

f6 Dynamic Instrument Microphone

OVERVIEW

Designed, assembled and tested by Audix in the USA, the f6 is a dynamic instrument microphone used for live sound, stage, home and studio. The f6 is characterized with a hypercardioid pickup pattern for isolation and feedback control and equipped with a LM™ Type A (Low Mass) diaphragm for natural, accurate sound reproduction.

The f6 is compact and easy to position. With a wide frequency response of 40 Hz - 16 kHz and the ability to handle sound pressure levels of 140 dB, the f6 is an excellent choice for miking instruments requiring extended low frequency reproduction such as kick drum, large toms and bass cabinets.

The f6 is manufactured with a precision cast zinc alloy body, durable black E-coat finish, dent resistant steel mesh grill, and gold plated XLR connector. Transformerless design, low impedance and balanced output allow for interference-free performance even with long cable runs.

SUPPLIED ACCESSORIES

DCLIP - Heavy-duty nylon molded snap on clip

P1 - Carrying pouch

OPTIONAL ACCESSORIES

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

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

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

STANDKD - Short pedestal stand with telescoping boom arm.

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

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



FEATURES

- Affordable dynamic instrument mic for live sound or home studio
- Punchy low end with excellent attack
- 3 year warranty

APPLICATIONS

- Live stage, home studio
- Kick drum, floor tom
- Bass cabinets, Leslie bottom



DCLIP



P1



TRIPOD



STANDKD



DFLEX



DVICE



CBL20

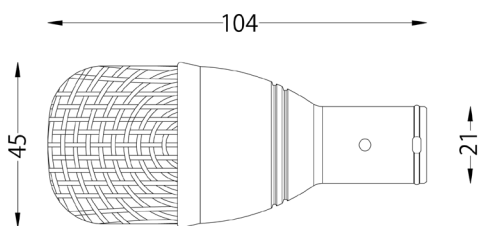


CBLDR25

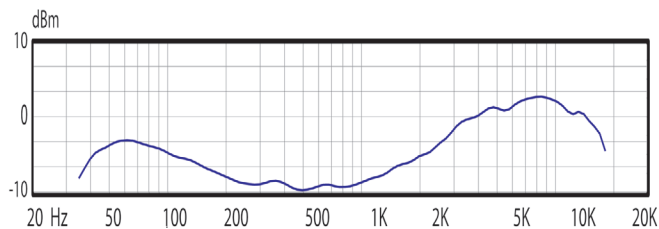
SPECIFICATIONS

Transducer Type	Dynamic
Frequency Response	40 Hz - 16 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	1.2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off Axis Rejection	>23 dB
Maximum SPL	≥140 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	311 g / 11 oz
Length	121 mm / 4.76 in

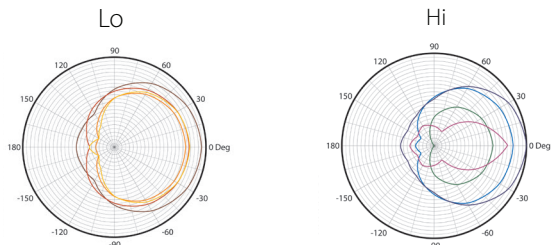
DIMENSIONS (mm)



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 capsule shall be LM Type A. The polar pattern of the microphone shall be hypercardioid. The nominal output impedance shall be 580 ohms at 1 kHz. The microphone shall have a sensitivity of 1.2 mV / Pa at 1 kHz and shall handle a sound pressure level of ≥140 dB. The microphone body shall be cast of zinc alloy metal and the grill cap shall be steel wire mesh. The overall dimensions shall be 21 mm in diameter at the base, 58 mm in diameter at the widest point and 121 mm in length.

OPERATION AND MAINTENANCE

The f6 is a low impedance microphone and should be plugged into a "mic level" of 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 while 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 f6 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 f6 is designed with low output in order to compensate for instruments having very high sound pressure levels.

Kick drums: For kick drums, as a general rule, start with the mic positioned centered inside the middle of the drum pointed towards the beater. For more attack, and less bass boom, move the mic closer to the beater. For less attack and more bass, move the mic further away from the beater. For kick drums without hole in front head, place the f6 a few inches from the head for a large dynamic sound.

Toms: For toms, position the mic 2 inches from the head and point towards the center of the drum.

Bass cabinets: For bass cabinets, position the mic 90 degrees to the grill cloth and 1-2 inches inside the edge of the speaker.

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