

# M1

## INSTALLATION MANUAL & USER'S GUIDE

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## 1. PACKAGE CONTENTS

One (1) M1 soundhole magnetic pickup

One (1) pre-wired strapjack assembly

One (1) 10' external soundhole cable

One (1) 3/32" Allen wrench

Two (2) spare 3/4" pole pieces

One (1) spare 3/8" pole piece

Two (2) self-stick wire clips

One (1) manual

One (1) warranty card

## 2. OVERVIEW AND CAUTIONS

The M1 is a passive soundhole magnetic pickup that features outstanding body sensitivity with great warmth and presence. Its dual-coil design employs L.R. Baggs' exclusive TriAxial Dynamic Technology to produce clear, rich tones that are resistant to feedback, noise and hum, with string and body sound all in one. The M1 also features individually adjustable pole pieces with smooth, threadless tops. Also included are two cables: a 22-inch prewired strapjack assembly (for permanent installations) and a 10-foot guitar cable (for temporary installations).

The M1 will fit guitars with soundholes larger than 3.55" that are centered beneath the strings. **Ensure that this product will fit the guitar properly before making any alterations to the instrument.**

The installation procedure is very simple; however, we recommend that any woodworking (for instance, drilling a strapjack hole) be performed by a professional dealer/ installer. We do not provide advice or support for home or hobbyist woodworking. Installers: please read the instructions carefully before proceeding. We will not be responsible for any damage to the guitar or personal injury resulting from installation, improper installation, use or misuse of the product.

### 3. INSTALLATION

**3.1 Installation overview:** There are two ways to install the M1, by using either of the two provided cables. For permanent installations, use the strapjack harness. If the guitar doesn't have a hole in the tailblock, it will be necessary to drill one in order to use the strapjack.

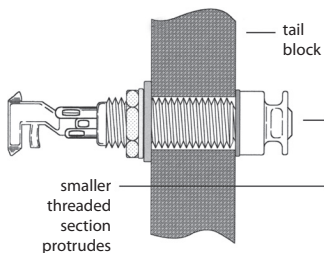
For temporary or nondestructive installations, use the 10-foot guitar cable, which is designed to run out of the soundhole directly into your outboard gear. This is a high-quality cable; using it will help ensure that the M1 sounds as good as we intended. The other principal advantage of this installation is that it leaves the instrument unaltered. For permanent installations, proceed to the strapjack instructions; for temporary installations, skip to the pickup installation in section 3.3.

**3.2 Strapjack installation:** If you plan to do a permanent installation, be sure to try installing the M1 in the soundhole before you drill the strapjack hole. The M1 will only fit in a soundhole larger than 3.5" in diameter. Also, a few guitars have off-center soundholes that will not allow the pole pieces to be directly under the strings. If you have one of these, plug in the M1 using the 10-foot cord, and see how well it works before you alter your guitar.

For proper installation, this jack requires a clean 1/2" hole in the tail block of the instrument. If the guitar lacks this hole, start by placing a piece of masking tape on the outside of the instrument over the drilling area (to avoid chipping the finish), drill a small pilot hole in the tail block and then follow with a step drill. Now proceed with the installation.

Remove the strap ring, retaining nut and one washer from the end of the jack. There should still be one star locking washer, one flat washer and a nut remaining on the jack. Bring the jack down through the soundhole into the body and insert it into the pre-drilled hole in the tail block.

Using the internal nut (be sure to include the flat and star washers), set the proper depth that will allow the entire smaller threaded section to protrude from the instrument (see figure).



With the jack in place, lay the remaining washer over

the threads and attach the external retaining nut until it's tight. Finish by attaching the strap ring (it should cover the retaining nut and washer). Note that asserting too much pressure may crack the finish.

**3.3 Pickup installation:** Begin by plugging the strapjack harness or the 10' cable into the pickup. If you are using the 10' cable, loop the cord beneath the pickup and push it into the strain relief recess on the underside of the pickup until it pops into place (the loop between the plug and strain relief should be rather tight).

Now loosen the clamp screws on either end of the pickup's top plate until the clamps are open enough to accommodate the guitar's top thickness. Then slide the pickup into the soundhole and tighten the screws. For small soundholes, it may be necessary to remove one or both clamps, slide the pickup into place, then reattach the clamp(s) once it is correctly positioned. When reattaching the clamps, verify that they slide into the slot that is molded into the pickup housing.

Tighten the screws snugly, but don't overdo it -- this can damage the pickup or guitar finish. If you are concerned about the possibility of the M1 Active damaging the instrument's finish, consider applying thin cork pads (not included) between the clamp and guitar. However, note that the clamps have been left

unpadded to improve coupling between the pickup and guitar body. Because the M1 reads the top resonances that provide depth and warmth, using cork pads may dampen this sensitivity and adversely affect the pickup's responsiveness.

For permanent installations, be sure to secure the wire with the two self-stick wire clips provided so that it does not hit the inside of the guitar during stage movement.

## **4. USER'S GUIDE**

**4.1. Plugging in:** The M1 will plug into practically anything with good results. Low impedance inputs such as those found on mixing boards will flatten the sound and reduce the pickup output. High impedance devices such as active direct boxes will capture all of the M1's nuances. Our Para D.I. partners well with the M1 due to its high impedance, clean gain and EQ capability.

Note that the length and quality of your cord will have a large influence on the sound. This is because passive magnetic pickups interact with the cord capacitance to create a frequency peak that is a distinctive part of the tone. Long cords move this peak frequency down, and create an edgy, "electric" tone with more midrange. Short, low-capacitance cords move the peak up, creating an airier, more acoustic-sounding tone.

These are simply general guidelines; experiment with different cables to determine the best match for your guitar and equipment.

**4.2. Experiment with pole piece heights:** The pole pieces on the M1 are preset (for bronze acoustic strings), but this is just a starting place. They are adjustable with the 3/32" Allen wrench to obtain the optimum balance and tone. The height of the pole pieces relative to the strings will have a profound effect on the sound

and balance of the pickup. Raising the pole pieces will increase the output of the strings; lowering them will decrease the output. For the most powerful and articulate sound, we recommend setting the pole pieces closer to the strings. However, if they are too close, they will interfere with the strings' movement and produce a percussive clacking noise. Lowering the pole pieces will de-emphasize the strings and emphasize the body sound.

We have provided two additional 3/4" pole pieces for use in the B and little E string positions with nickel or electric guitar strings, and one spare 3/8" pole piece for use with acoustic sets that have an unwound "G" string.

When adjusting the pole pieces downward you will meet additional resistance when you reach the bottom of the adjustment range. **Do not force the pole pieces any further!** This could damage the pickup permanently.

**4.3. Mixing with other sources:** The M1 is intended to provide a complete sound from a single passive pickup. However, you may still want to pair it with another transducer.

The prewired strapjack harness has stereo output capability. You can connect the output wire from a mini-mic or another transducer to the ring terminal of this jack. Then run a stereo cord to the L.R. Baggs Mixpro or your favorite outboard gear.

The M1 can easily be substituted for other soundhole pickups in an existing two-source setup. As with all two-pickup setups, you should experiment with relative phase if possible. The two sources will often mix much better in one phase than the other.