

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. Roadworthy construction includes a precision cast zinc alloy body, steel mesh grill, black coat finish, laser etched model and serial number, gold XLR connector and a heavy duty nylon mic clip.

SUPPLIED ACCESSORIES:

Heavy duty nylon mic clip (MC1)
Carrying pouch (P1)

OPTIONAL ACCESSORIES:

DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod mic clamp
WS-i5 - External foam windscreen
CBL-20 - 20' XLR-XLR mic cable
CBL-DR25 - 25' right angle XLR mic cable
CAB GRABBER - Tension held mic holder, clamps to guitar cabinets



FEATURES:

Clear and accurate sound reproduction
Handles high SPL without distortion
Provides exceptional gain before feedback
Provides excellent isolation on stage
Precision cast zinc alloy body and grill
3 year warranty

APPLICATIONS:

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



f5 on SNARE



MC1



WS-i5



f5 on CAB GRABBER



CBL20

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 gold plated male
	XLR connector
Polarity	Positive voltage on pin
	2 relative to pin 3 of
	output XLR connector
Housing / Finish	Cast zinc alloy /
	Black coat
Weight	283 g / 10 ounces
Length	145 mm / 5.7 inches

ARCHITECTS AND ENGINEERS 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 and grill shall be of die cast zinc alloy. The overall dimensions shall be 23 mm in diameter at the base, 41 mm at the top, and 145 mm in length. The microphone shall be the Audix f5.

OPERATION:

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 effected 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.

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, it the f5 is exceptionally effective 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 right on the drum head to achieve a very tight, cracking sensation.

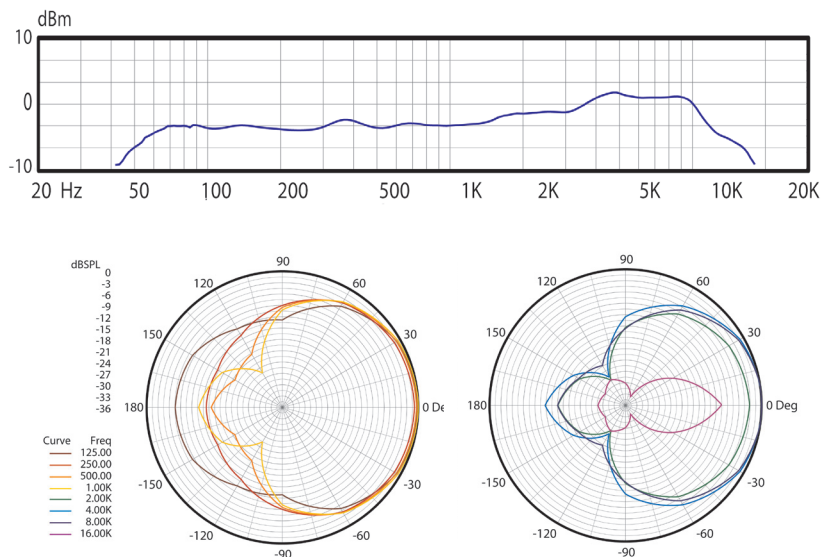
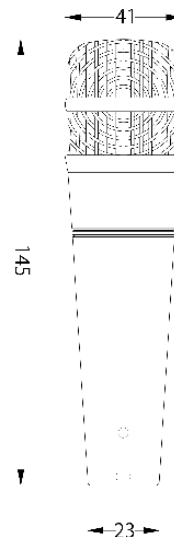
Toms, congas: Similar to snare. For tighter sound and more attack place, the mic closer to the head. For more decay and overtones pull the mic further away from the head.

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 on our website at www.audixusa.com

FREQUENCY / POLARS:**DIMENSIONS (mm):**

***All specifications subject to change without notice.

SERVICE AND WARRANTY:

This microphone is under warranty for a period of 3 years from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before returning any products.

CARE AND MAINTENANCE:

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 affect the sound and performance of your microphone.

To register your
microphone, please visit
www.audixusa.com



www.audixusa.com Call: 503-682-6933 Fax: 503-682-7114
Audix Corporation 9400 SW Barber Street, Wilsonville, OR 97070