



# AEA Quick Start Guide



## R44 Series:

- Classic Legendary Passive Microphone: R44C, R44CE, R44CX, R44CXE
- Proximity Effect kicks in at 6 ft and equal treble to bass at 20 ft
- 8 lbs. Use a robust, sturdy stand.
- Recommended for any thing you want to sound huge, due to its large amount of proximity. While designed for distance it can be used up close to achieve a huge sound.



## A440:

- Classic Legendary Active Microphone
- Active Circuitry allows for more gain and compatibility with any preamp
- Proximity Effect kicks in at 6 ft and equal treble to bass at 20 ft
- 8.5 lbs. Use a robust, sturdy stand.
- Recommended for any thing you want to sound huge, due to its large amount of proximity. While designed for distance it can be used up close to achieve a huge sound.



## R84:

- Passive Microphone based off the legendary sound of the R44.
- Proximity Effect kicks in at 3 ft
- 2 lbs
- Think of it has “half” of an R44. Has manageable proximity. Great on vocals, OH, FOK, brass, and guitars. Equal treble to bass ratio 2-3 ft from source.



## R84A:

- Active Microphone based off the legendary sound of the R44.
- Active Circuitry allows for more gain and compatibility with any preamp
- Proximity Effect kicks in at 3 ft
- 2 lbs
- Think of it has “half” of an R44. Has manageable proximity. Great on vocals, OH, FOK, brass, and guitars. Equal treble to bass ratio 2-3 ft from source.



### N22:

- Near-Field Active Microphone
- Active Circuitry allows for more gain and compatibility with any preamp
- Minimal proximity effect from up close; kicks in at 6 inches
- 12 oz
- Has pronounced upper mids. Ideal for electric guitars, bass, vocals, kick drum, and other up-close sources. Can be used at a distance but has less bass response than traditional ribbon mics.
- Very durable and built with perforated screen that protects the ribbon. Great for live performances.



### R92:

- Near-Field Passive Microphone
- Proximity Effect kicks in at 6 inches
- 2 lbs
- Front side (with the logo) has a 'crisper' top-end, back side is darker and smoother.
- Recommended for up-close sound sources with minimized proximity. Ideal for electric guitar, toms, and close mic most instruments. Can also be used at a distance but has less bass response.



### R88mk2:

- Far-Field Passive Blumlein Microphone
- Proximity Effect kicks in at 16 inches
- 3 lbs
- Comes with 360° swivel mount for easy positioning.
- Recommended for a very natural stereo sound. In phase and can be summed to mono. Ideal for a room mic, drum overheads, and ensembles. Can also be used in Mid-side by pointing one of the mics directly at the source.
- This mic is more sensitive to wind than our other models. If your sources produces A LOT of wind use a pop screen, NUVO windscreen, or pull the mic back.



### N8:

- Far-Field Active Microphone
- Active Circuitry allows for more gain and compatibility with any preamp
- Proximity Effect kicks in at 1 ft
- 12 oz
- Recommended for a natural open sound. Ideal for room mics, drum overheads, strings, and acoustic guitar. Can be used up close for a huge sound with lots of low end. Like to think of it as the mono version of the R88.
- This mic is more sensitive to wind than our other models. If your sources produces A LOT of wind use a pop screen, NUVO windscreen, or pull the mic back.



### KU4:

- Near-Field Passive Microphone Supercardioid
- Based on the RCA KU3a with consistent frequency response
- Proximity Effect kicks in at 6 inches
- 3 lbs
- Recommended for up-close sound sources with minimized proximity. Ideal for vocals and other sources you want isolation but with a ribbon
- Has a ribbon sound with pleasant top-end

### KU5A:



- Near-Field Active Microphone Supercardioid
- Active Circuitry allows for more gain and compatibility with any preamp
- Proximity Effect kicks in at 3 inches
- 2 lb 9.8 oz
- Has a high-pass filter with a 6dB/ octave starting at 283 Hz
- Recommended for close recordings with minimum bleed. Ideal for vocals, snare drum, and guitars.
- Very durable and built with perforated screen that protects the ribbon. Great for live performances.

### RPQ2:



- 2 Channel Ribbon Preamp with CurveShaper EQ
- 1U Rack Space
- 81dB of Ultra Clean Gain
- 63K ohm Input Impedance
- Switchable phantom-power and polarity reverse
- Ideal for ribbon and dynamic microphones
- CurveShaper EQ can add a very pleasant air to any source. Mic/Line mode with Post-Mic and Pre-EQ Inserts for convenient routing options
- 2 High-resolution, high-impedance front-panel 1/4" DIs

### RPQ500:



- 500 Series
- 1 Channel Ribbon Preamp with CurveShaper EQ
- Switchable phantom-power and polarity reverse
- 81dB of Ultra Clean Gain
- 10K ohm High Impedance
- Ideal for ribbon and dynamic microphones. CurveShaper EQ can add a very pleasant air to any source. A perfect companion for any 500 series system

## TRP2:



- 2 Channel Ribbon Preamp
- 1U Half rack space
- Switchable phantom-power and polarity reverse
- 85dB of Ultra Clean Gain
- 63K ohm High Impedance
- Ideal for ribbon and dynamic microphones. Great preamp for anything you want to add gain to with minimum color. Very portable and light
- Has a high pass filter to mitigate bass build up