YAMAHA EAD10 MEETS A CAJON

"THIS WASN'T THE PLAN... REVOLUTION FOR THE CAJON"

Since it covers a special topic, this story differs somewhat from the upcoming topics around the EAD10. After we have tested the EAD10 in all areas, whether in live use, in the studio, or even just for practicing, we have found that the system is ideally suited to mic a Cajon. We were thrilled at how well it works and - above all - how great it sounds. So this is my report on the deployment with a Cajon.

WHERE TO PUT THE SENSOR UNIT?

The Sensor Unit must of course be inserted with the microphone into the hole of the Cajon, which is located on the back of the Cajon. With most Cajons the hole is about 12cm in size, so it should be no problem to attach the Sensor Unit. But the EAD10 was designed for a hoop of a bass drum

and many Cajons have a very thin back wall. So it is advisable to put something between the back and the Sensor Unit and fix it with double-sided adhesive tape if necessary. I even designed a special holder, I will write more about it later in the text.

SENSOR UNIT SETTINGS

If the microphones of the Sensor Unit are in the Cajon, it is necessary to reduce the sensitivity of the microphones. Which is very simple: Press the Sensor button and adjust the Gain of the microphones until it sounds great on the headphones and no clipping or bass distortion can be heard. With Cajons that have much bass in the low end, it also makes sense for the live application to activate the low cut in the channel of the mixing console. This is usually a small button in the channel that reduces the volume of frequencies below 80 or 100 Hz.

JUST GET STARTED!

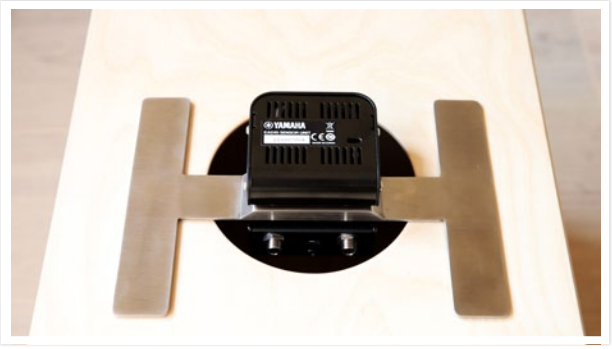
Now you can use all possibilities of the EAD10 Module. The great effects, the recording functions, internally, on USB stick or directly into a DAW (Cubase, etc...). At my last workshop I played a ballad with a nice reverb. It gives you goose bumps. At first I couldn't believe how good it sounded!

TRIGGER IN THE SENSOR UNIT

This is another goodie in the application with a Cajon. Depending on the Trigger settings, you can also trigger e-drum sounds with the Cajon. With normal setting, the Cajon only needs to be struck a little harder and the currently selected e-drum sound is triggered. This is simply ingenious! No matter whether a fat bass drum or a percussion sound is to be integrated, with this system it is done quickly. Since the Module has a Sample Memory for 100 Samples, you can also include your own sounds.

PROFESSIONAL MOUNTING

Since the EAD10 system wasn't actually developed for a Cajon, I thought about a professional mount. This bracket makes it easy to install the system. If you are interested



in such a mounting, you can contact me at any time. In this case it is made of stainless steel and can be easily attached to any Cajon with Velcro. The holder is practical and indestructible. You can simply screw the Sensor Unit onto the holder and attach the holder to the Cajon with Velcro. The Sensor Unit is then immediately in the correct position. There is a manual and of course the necessary accessories. Further information as well as my current workshop dates can be found at www.drumsforyou.de - I would be pleased to welcome you!

CONCLUSION

If you want to mic up down your drums, but also play Cajon or even just play Cajon, I can only recommend the EAD10 system. The Yamaha EAD10 sounds so good that you don't need expensive microphones to mic up your drum kit or Cajon. Not just for practice! Live, in the studio, or simply to have fun.

I'll show some videos about the application soon, so stay tuned!

Ralf Mersch