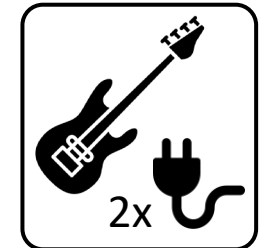
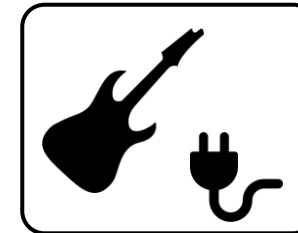
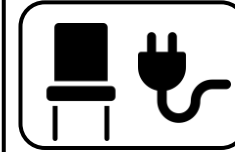
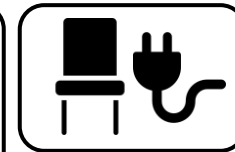
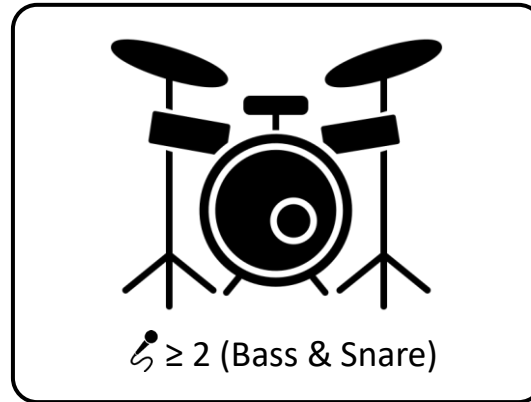
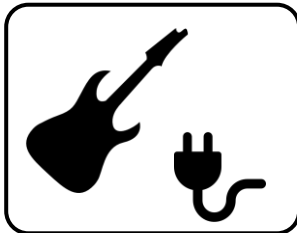
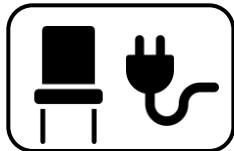
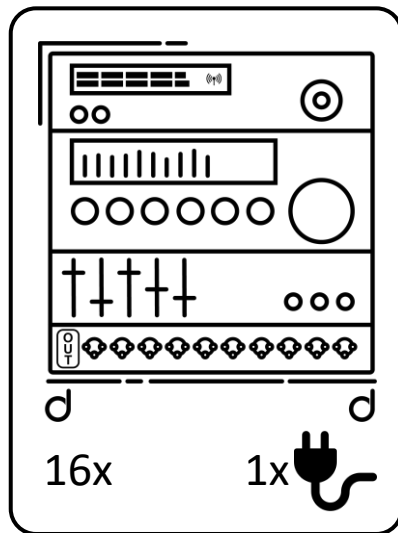










LAST KIND WORDS

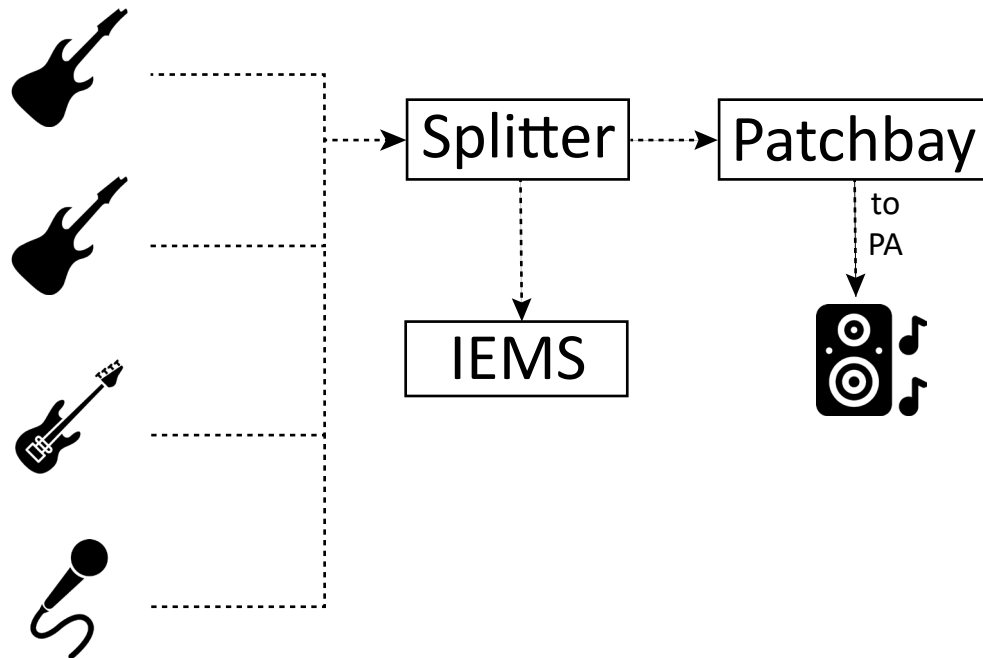
Schematic stage layout




Legend:

-  - 230 V socket (needed)
-  - Drumset (given)
-  - Mic (given)
-  - Chair (needed)
-  - In-Ear-Monitoring Rack (given)
-  - XLR-Output Male (given)
-  - XLR-Output Female (given)
-  - Mic Stand (needed)

Additional information of the signal processing



 We use a In Ear Monitoring System with a passive Splitter. All the instruments are connected to the In Ear Monitoring System (IEMS) with our own cables. Also, the mix of the IEMS is already set in our own mixing console integrated in the rack.

The patchbay on the front provides the raw signals of our instruments and additional FX/backing tracks for your mixing console via XLR female connection. We recommend a mixing console with at least 24 channels as we for ourselves already need 18 channels. It is not necessary to have a whole microphone set for the drumset. However, at least snare and bass drum are essential.

Frequency band of the wireless connections used:

- 823-832 MHz
- 863-865 MHz
- 2,4 GHz