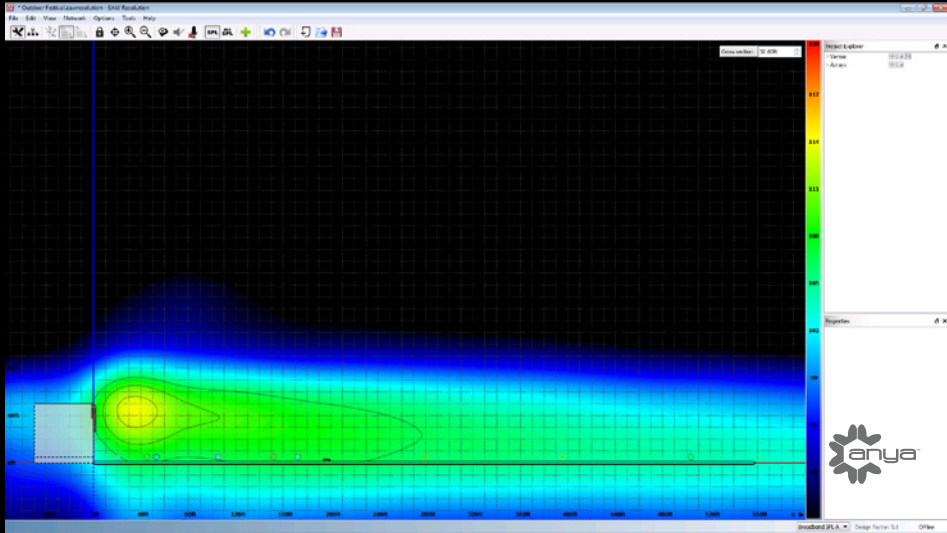
Arena

When wide horizontal coverage is required, Anya delivers seamless, consistent coverage with just 24 modules per side. Because modules have no mechanical articulation, 3 Anya columns can be arrayed flat, directly adjacent to one another for 210° horizontal coverage, minimizing system footprint while delivering consistent 105dB SPL to this 20,000 seat arena.



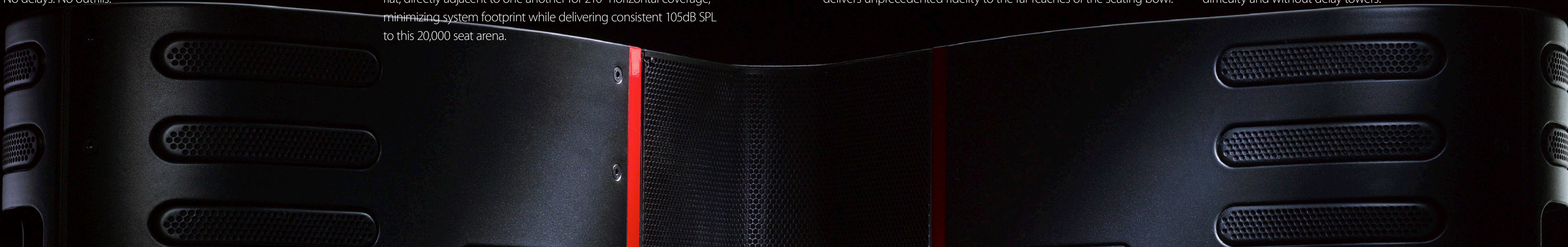
Stadium

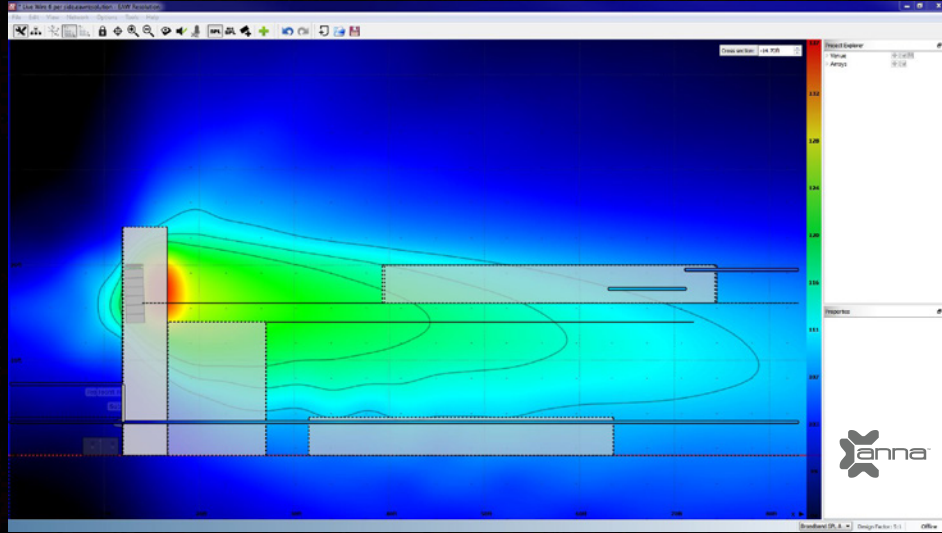
Large stadiums are easily covered by just 24 Anya modules per side, delivering consistent 105dB SPL out to 300 feet / 90 meters. Where delays are typically required to maintain consistent coverage, Anya delivers unprecedented fidelity to the far reaches of the seating bowl.



Festival

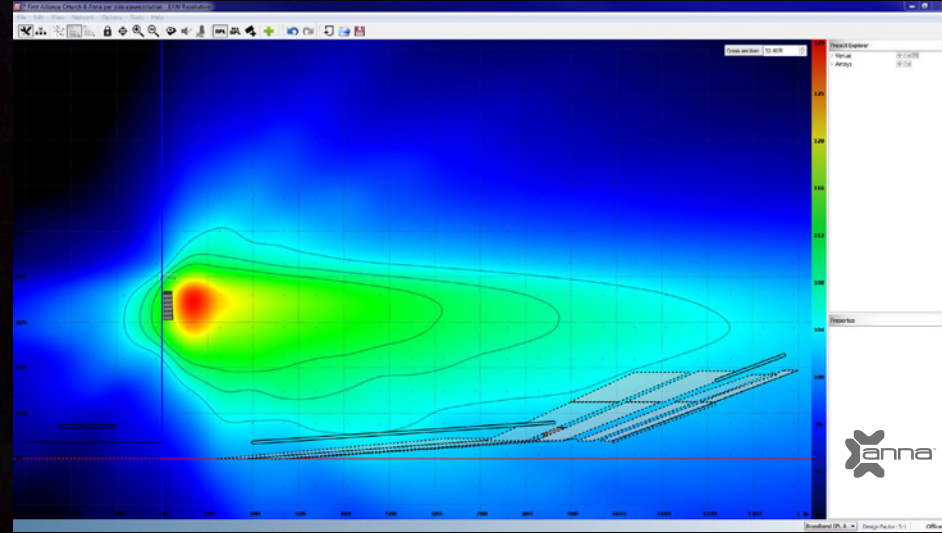
Even in the largest outdoor festival for more than 100,000 attendees, 24 Anya modules per side produces a consistent 105 dB SPL from 20 feet/6 meters from the stage out to 500 feet/150 meters without difficulty and without delay towers.





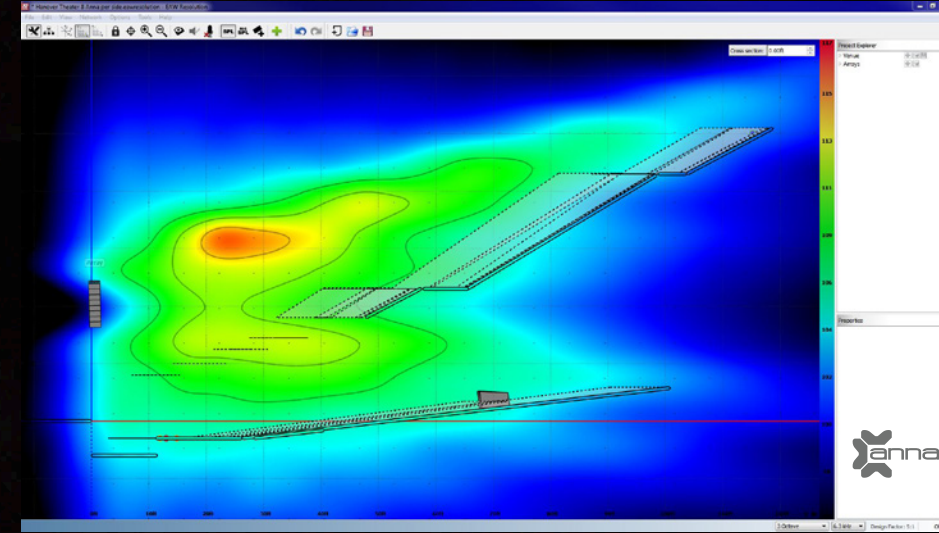
Live Music Club

Using just six Anna modules per side, the system is able to generate SPL of 112+ dB throughout this 1,000-person venue, while also easily accommodating temporary stage extensions and varying event configurations. Big sound can come from small arrays.



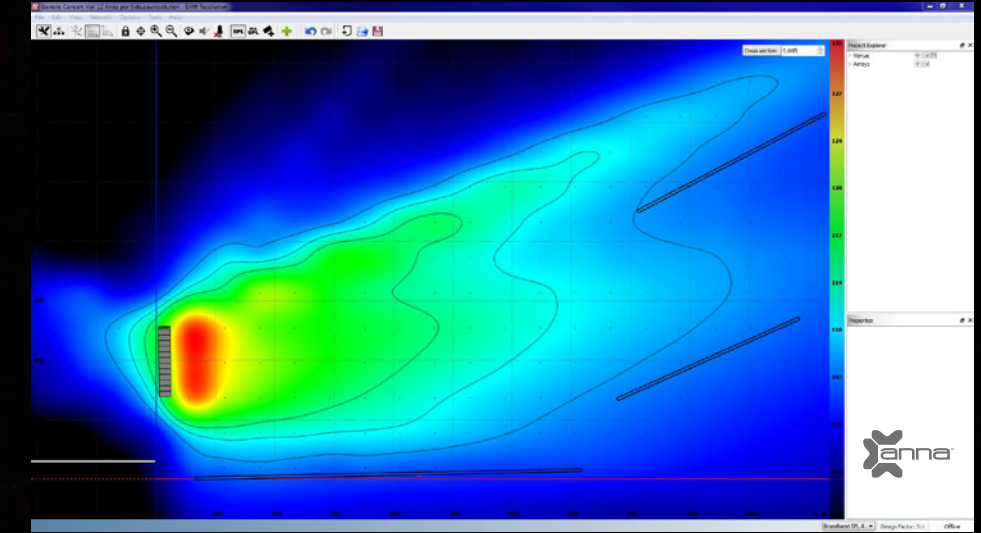
House of Worship

In this 1,500 seat House of Worship, stereo arrays of 8 Anna modules achieve a consistent 105+ dB SPL. With Anna's unique ability to adapt coverage perfectly to the audience geometry, Anna can be flown above projection/video screens, minimizing visual impact of the system without sacrificing audio fidelity.



Theater

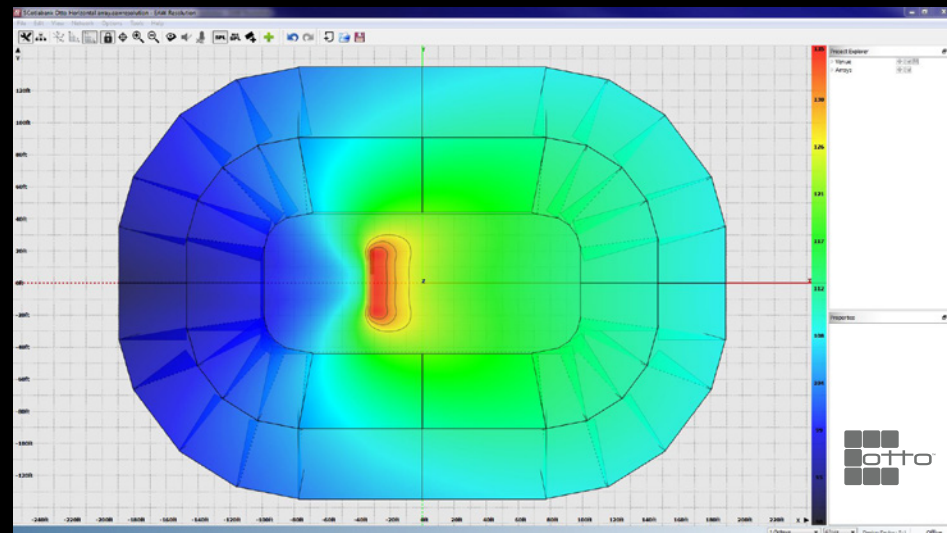
With stereo arrays of 10 Anna modules, the system can easily accomplish even coverage and 105+ dB SPL in this 2,200-seat theater from the front of the orchestra to the last row of the upper tier without delays or fills. And because ADAPTive systems hang straight and require no vertical splay, the system tucks unobtrusively up to the proscenium.



Multi-purpose Hall

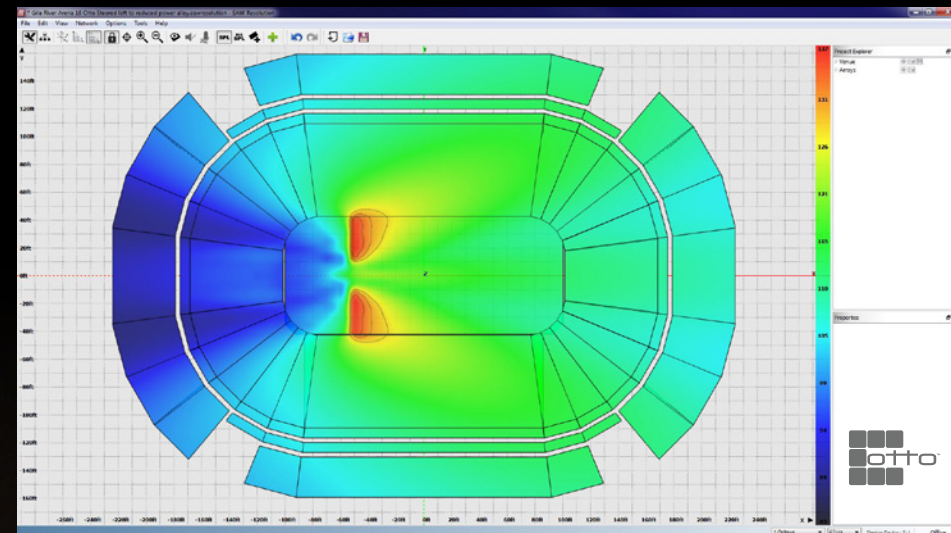
With ADAPTive systems, large halls with multi-tiered balconies are easily accommodated with incredible consistency. The system perfectly matches the three dimensional coverage requirements of the space, minimizing disruptive reflections off balcony fronts, while maximizing impact and clarity. In this large 3,000 seating multi-purpose hall, 12 Anna modules per side achieve 108 dB SPL without the need for additional fills or delays.





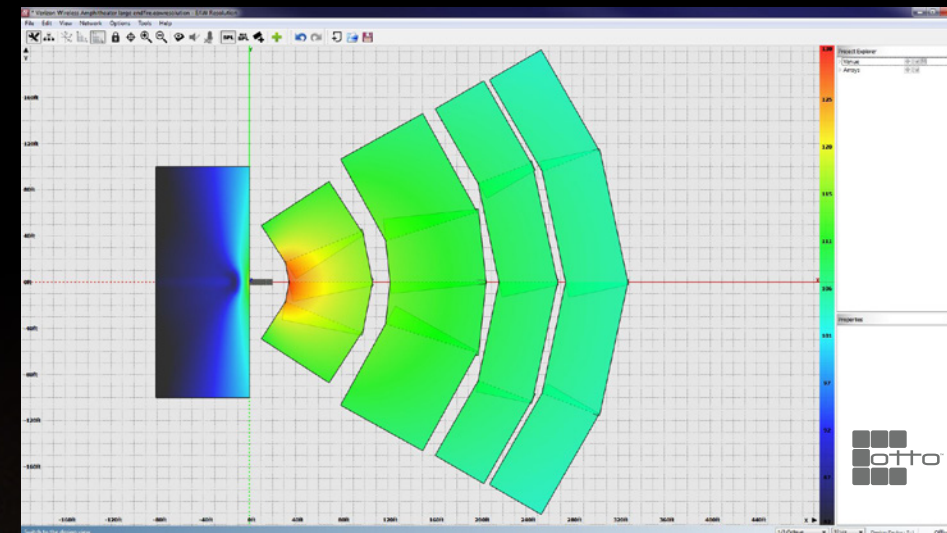
Small Arena

In this 10,000 seat arena, 16 Otto modules, arrayed horizontally are configured for maximum rear rejection, creating an ideal cardioid coverage pattern. The result is an extraordinary 20dB of rear rejection, with a wide coverage pattern delivering consistent 120+ dB SPL across the arena.



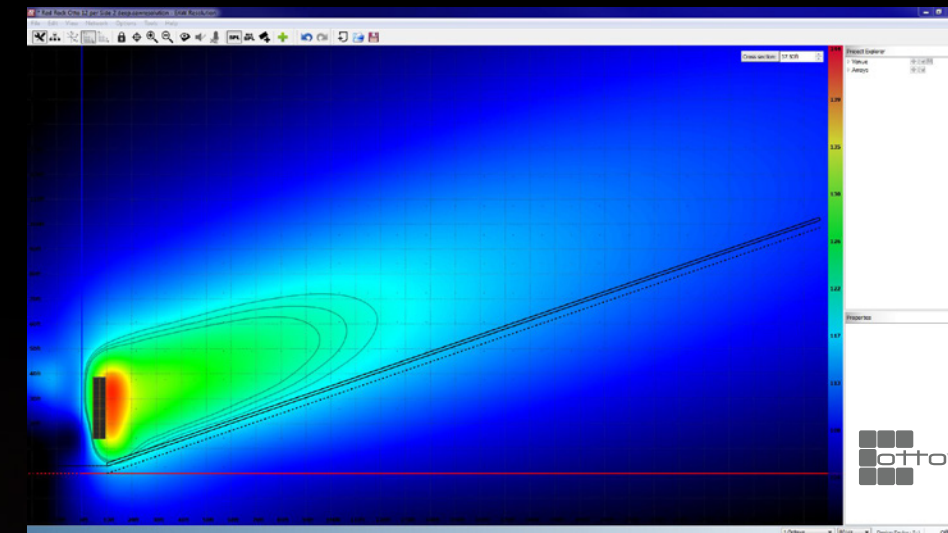
Large Arena

With just 12 Otto modules per side, the system achieves 120+ dB SPL in this 15,000 seat Arena. With the unique ability to steer energy to the left and right of the stage, Otto minimizes the power alley characteristic of spaced subwoofer arrays. At the same time it delivers unparalleled consistency, all while providing maximum sonic impact, and excellent rear rejection.



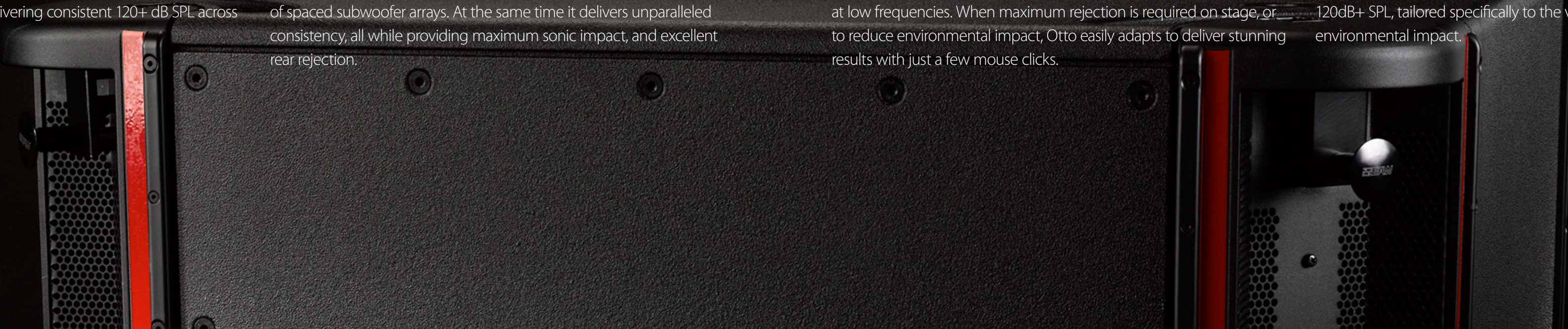
Shed

Using 2 arrays of 8 Otto modules side-by-side in an end fire configuration, the system achieves an incredible 30dB of rear rejection on stage, while still delivering 115 dB SPL consistently to the audience, at low frequencies. When maximum rejection is required on stage, or to reduce environmental impact, Otto easily adapts to deliver stunning results with just a few mouse clicks.



Outdoor Amphitheater

With 24 Otto modules per side, the system can generate incredible rear rejection on stage, while simultaneously directing energy up the steep incline. In this 9,500 seat amphitheater Otto delivers an impressive 120dB+ SPL, tailored specifically to the venue geometry, minimizing environmental impact.





Operating Range (-10 dB, Hz)	35 - 18k
Calculated Maximum Output Peak (dB SPL) Unadapted	LF: 137; MF: 142; HF: 146
Nominal Coverage (degrees)	Horizontal: 70 (scalable up to 360); Vertical: Adaptive™
Subsystems	LF: 2x 15-in cone, vented, Phase Aligned™, Offset Aperture™ loading MF: 6x 5-in cone, horn-loaded with Radial Phase Plug™ and CSA™ apertures HF: 14x 1-in exit, compression driver, horn-loaded
Powering	22 amplifier & DSP channels, internal
Weight (lb. / kg)	285 / 129.3
Dimensions (imperial / metric)	30x45x17 / 762x1143x435



Operating Range (-10 dB, Hz)	45 - 18k
Calculated Maximum Output Peak (dB SPL) Unadapted	LF: 130; MF: 136; HF: 141
Nominal Coverage (degrees)	Horizontal: 100 (scalable up to 360); Vertical: Adaptive™
Subsystems	LF: 2x 10-in cone, vented, Phase Aligned™, Offset Aperture™ loading MF: 4x 5-in cone, horn-loaded with Radial Phase Plug™ and CSA™ apertures HF: 8x 1-in exit, compression driver, horn-loaded
Powering	14 amplifier & DSP channels, internal
Weight (lb. / kg)	135 / 61
Dimensions (imperial / metric)	11.3x40x23.6 / 287x1016x599



Operating Range (-10 dB, Hz)	22 - 170
Calculated Maximum Output Peak (dB SPL) Unadapted	VLF: 136
Nominal Coverage (degrees)	Horizontal: Adaptive™; Vertical: Adaptive™
Subsystems	VLF: 2x 18-in cone, vented, Offset Aperture loading
Powering	2 amplifier & DSP channels, internal
Weight (lb. / kg)	210 / 95.3
Dimensions (imperial / metric)	24x31.5x31.5 / 610x800x800

“Over the course of the 2014 Hypnotic Eye tour for Tom Petty & The Heartbreakers, we performed in a wide variety of venues. Everything from today’s typical sports arenas, to the extreme challenges of legendary venues such as Red Rocks and The Gorge to the infamous asymmetry of Fenway Park in Boston. On a daily basis we leaned heavily on EAW Resolution software to do all the “heavy lifting” for us allowing it to optimize Anya’s coverage capabilities for the day’s seating geometry. In a very short time, we learned to trust the results provided by Resolution implicitly and actually achieved a level of consistency in coverage throughout the venues, that frankly I’m not sure I thought was possible before the arrival of Anya and Resolution. It was the means to an unrivaled level of consistency night after night and venue to venue.”

Robert Scovill
FOH Engineer, Tom Petty & The Heartbreakers

“No system on the market could provide this level of performance and still fit into the incredibly small amount of real estate that Maroon 5’s set allows. The sight-lines are crucial – this is one more example of how Anya’s technology is the way of the future.”

Dave Shadoan
President, Sound Image

ADAPTive™
systems



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