

f5 Dynamic Instrument Microphone

OVERVIEW

Designed, assembled and tested by Audix in the USA, the f5 is an all purpose dynamic instrument microphone used for stage and studio applications. The f5 is able to handle sound pressure levels in excess of 137 dB without distortion and can be used to mic a wide variety of musical instruments, guitar and bass cabinets, vocals and speech.

The f5 is characterized with a hypercardioid pickup pattern for isolation and feedback control and is equipped with a LM™(Low Mass) diaphragm for natural, accurate sound reproduction.

The f5 is sturdy, compact and easy to position. With a wide frequency response of 55 Hz – 15 kHz, the f5 provides clear, accurate, natural sound reproduction without having to rely on EQ. The f5 is manufactured with a precision cast zinc alloy body, dent resistant steel mesh grill, durable black E-coat finish and gold plated XLR connector.

SUPPLIED ACCESSORIES

MC1 - Heavy-duty nylon molded clip with brass insert

P1 - Carrying pouch

OPTIONAL ACCESSORIES

CABGRABBER - Tension-fit mic holder that clamps onto most combo amps or cabinets between 8"-14" in depth.

CBLDR25 - 25' premium right angle XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6 mm PVC jacketed.

CBL20 - 20' premium XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6 mm PVC jacketed.

DCLAMP - Flexible mini-gooseneck with drum tension lug mount. Includes DCLIP plastic clip.

DFLEX - Dual pivot rim mounted clip with extra wide butterfly jaws.

DVICE - Flexible mini-gooseneck with spring loaded rim mount clamp.

TRIPOD - Metal tripod desktop stand for use with any 5/8" threaded mic clip.

WSi5 - External windscreen



FEATURES

- Affordable all purpose instrument mic for live sound or home studio
- Clear and accurate sound with wide frequency response
- Designed, assembled & tested in the USA
- 3 year warranty

APPLICATIONS

- Live stage, studio
- Snare, toms, percussion
- Guitar and bass cabinets, electric instruments
- Brass, flute, woodwinds
- Acoustic instruments
- Vocals, speech



MC1



P1



CABGRABBER



CBLDR25



DCLAMP



DFLEX



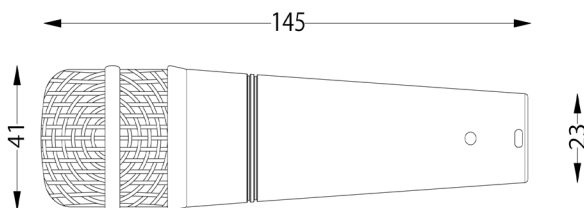
TRIPOD

f5

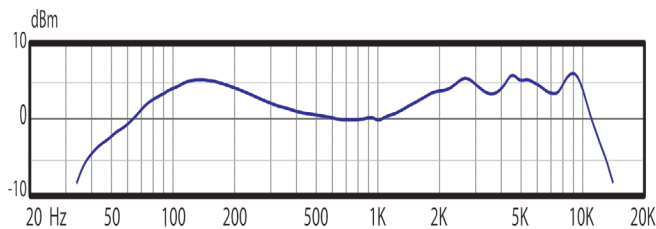
SPECIFICATIONS

Transducer Type	Dynamic
Frequency Response	55 Hz - 15 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	2.2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off Axis Rejection	>20 dB
Maximum SPL	≥137 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	283 g / 10 oz
Length	145 mm / 5.7 in

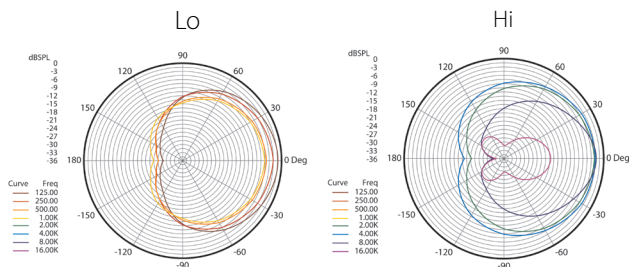
DIMENSIONS (mm)



FREQUENCY RESPONSE



POLAR PATTERNS



PRODUCT REGISTRATION: Please register your product online at www.audixusa.com/docs_12/about/product_registration.shtml.

SERVICE AND WARRANTY: This microphone is under warranty for a period of 3 years to be free of defects in material and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge with proof of purchase. Audix does not pay or reimburse shipping costs for warranty repairs or returns. The warranty excludes any causes other than manufacturing defects, such as normal wear, abuse, environmental damage, shipping damage or failure to use or maintain the product per the supplied instructions. No Implied Warranties: All implied warranties, including but not limited to implied warranties of merchantability and fitness for a particular purpose are hereby excluded. The liability of Audix, if any, for damages relating to allegedly defective products shall be limited to the actual price paid by Dealer for such products and shall in no event include incidental or consequential damages of any kind. Should your microphone fail in any way, please contact the Audix Service department at 503.682.6933. A Return Authorization is required before returning any product. OTHER THAN THIS WARRANTY, AUDIX MAKES NO WARRANTIES, EXPRESS OR IMPLIED, WITH RESPECT TO THE PRODUCTS, THE USE OF THE PRODUCTS, THE PERFORMANCE OF THE PRODUCTS. AUDIX SHALL NOT BE LIABLE FOR SPECIAL INCIDENTAL, CONSEQUENTIAL, INDIRECT OR SIMILAR DAMAGES ARISING FROM OR BASED ON THE SALE, USE, STORAGE OR DISPOSAL OF THE PRODUCTS, AUDIX'S SERVICE WORK, BREACH OF WARRANTY, BREACH OF CONTRACT. NEGLIGENCE, OR ANY OTHER THEORY OF LIABILITY, EVEN IF AUDIX HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

ARCHITECT AND ENGINEER SPECIFICATIONS

The microphone shall be of the dynamic type operating on the moving coil principle and the polar pattern of the microphone shall be hypercardioid. The capsule shall be LM™ Type A. The nominal output impedance shall be equal to 580 ohms at 1 kHz. The microphone shall have a sensitivity of 2.2 mV / Pa at 1 kHz and a sound pressure level ≥137 dB. The microphone body shall be zinc alloy and the grill shall be steel mesh. The overall dimensions shall be 23 mm in diameter at the base, 41 mm at the top, and 145 mm in length.

OPERATION AND MAINTENANCE

The f5 is a low impedance microphone and should be plugged into a "mic level" input on your console, mixer or recording device. Please note that your microphone does not require phantom power and will not be affected in any way by phantom power should it be running simultaneously when the microphone is in operation. Avoid plugging or unplugging the microphone from the PA system unless the channel is muted or the volume of the system turned down. Failure to do so may result in a loud "popping" noise which could seriously damage the speakers in the PA system.

The f5 is manufactured to exacting specs with roadworthy construction. However, the capsule is highly sensitive and should be handled with care. Avoid extreme temperatures and be sure to store your microphone in the pouch provided when not in use. Moisture of any kind can adversely effect the sound and performance of your microphone.

USER TIPS

The f5 has a tight (hypercardioid) pick-up pattern in order to help eliminate sound from other instruments on stage from "bleeding" into the microphone. For this reason, the f5 is well suited for drums and percussion in be able to capture the sound of each component of the kit.

Snare: Start with the f5 about 2 inches above the head and aimed towards the center of the drum. For more "rim" effect, the f5 can be aimed less towards the center and more towards the rim. It is not uncommon for engineers to place the mic practically on the drum head to achieve a very tight, cracking sensation. Toms, congas: Similar to snare. For tighter sound and more attack place, the mic closer to the head. For more decay and overtones pull the mic further away from the head.

Guitar cabs: The f5 can be placed within 1-2 inches of the grill cover at a 90 degree angle pointing directly into the speaker. If the mic is placed closer to the edge of the speaker, you will minimize the higher frequencies and get a warmer, fatter tone. To capture more highs, move the mic closer towards the center of the speaker, but avoid the middle of the speaker.

Horns: Place the mic within 1-3 inches of the bell, especially when on a stage with drums, bass, guitar, etc. For jazz, classical, and music where the stage volume is lower, the mic can be placed further away for a richer, fuller, sound. Allow a distance of 2-3 feet between microphones to avoid phase cancellation issues.

Further miking techniques may be found at www.audixusa.com.