

VX-5 HAND-HELD VOCAL CONDENSER MICROPHONE

overview

The VX-5 is a stylish and innovative hand-held vocal condenser microphone designed to handle a wide variety of live, studio and broadcast applications.

With a smooth frequency response of 40 Hz - 16.5 kHz (plus or minus 3 dB), the VX-5 features a 14mm gold vapor diaphragm, a supercardioid polar pattern, a -10 dB pad, a bass roll-off filter, an acoustically ported steel mesh grill screen, and a rugged die cast zinc body.

The VX-5 will handle sound pressure levels in excess of 140 dB (in the pad and roll-off position) without distortion and will additionally provide over 20 dB of ambient noise rejection for feedback control on live stages.

The VX-5 operates on phantom power of 9-52 volts and will achieve optimum results when used with a high quality mic preamp. In addition to vocal applications, the VX-5 is ideally suited to capture acoustic instruments such as guitar, woodwinds, brass, percussion toys, and drum over-heads, and hi-hat.

specifications

Transducer Type	Electret Condenser
Frequency Response	40 Hz-16.5 kHz \pm 3 dB
Polar Pattern	Supercardioid
Output Impedance	150 Ohms
Open Circuit Sensitivity	6.9 mV (ref 1k @ 1 Pascal)
Equivalent Noise Level	26 dB (A weighted)
Signal to Noise Ratio	68 dB (ref 1k @ 1 Pascal)
Off axis rejection	>20 dB
Maximum SPL	>140 dB (w/-10 pad)
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Die cast zinc
Weight	8 oz / 227 grams
Finish	Black E-coat



applications

- › Lead vocals
- › Background vocals
- › Speech
- › Acoustic instruments

features

- › Extremely smooth and accurate response
- › Perfectly balanced for handheld use
- › -10 dB pad and bass roll-off
- › Handles high sound pressure levels
- › Excellent gain before feedback
- › Low handling noise
- › Pop resistant grill



Lead Vocals



Ensemble Vocals



Choir



Acoustic Guitar



Flute



Strings

AUDIX
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Operation and Maintenance: Condenser microphones as a general rule are much more sensitive and reactive than dynamic microphones and should be handled with care. Avoid extreme temperatures wherever possible. Moisture and high humidity can adversely affect the performance of the microphone and cause permanent damage. For outdoor use consider using an outer foam windscreen to help reduce wind noise or popping. When not in use, please store your mic in the pouch or case provided at room temperature.

-10 dB pad and Bass Roll-Off Switches: The VX-5 is equipped with dip switches that will allow you to contour the sound and output level of the microphone. The switches are recessed and can only be engaged by using a tool such as a mini-screwdriver or the head of a ball point pen.

-10 dB pad: The pad is utilized in order to reduce the output sensitivity of the mic. Following are examples of where this might be helpful:

- The vocalist has an extremely powerful voice
- The vocalist likes to work right on top of the mic
- The volume on stage is extremely loud
- The instrument being miked produces very high sound pressure levels

Bass Roll-Off: The bass roll-off filter is used to eliminate frequencies below 150 Hz. Following are examples of where this might be helpful:

- More clarity of the vocal is desired
- The PA system has subs
- Effective way to help minimize bass frequencies being produced by bass guitar, kick drum and other bass producing instruments from bleeding into the vocal mic

Live Sound:

The VX-5 is designed to have minimal handling noise and may be hand-held or used on a mic stand. The VX-5 is highly sensitive and will accommodate working distances of 1-12 inches from the performer's mouth while maintaining a uniform response. Depending on the instrumentation and volume on stage, the vocalist may have to experiment to find the optimum working range with the VX-5. For stage monitors, avoid pointing the back of the microphone directly into the stage monitor. Instead, set the microphone at a angle parallel to the floor, putting the angle of the mic on a different plane with the angle of the monitors.

Background vocals: For purposes of gain before feedback and to avoid phase cancellation, the "3 to 1" rule applies: the distance between the microphones must be at least three times greater than the distance between the mic and the performers. This generally means having a distance of at least a distance of 2 feet between microphones.

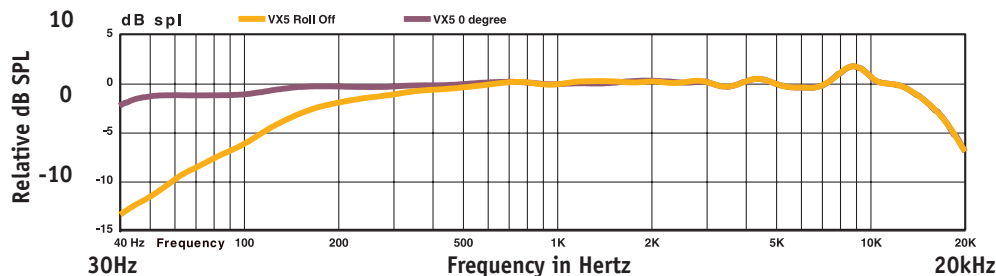
Supplied Accessories

- ▶ MC1 - High quality nylon mic clip adjustable through 180 degrees with a standard 5/8 inch -27 thread. (Note: metal adapter also supplied to accommodate European standard threads).
- ▶ P1 - Cordura carrying pouch.

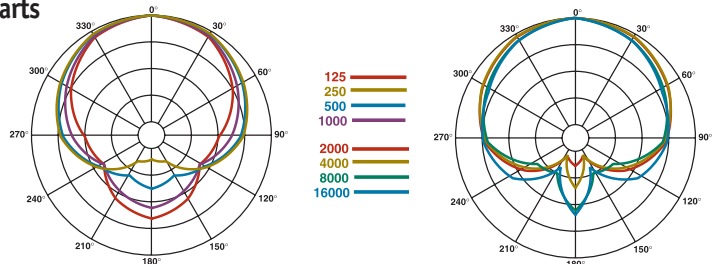
Optional Accessories

- ▶ WS-357 External acoustic foam windscreen
- ▶ SMT-25 Shockmount clip
- ▶ APS-2 Two-channel phantom power supply
- ▶ CASE-BP Aluminum carrying case (holds 4 vocal microphones)
- ▶ CBL-20 20' XLR-XLR mic cable

Typical Frequency Response

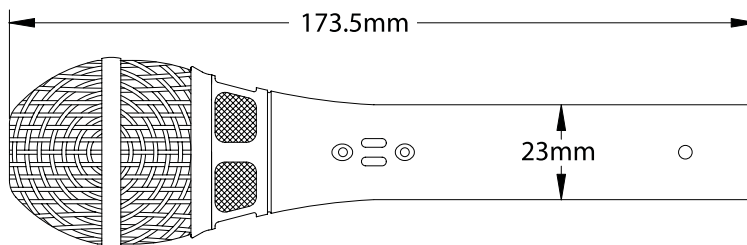


Polar Charts



The frequency response chart (above) and the polar patterns represent a typical production run for this microphone.

Dimensions (in Millimeters)



WARNING:

The VX-5 requires 9-52 Volts of phantom power to fully charge the element. For this reason, DO NOT PLUG OR UNPLUG THE MICROPHONE INTO OR OUT OF THE PA SYSTEM UNLESS THE VOLUME OF THE SYSTEM IS TURNED DOWN. Failure to do so may result in a loud "popping" noise sensation which could seriously damage the speakers in the PA system.

OUTPUT:

The VX-10 output is balanced across Pin 2 (positive) with respect to Pin 3, with the shield connection to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

SERVICE AND WARRANTY:

This microphone is under warranty for a period of 1 year 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 sending back any products.

CALL: 503-682-6933 FAX: 503-682-7114
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