

theHeart

Stage Crew Training Guide



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Introduction

Thank you so much for your willingness to serve with the Stage Crew!

While it can seem unglamorous, having people who understand how to set-up and tear-down our equipment efficiently and correctly is a big service to what we do on Sunday mornings. Not only does it ensure that we steward and care well for the equipment that the church has purchased, but it ensures that as we get started with sound check and worship for the morning, we can rest in knowing that everything will work the way it needs to work.

The following lessons may feel like an overwhelming amount of information, but since we are limited in time on Sunday mornings, they'll be a great jump start to your on the job training and you can always come back for a refresher. I would estimate that the lessons would take a little over an hour to complete in one sitting. You can do them all at once, or you can work through them over time. **Please be sure to read the guide alongside the videos.** There is sometimes additional information that is covered here that is not covered in the videos.

Please don't hesitate to reach out if you have questions.

We look forward to serving with you!

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STAGE CREW

core values & expectations

A Heart Posture of Worship

Service is an overflow of a heart posture of worship. While it can't be summed up in a quick sentence, we believe some key characteristics of having a heart posture of worship are humility, authenticity, and self-sacrifice. These things are fostered in us as we each commit to investing in our personal relationships with God and by attempting to live authentic, loving, and engaged lives in community.

Practical Love

We each commit to reflecting the love of Jesus in the way we treat one another by honoring one another before ourselves. We have the opportunity to love one another well both relationally and practically in the way we serve:

- Relationally we show love by speaking to and about one another in love (especially in moments of frustration), noticing and calling out each others strengths rather than their weaknesses, being transparent about our struggles, humbly accepting feedback, and investing in our relationships with fellow team members.
- In our service we show love by following through on our commitments: showing up on time and prepared to serve, being attentive and engaged (whether at practice, meetings, or Sunday mornings), and communicating well with team coordinators. In addition, we also show love by going above and beyond what is expected of us by offering to help with things that may not be our primary responsibility and being willing to fill in the gaps to support the whole of the team.

Everything Is Holy

Some of our roles on the worship team are behind the scenes and some are very visible displays of leadership, but we acknowledge that every act of service is holy, an expression of our love to God and engagement in the body of Christ. Everything we do can and should be filtered through our mission as a church family to reconcile people to God and each other through Christ's love - even in the simplest of things. We each commit to living this mission fully in each area of our lives, including our time serving together.

time commitments

- Commit to serving a minimum of one Sunday per month (once per month is the typical serving rhythm for most of our volunteers). Occasionally, we will ask volunteers to serve more than once a month as needed, but we also commit to doing everything we can to work around your noted availability.
- Commit to regularly updating your availability on Planning Center by "blocking out" dates that you're unavailable and responding in a timely manner to emails and schedule requests. This helps us work with everyone's schedules efficiently.
- Attend occasional team meetings/get-togethers as announced.
- Upon signing up for the Stage Crew, you must complete all training modules on ServeHub as well as shadowing both set-up and tear-down for 2 consecutive Sundays.
- After the training period, you may choose to serve primarily on set-up team or tear-down team, or you may make yourself available for both.
- Call time for set-up team is 7:30AM. Tear-down team will be expected to stay from the end of the 11am service until the trailer is loaded and locked up (we typically finish between 12:30-1PM).
- If you are pulling the trailer, you must have the trailer at the high school for load-in by 7:30am. If you are not on the tear-down team that morning but pulled the trailer, you may leave the trailer at the high school and come back for it, but it must be returned to the Three Forks Baptist Association parking lot by Sunday evening.

Lesson 1 - Cables

Equipment Covered:

- **Quarter Inch Cables (or "instrument cable")** - most often used for instruments (typically plugged from the instrument output to a direct box or pedal board) OR for a personal monitor box plugging into an aux channel in the back of the Main Stage Snake.
- **Blue Cat Cables** - these blue cables are a type of ethernet cable. They are used for the EarMix monitors and plugged into the front of the Main Stage Snake. *Note, there is also a long black Cat cable that connects from the Main Stage Snake to the board; because of its size, this is stored separate in the big black box.
- **Direct Box (or "D.I. Box")**- an adapter used for acoustic guitars, keyboard, and bass; allows for a quarter inch to run from instrument to the input on the box, and then an XLR from box to Main Stage Snake. The direct box allows us to ground the connection; if static is coming from an instrument channel, always ensure that the grounding switch on the DI Box is flipped as the first line of troubleshooting.
- **XLR Cables (or "microphone cable")** - these are characterized by having a three prong male end and a female end. The male end is the end with the metal prongs, while the female end has three holes for the prongs. These cables are used for various purposes:
 - To run any microphone to the Main Stage Snake (whether vocal mic, room mic, or instrumental mic).
 - To run from a Direct Box to the Main Stage Snake.
 - To run from the Main Stage Snake to the Main Speakers and Subwoofers.
- **Main Power Cables** - the power cables that attach to the Main Speakers and Subwoofers. They have a blue connector on one end and the other end is a typical power outlet prong.

Storage (the three blue metal boxes):

- Box 1: Labeled "Instrument Cables" contains:
 - Quarter Inch Cable
 - Blue Cat Cables
 - Direct Boxes
- Box 2: Labeled "XLR Cables" contains:
 - You guessed it: XLR's!
 - Does **not** include the XLR's for the drum mics or the mains/subs
- Box 3: Labeled "Mains" contains:
 - 2 short XLR cables (labeled "mains")
 - 2 long XLR cables (labeled "mains")
 - 4 main power cables (each have a blue end)

Rolling Cables:

- We prefer you use the over/under method of rolling cables because it ensures that the cable does not unroll with pretzel knots that need to be undone the next week -- however the most important thing to ensure longevity of the cable is to make sure that you are rolling them with the natural curve of the cable and not forcing or stressing the cable. If you are getting a criss-crossed loop, loosen the cable and then gently roll it between your thumb and index finger until you find where the cable naturally curves into a circle.
- **Always** make sure that your rolled cable is a complete circle that fits in the storage box. If there is a loop or criss-cross in your circle, or if the cable was not rolled into a tight enough circle to fit in the storage box, unroll it and try again.

- **Always** make sure that, if there is a velcro tie available on the cable, that you wrap it around the cable loop. This keeps each cable separated so we don't end up with a mixed jumble the next Sunday.

Running Cables:

- **Always keep the stage tidy!** Running cables neatly ensures that
 1. The stage doesn't look like a hot mess each week.
 2. The cables get less wear and tear - they aren't getting stepped on as much.
 3. We can more quickly troubleshoot any cable issues during soundcheck.
 4. Safety! Less likely for an accident if cables are run together and taped down to the stage.
- Run cables together in as few "roads" as possible to get to the main stage snake.
- Make sure that they are flat to the floor, and any excess cable is rolled either in front of the Main Stage Snake (preferable), or rolled and placed underneath a music stand to not be tripped over.
- Make sure to tape cables down using small strips of gaff tape along the cable road. (Gaff tape is expensive, so use only as much as needed).
- Also make sure to tape down flat the long Cat cable which runs down the auditorium aisle, so that congregants do not trip over it.



Quarter Inch/
Instrument Cable



Blue Cat Cable
(Earmix input)



Direct Box



XLR Cable/Mic Cable
(L) Female, (R) Male



Snake/
Black Cat Cable



Power Cable for
Mains & Subs

Lesson 2: Snakes

No, not THOSE kind of snakes. You'll often hear the term "Stage Snake" used interchangeably between a couple of different things. These two videos and the following lesson will distinguish the difference between the two Stage Snakes. *In subsequent videos and lessons, you may have to use context to determine which Stage Snake is being referred to.



Main Stage Snake: also referred to as "Stage Snake", "Main Snake", or "Stage Box", this is a general term used for the rack-mount that contains the "hub" that communicates between the stage and the sound board. All instruments, microphones, monitors, and speakers plug in here and a cable is run from it down the auditorium to plug into the sound board.

Stage Snake: This is a smaller hub that connects from the Main Stage Snake to a certain area of the stage (for us, this is next to the drums). It allows us to remotely plug in cables and run a single thick cable down to the Main Stage Snake. This helps us to manage the tidiness of the stage and keep the Main Stage Snake a little less of a chaotic jumble of cables.



Main Stage Snake Notes (See Diagram at the end of Lesson Notes):

Set-up:

- The Main Stage Snake should be set-up center stage about a foot behind where the curtain will close. Please do not set up too close to where the curtain will close - we do not want the Main Stage Snake, or the many cables plugged into it to be visible once the curtain closes.
- An extension cable will need to be run from one of the outlets on the left side of the stage to mid stage to provide power to the Main Stage Snake.

Elements of the Main Stage Snake:

- **Juice Goose** - located at the top of the rack-mount, this is the power conditioner for the entire console. The cable on the back of this unit is what will plug into the extension cable. The power switch on the front of this unit will need to be flipped ON each week, and always flipped OFF before unplugging.
- **AVB Switch** - short for "audio-video bridge", this is the connector for all of the Ethernet cables that are utilized on Sunday mornings (these are called Cat cables).
 - **Channel 1 - Remains plugged in at all times.** This connects the AVB switch to the back of the PreSonus Mixer which it is mounted on top of.

- **Channel 2** - This input is for the long black Cat cable which runs from the Main Stage Snake, around the side of the stage and down the aisle to the sound board. This ensures communication between the board and everything on stage.
- **Channels 3-5** - These inputs are for the blue Cat cables which plug into 3 out of the 4 EarMix monitors. These both send signal and power to the EarMix that they are plugged into.
- **PreSonus StudioLive Digital Mixer** - this is the true hub where all instruments, microphone, speakers, and auxiliaries are plugged into and corresponds directly to the channels on the sound board.
 - The front of the mixer has 24 input channels for the instruments which are labeled accordingly. Note that the smaller Stage Snake corresponds to Channels 1-7 and 24 of the Main Stage Snake.
 - If there are ever instruments that do not have a corresponding label, such as a violin, always ask the Sound Team what channel they would like that instrument plugged into.
 - Always make sure to keep cables neat and tidy around the Main Stage Snake. Roll excess cables and place in an orderly way in front, so that if we need to troubleshoot connections or cables during soundcheck, we can easily locate what cable is running to what instrument.
 - The back of the mixer has the outputs for the house speakers, which will plug into the back of the subwoofers on the front left and right of the stage. It also has the inputs for the Auxiliary channels.
 - Auxiliary channels are used solely for the Personal Monitor Boxes for our purposes. Typically, there is only one plugged in which is the drummer's monitor box.
 - Only use auxiliary channels 8 and up. This is because Auxiliaries 1-7 are being used on the board and so cannot correspond with it.
 - On the back of the mixer, you will also find a power switch that will need to be powered ON each week and always powered OFF before unplugging the console.

Smaller Stage Snake Notes

Set-up:

- Run the smaller Stage Snake from the Main Stage Snake behind the back and outer side of the drum kit.
- Drum mics will be plugged into Channels 1-7 as labeled, and will correspond directly with the Channel numbers on the mixer.
- The room mic will be plugged into Channel 8 on the smaller Stage Snake, and the corresponding blue cable (labeled 8), will be plugged into Channel 24 on the mixer, labeled "Room" or "RM"

Front of Main Stage Snake



Juice Goose power conditioner:

Powers entire rackmount; flip switch for ON/OFF

AVB Switch

Ch. 1 - stays plugged in!
Ch. 2 - long Cat5 which runs to the sound board
Ch. 3-5 - Blue Cat9 inputs for Earmix Monitors

PreSonus Mixer

Ch. 1-7 - corresponds to channels from smaller Stage Snake
Ch. 8-20 - labeled for instruments and mics
Ch. 24 - plug in Cable 8 from the smaller Stage Snake

Back of Main Stage Snake



Juice Goose power conditioner:

Main plug should be plugged into an extension cord.

PreSonus Mixer

- The top XLR inputs are additional ones that we do not use currently.
- The black Cat5 cable remains plugged in at all times.
- Quarter-inch auxiliary inputs are used for Personal Monitor Boxes. Only use 8+.
- Main Speaker XLRs are plugged from the subs into the two XLR outputs on the bottom right.

Lesson 3: Mains & Subs

Mains: also known as "Main Speaker" or "Top Speaker"

Subs: also known as "Subwoofer"

Storage: Each has its own case. The main case slides right on top, while the subwoofer case has a bottom flap that threads between the wheels and velcros. **Note:** Always make sure the handle flaps on the sides align with the handles on the speakers.

Loading and Unloading: When bringing the mains and subs to and from the trailer and stage, place a main on top of a sub to wheel it in. However, it is crucial to never have the mains and subs stacked inside of the trailer, as they can fall during transport.

Steps to set-up:

1. Place each pair on either side of the front of the stage, on the outer sides of the power stations (built into the stage floor).
2. Remove cases and place off-stage.
3. Flip the subwoofers over, with the screw hole on top and the front of the speaker facing parallel to the back wall of the auditorium (not at an angle).
4. Retrieve speaker poles from the black stand bag and screw into the tops of the subwoofers.
5. Carefully (preferably with two people) lift the main speaker onto the stands and align the front of the speaker with the back wall of the auditorium.

Steps for plugging-in:

1. In the metal box labeled "Mains", retrieve for each pair:
 - 2 XLR cables labeled "Mains" (one long and one short for each).
 - 2 Power Cables
2. Using the shorter XLR cable, plug the female end of the cable into the bottom Line B input of the Subwoofer and run to the top Line B input of the Main Speaker.
3. Using the longer XLR cable, plug the male end of the cable into the top Line B input of the Subwoofer and run down the side and back of the stage to the back of the Main Stage Snake.
4. Plug the blue end of each power cable into each speaker/sub and plug into the outlets in the power stations built into the stage.

Other important notes:

- Do NOT power on the speakers until the Sound Team gives the okay. If you fail to do this, when the board turns on, a loud pop will occur and which can damage the speaker over time.
- Always power speakers OFF before unplugging them at the end of the morning.

(L) Back of Main
(R) Back of Sub



Lesson 4: Microphones

These are the microphones and stands we will use for vocalists and most instruments, other than the drums, which are covered in a separate lesson.

SM57: This dynamic microphone is straight and has a flat top. Used for amps, snare drum, and occasionally for acoustic instruments. It is stored in the microphone box (if all foam inserts are full, these go in a pouch and into the side compartment).

SM58: This dynamic microphone has a round top and is typically used for vocalists. These are stored in the microphone box in the foam inserts.

Wireless Microphone: This microphone is stored in a smaller black case that is taken to the Sound Team to use for sound check, and then moved to the front of the stage for use during service.

Headset Microphone: This microphone has an earpiece used by the main teacher on Sunday mornings. It is stored in the same case as the Wireless Microphone and taken to the Sound Team at the beginning of the morning.

Microphone Stands:

- **Straight stands** - we have 3 straight stands we use each week which stay on a heavy base and are not stored in the stand bag:
 - The one with the wide holder is used for the wireless microphone only and is set up to the front right side of the stage on the inner side of the mains.
 - The one with the skinny holder is used for the room microphone and is set up to the front left side of the stage on the inner side of the mains.
 - The one with no hold on it is typically used as a stand for the keyboardist's EarMix monitor, which will be attached each week.
- **Boom stands** - used for amps and for vocalists, especially when playing an instrument. It is very important for the longevity of the stand to make sure that the knobs are always completely loose before adjusting, and tightened completely before putting a microphone on the holder. When storing, make sure that everything is adjusted so that the microphone stand is as small as possible to fit into the stand bag.
- ***Note:** the poles for the main speakers are stored along with the microphone stands in the stand bags.



SM58



SM57

Lesson 5: Vocal and Instrument Set-up

***This lesson will be the longest lesson and broken up into several videos.**

Setting up Vocal Mics:

- You will need an SM58 microphone, a boom stand, and an XLR cable (make sure the XLR cable is a longer one that will not be tripped over.)
- Make sure that the boom stands are set up several feet in front of where the black part of the stage ends (see attached PDF for a Sample Stage Plot)
- Vocal mics will be plugged into Vocal Channels on the Main Stage Snake going from stage right to stage left, and front to back. (i.e. the singer to furthest right on the front row will be Vox 1, the singer to the left, Vox 2, and a singer in the back row would be Vox 3.)
- Vox 4 is almost always used for the "talk-back" mic going to the drummer.

Setting up for Electric Guitar Amp:

- You will need an SM57 microphone, a boom stand, and an XLR cable (for an amp set up front stage left, make sure to grab a longer cable).
- We will most often have one or two electric guitarists depending on the week. Some will set up in the back row stage right, and others will set up in the front row stage left. Either will need an extension cable to run to their guitars (the extension cable with outlets running down the course of the cable is preferred for Electric Left).
- Amps should always be set offstage and they should not directly face the auditorium, so as not to interfere with the house mix.
- The microphone should be placed at an angle to capture the full tone, however most guitarists will adjust their own microphones as needed.

Setting up the Keyboard:

- The keyboard is the only instrument that we as a church own and store on the trailer (all other instrumentalists are responsible to bring their own instruments).
- You will need the keyboard stand, keyboard case (which houses the keyboard, power cable, and pedal), one quarter-inch cable, a DI Box, an XLR cable, and an extension cord with 3 power outlets to run power from the outlet off stage.
- The keyboard will always be set-up in the front row, stage right. (See Sample Stage Plot) Keep the case off stage to the right.
- Plug the pedal into "Damper/Pedal 1".
- The quarter inch cable will go from "Line Out/Mono" on the back of the keyboard, to the "Input" of a Direct Box, and an XLR will run from the Direct Box to the Main Stage Snake into the channel labeled "K1".

Setting up Acoustic & Bass:

- Acoustic guitars will be set up in the middle front row of the stage. Almost always, the acoustic guitarist will also be a vocalist for the morning.
- Bass guitars will be set up in the middle back row of the stage. Try to make sure they are in a window between the front row instrumentalists so that they can be seen by the Sound Team from the booth.

- All guitarists (electric included), should have a guitar stand from the big black box. The acoustic guitarist should have the one that is heavily curved and comes up higher from the ground.
- Acoustic and bass guitars will be plugged in the same way as the keyboard:
 - You will need a quarter-inch cable, a direct box, and an XLR cable (shorter cables work better for instrumentalists who will be using a DI Box).
 - You do not need extension cords for these instrumentalists, as their instruments are powered by 9V batteries.
- The instrument cable will be plugged into "Input" on the Direct Box (please allow each musician to plug the other end of the quarter-inch into their own instrument, and do not handle them yourselves). Plug the XLR into the output of the Direct Box and into the Main Stage Snake to the corresponding labeled channel.

Drums (*Disclaimer: the drummer will lead in set-up of the drum mics; however, please familiarize yourself with the gear and storage methods we use for the drums so that you can be a support for the drummer in the set-up and tear-down process.)

- Elements of drum sound equipment:
 - **Silver Drum-Mic Box** which houses the following:
 - **(2) Audix 51:** skinny mics; one is used as an overhead, and the other is used as the room microphone*.
 - **Audix D4, Audix D2:** used to mic the toms.
 - **Audix D6:** used to mic the kick drum.
 - **Microphone clips** for the drum mics.
 - **SM57:** kept in a pouch to mic the snare.
 - **DI Box and adapter cable:** used for the Click
 - **Personal Monitor Box and power cable:** the drummer's in-ear monitor
 - **Smaller Black Stand Bag:** houses the silver stands for the drummer only.
 - **Clear Plastic Box:** Contains XLR's set aside specifically for the drum mics.
 - **Smaller Stage Snake:** the room mic and all drum microphones will plug into the smaller Stage Snake.
- Set-up:
 - Allow the drummer to set and position the stands, clips, and microphones on and around their drum kit, but assist in plugging the microphones into the Stage Snake as needed.
 - Run the Stage Snake from the outer side of the drum kit to the Main Stage Snake, plugging in cable ends 1-7 correspondingly, and plugging in cable end 8 to channel 24 (labeled for the Room mic).
 - The drummers monitor box will need to be run from the input on the box to the Aux 8 channel on the back of the Main Stage Snake, and the power cable plugged into an extension cord run from the wall offstage.



Sample Full Band Stage Plot

main
snake

*Keep cables neatly rolled in front of Main Snake, but behind the curtain!

curtain



electric left

- Amp off stage, SM57 + XLR
- Monitor: EarMix to Main Snake



bass

- (No Amp) DI Box + 1/4" cable + XLR
- Monitor: EarMix to Main Snake

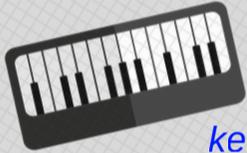
- Drum mics + Drum XLRs to Stage Snake*
- Talk Back (Vocal 4): SM58 + XLR to Main Snake*
- Click Track: DI Box + XLR to Main Snake
- Monitor: Personal Box to Aux 8 on back of Main Snake



drums

stage
snake

*where wood floor begins



keys

- DI Box + 1/4" cable + XLR
- Monitor: EarMix into Bass Ear Mix (power cable needed)*



vocal 1

- SM57 + XLR
- Monitor: Wireless Pack



vocal 2 / acoustic

- Vocal: SM57 + XLR
- Acoustic: DI Box + 1/4" cable + XLR
- Monitor: Flexible*



vocal 3

- SM57 + XLR
- Monitor: Wireless Pack



electric right

- Amp off stage, SM57 + XLR
- Monitor: EarMix to Main Snake

<< Sub + Main (Left)

- 2 Power Cables
- 2 Main XLRs (1 short, 1 long) to back of Main Snake

room mic

- Overhead Mic + XLR into Stage Snake



Sub + Main (Right) >>

- 2 Power Cables
- 2 Main XLRs (1 short, 1 long) to back of Main Snake

Important Reminders:

- *You'll often hear the word "snake" used by volunteers for multiple things. It's important to note the difference between the *Stage Snake* (labeled on the stage plot), the *Stage Box* (sometimes called the "main stage snake" by volunteers), and the "snake" cable that runs from the Stage Box down the auditorium to the board. This can be confusing, but try to use context to narrow it down if you hear these words used interchangeably. See the index for further explanation.
- *This sample plot is the largest band that we would likely have. In this scenario, the acoustic/vocalist would need to use one of the Personal Monitor Boxes (like the drummers), plugged into Aux 8. However, typically the acoustic/vocalist will either use an EarMix or the second wireless pack. The set-up changes week to week, so it's important to note each week what the band set-up is.
- *The EarMixes are powered by the Stage Box when plugged into it, however there are only 3 available slots for the blue Cat cables. For that reason, we 'daisy-chain' the keyboardists EarMix to the bassists EarMix, requiring a power cable for the Keyboard EarMix only.
- For safety, ALWAYS keep cables neat! Run as few 'roads' (where multiple cables are run alongside each other) as possible, always tape cables down as flat as possible so they aren't tripped over, and keep any extra cable rolled at the stage snake end as opposed to at the instrument.

Lesson 6: In-Ear Monitors

There are three types of in-ear monitors that we have available to use:

- (4) **PreSonus EarMix Monitors:** these monitors clip onto a music stand or microphone stand and allow the musicians to adjust their mix directly on the console. These typically go to the instrumentalists first: Bass and Keys are labeled, and 1 and 2 go to guitarists.
- (2) **Wireless In-Ear Packs:** these monitors require no set-up; just make sure the battery isn't low! These two packs share one mix, so they typically go to vocalists who are not playing an instrument, or to the primary worship leader. The mix is controlled through a phone app.
- **Personal Monitor Boxes:** One of these is used by the drummer each week, otherwise they are a back-up in case another monitor is not working or we need an additional mix. These are not ideal because they each require access to a power outlet and the use of a phone app to mix.

Storage:

- In the clear box with the red lid, we store:
 - In the main compartment: wireless packs and personal monitor boxes (with the exception of the drummer's personal monitor box), extra headphones, extra cables, miscellaneous in-ear items.
 - In the top tray: headphone extender cables, power cables, headphone adapters, replacement ear pieces.
- In the larger blue box, we store the 4 EarMix units. They should always be laid face down in the foam inserts, with the clip lowered flat against the bottom. (Remember to loosen the knobs completely before adjusting the clip.)
- The blue Cat cables that are used to connect the EarMixes are stored alongside of the Quarter-Inch cables in their labeled metal box.

Set-up:

- **Wireless Packs:** require no set-up and no need for a headphone extender. Just make sure they have sufficient battery (replace if battery is at only one bar).
- **Personal Monitor Boxes:**
 - Using a quarter-inch cable, connect from an auxiliary channel (Ch. 8 and up only) on the back of the Main Stage Snake to the "input" jack on the box.
 - Find the appropriate power cable for the personal monitor box and connect to the power jack. Make sure there is an outlet available near the musician who will be using the box via extension cable.
 - Connect a headphone extender to the headphone jack (you can use either one with an 1/8" jack or 1/4" jack for these).
- **PreSonus EarMix:**
 - For all musicians except for keys, attach the EarMix firmly to the musician's music stand. For keys, attach to the top of the straight microphone stand with no clip at the top and place next to the keyboard.
 - For all EarMixes except for the keys, use a blue Cat cable to connect from "AVB In" on the back of the EarMix to the Main Stage Snake; plug into Channels 3-5 on the AVB switch. It does not matter which EarMix goes to which channel.
 - *The blue Cat cable provides both signal and power, when plugged directly from the Main Stage Snake, so there is no need to power these EarMixes.
 - For the keys: Using a blue Cat cable, connect from "AVB In" on the keyboardists EarMix to "AVB Thru" on another EarMix (preferably the bassist). The keyboardists EarMix will need a power cable.

- Provide all EarMix monitors with a headphone extender. You will need one that has a quarter inch input, or to use a 1/4" to 1/8" adapter for one of the other headphone extenders.

Things to remember:

- The blue Cat cables tend to be stiffer than our other cables, and will need to be taped down flat to the floor to avoid tripping.



Back of one of the EarMix units

Lesson 7: Miscellaneous

The Big Black Box contents:

- **Extension Cables:** Stored in the clear plastic bin in the left side.
- **Guitar stands:** Always stack these side to side; do not just throw into the box.
- **Small boom stand:** Used for the kick drum mic, or to mic the amps.
- **Large black Cat5 cable:** This is the cable that runs along the aisle of the auditorium from the Main Stage Snake to the sound board. This should always be handled carefully and loaded into the box last to minimize wear and tear.

Sound Booth Gear: These items will be taken directly to and from the sound booth each week.

The sound team will set up the gear inside of these cases.

- **Sound Board Case**
- **Black Rack-mount:** this contains the units for the wireless packs, wireless mic, etc.
- **Tan Case labeled "Soundboard Stuff":** This box has various cords and adapters used for sound and projection, as well as extra batteries.
- **Wireless Microphone Case** (*not mentioned in video)