

## e 906

Instruction manual

## Delivery includes

- e 906
- microphone clamp MZQ 100
- pouch
- quick guide
- safety guide


## Product overview



1. Sound inlet basket
2. 3-position slide switch for adjusting the presence filter
3. XLR-3 connector
4. Front

## Installation

## Attaching the microphone

$\triangleright$ Screw the microphone clamp to a stand.
$\triangleright$ Place the microphone with its back end into the microphone clamp.
$\triangleright$ Orient the microphone together with the microphone clamp.


## Connecting the microphone

$\triangleright$ Connect the XLR-3 socket of the microphone cable (optional accessories) to the XLR-3 socket of the microphone.


## Operation

## Positioning the microphone an a guitar amp

$\triangleright$ The front of the microphone must face the guitar amplifier.

$\triangleright$ It is vital to observe the following notes:

| Position | Resulting sound | Commentary |
| :--- | :--- | :--- |
| A | many trebles <br> aggressive sound | microphone directed towards the dome of the <br> loudspeaker |
| B | less trebles, more lower <br> mids, smoother sound <br> balanced, natural sound | good starting position: <br> microphone directed towards the middle between <br> dome and edge of the loudspeaker <br> If necessary, turn the microphone by approx. $30^{\circ}$ <br> towards the edge. |
| C | less trebles, more lower <br> mids, smoother sound | microphone directed towards the edge of the <br> loudspeaker |

## Positioning the microphone on a drum

$\triangleright$ The front of the microphone must face the drum.

D


E

$\triangleright$ It is vital to observe the following notes:

| Position | Resulting sound | Commentary |
| :--- | :--- | :--- |
| D | more fundamental tone | position on the drum: |
|  | little overtones | - $3-5 \mathrm{~cm}$ above the batter head |
| E | less fundamental tone | - directed towards the center of the batter head |
|  | many overtones | The fundamental tone to overtones ratio can be <br> adjusted via the angle. The most balanced results are <br> obtained at an angle of $30-60^{\circ}$. |

## Positioning the monitor loudspeakers

$\triangleright$ To prevent feedback and crosstalk, postion your monitor loudspeakers in the angle area of the highest cancellation of the microphone (approx. $120^{\circ}$ ).


## Adapting the sound characteristics

The e 906 features a switchable presence filter which allows to adapt the microphone to the different sound requirements and styles (see frequency response).

- Use a pointed tool such as a small screwdriver to move the 3-position slide switch to the desired position.

| Position | Setting | Suitability |
| :--- | :--- | :--- |
| - | boosted presence range | e.g. for aggressive metal rhythm guitars |
|  | normal presence range | e.g. for classic rock |
|  | attenuated presence range | e.g. for warm and smooth jazz and blues sounds |

The mid frequency of the presence filter is 4.2 kHz .

## Cleaning and maintaining the e 906

## CAUTION

LIQUIDS CAN DAMAGE THE ELECTRONICS OF THE PRODUCT!
Liquids entering the housing of the product can cause a short-circuit and damage the electronics.
$\triangleright$ Keep all liquids away from the product.
$\triangleright$ Do not use any solvents or cleansing agents.

- Disconnect the products from the power supply system and remove rechargeable batteries and batteries before you begin cleaning.
$\triangleright$ Clean all products only with a soft, dry cloth.

$N$



## Specifications

| Transducer principle | dynamic |
| :--- | :--- |
| Frequency response | $40-18,000 \mathrm{~Hz}$ |
| Pick-up pattern | super-cardioid |
| Sensitivity (free field, no load) | $2,2 \mathrm{mV} / \mathrm{Pa}$ |
| Nominal impedance (at 1 kHz ) | $350 \Omega$ |
| Min. terminating impedance | $1 \mathrm{k} \Omega$ |
| Connector | $\mathrm{XLR}-3$ |
| Dimensions | $55 \times 34 \times 134 \mathrm{~mm}$ |
| Weight | 140 g |

## Polar pattern



Frequency response


## Connector assignment



BALANCED

## Overview of applications



