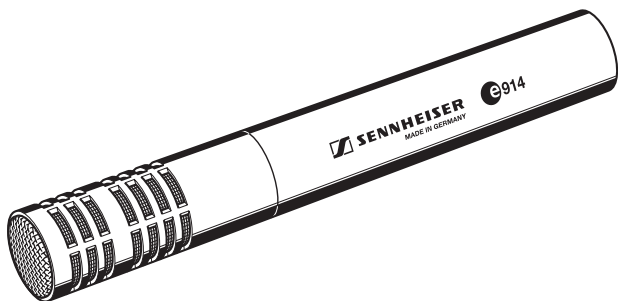





 **e914**

Bedienungsanleitung
Instructions for use
Notice d'emploi
Istruzioni per l'uso
Instrucciones para el uso
Gebruiksaanwijzing



914

The cardioid  914 is a pre-polarised condenser microphone designed for demanding applications which require a wide frequency response, high sound pressure level, fast transient response and a compact design. With its frequency response of 20 Hz to 20 kHz, the  914 is able to capture the full sound of the instrument, while its cardioid pick-up pattern isolates the microphone from other on-stage signals.

An excellent microphone for cymbals and hi-hat, the  914 is also an ideal choice for percussion, woodwind and string instruments.

Its excellent acoustic properties also make it a valuable tool for home recording, the project studio and live stereo pair recording.

Features

- Outstandingly vivid and clear sound
- Three-position sensitivity switch
- Three-position bass roll-off/cut-off filter switch
- Excellent directivity across the whole frequency range
- High maximum sound pressure level
- Wide frequency response

Delivery includes

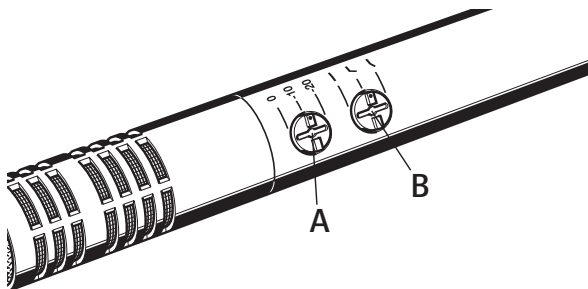
- e914 microphone
- Pouch
- MZQ 800 microphone clamp
- MZW 64 windshield
- Instructions for use
- Warranty Certificate

Note:

The microphone head is not compatible with the K6 powering module.

Sensitivity and bass filter

The 914 is equipped with a three-position sensitivity switch (A) and a bass filter switch (B).



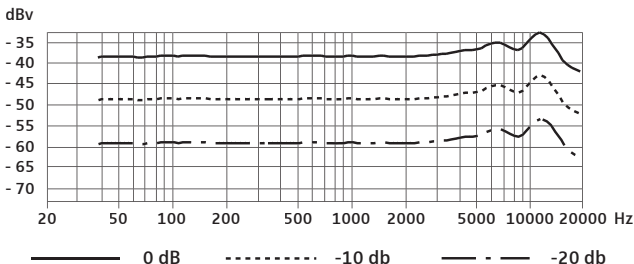
Adjusting the sensitivity (A)

The microphone sensitivity can remain unchanged (0) or be reduced by 10 dB or 20 dB. The latter is recommended when there is a risk that the microphone or subsequent microphone input is overmodulated, e.g. due to high sound pressure levels from drums, brass instruments, etc.

Note:

We recommend that you mute the corresponding microphone channel on the mixing console before connecting and disconnecting the microphone cable, switching on and off the phantom powering or setting the switches (see figure above).

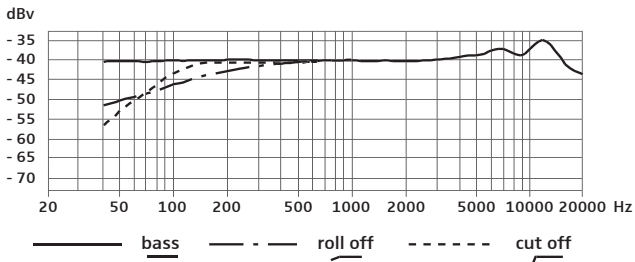
Frequency response curves with different sensitivities



Adjusting the bass filter (B)



The 914 has been designed for an extended low-frequency bass response. With certain live or close instrument miking applications, an over-emphasis of the low frequencies can occur. This can be compensated for by the 6 dB/octave roll-off filter. The cut-off filter reduces low-frequency wind noise by 18 dB/octave.

Frequency response curves with different filters



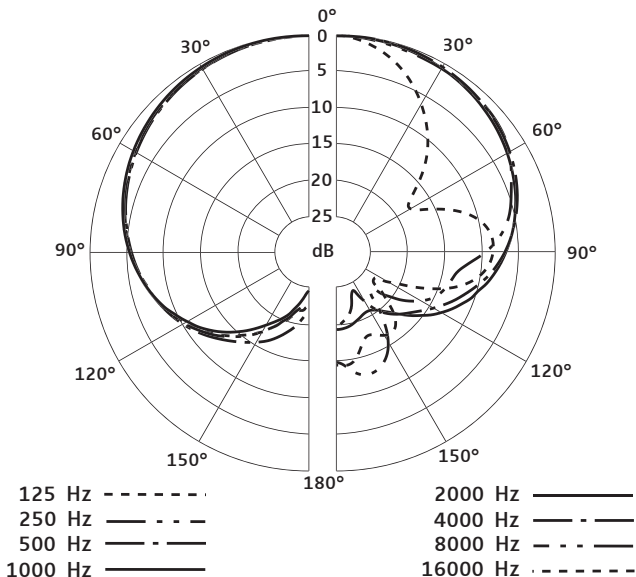
Positioning the microphone

Percussion

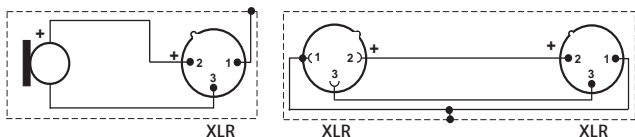
Position	Commentary
 A line drawing of a hi-hat cymbal on its stand. A microphone is positioned vertically above the outer edge of the cymbal, pointing downwards. The microphone has a label 'U87' on its side.	<p>Positioning the microphone a few centimetres above the outer edge of the hi-hat aiming down gives a natural, clear sound.</p> <p>If necessary, remove unwanted low-frequency signal portions by high pass filtering.</p> <p>Attention: When closing the hi-hat, a strong air current is created on the edge. If the microphone is positioned too close to the edge, interfering noise due to the air current can occur.</p>
 A line drawing of a drum kit including a bass drum, snare drum, and two cymbals. Two microphones are positioned as overheads, one above the snare and one above the cymbals.	<p>Good starting position for live miking applications. If the overhead microphones are only used for picking up the cymbals, unwanted signal portions can be attenuated by high pass filtering.</p>

In order to prevent interference due to crosstalk between adjacent sound sources, try to position the microphone so that the interfering sound source is located in the angle area of the highest cancellation of the microphone (approx. 180° , see polar diagram).

Polar diagram



Pin assignment of XLR-3 connector



Specifications

Transducer principle	pre-polarised condenser microphone
Frequency response	20–20,000 Hz
Pick-up pattern	cardioid
Phantom powering	48 V/2.2 mA
Sensitivity (free field, no load at 1 kHz)	7 mV/Pa; 2.3 mV/Pa / 0.7 mV/Pa (with pre-attenuation)
Equivalent noise level	
A-weighted (DIN IEC 651)	19 dB
CCIR-weighted (CCIR 468-3)	30 dB
Pre-attenuation	0, -10, -20 dB
Bass filter	linear roll-off 130 Hz, 6 dB/oct. cut-off 85 Hz, 18 dB/oct.
Max. sound pressure level at 1 kHz	137/147/157 dB SPL (depending on pre-attenuation)
Nominal impedance	100 Ω
Min. terminating impedance	1 k Ω
Connector	XLR-3
Dimensions	\emptyset 24 mm, length: 157 mm
Weight	198 g (without clamp and cable)

Overview of microphone applications

Anwendung	Modell												
	e901	e902	e904	e905	e906	e908B	e908B ew	e908D	e908Tew	e912	e912 S	e914	e935/e945
Vocals													X
Choir										X		X	
Studio, acoustic instruments					X					X		X	
Orchestra												X	
Trumpets, Trombones			X			X			X				
Saxophone			X			X	X						
Acoustic guitar													X
Acoustic bass													X
Guitar amplifiers					X								
Bass amplifiers		X											
Leslie	X	X	X	X									
Piano, grand piano										X		X	
Kick Drum	X	X											
Snare Drum			X	X	X			X					
Rack toms			X	X	X	X		X					
Floor toms		X	X	X	X			X					
Congas			X		X	X		X					
Cymbals													X
Percussion			X	X	X	X		X					X
Overhead													X
Conference table, altar										X	X		
Lectern										X	X		
Theater stage										X	X		

Manufacturer declarations

Warranty

2 years

Approval



Sennheiser electronic GmbH & Co. KG declare that this device is in compliance with the applicable CE standards and regulations.

WEEE Declaration



Please dispose of this product at the end of its operational lifetime by bringing it to your local collection point or recycling centre for such equipment.





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