L5

MICRO LAVALIER CONDENSER MICROPHONE

OVERVIEW

The L5 is a micro-sized (5 mm) cardioid condenser microphone also available with an omnidirectional polar pattern. The L5, which features modular, interchangeable capsules, is intended for use with the Audix wireless systems as well as hard-wired vocal and instrument applications.

Designed to provide the highest quality sound in the smallest possible package, the L5 miniature condenser is ideal for broadcast and live sound applications including speech, interview, presentation, theatrical production, and instruments (guitar, violin). The L5 has clarity, a low profile, ease of operation, and the ability to accurately capture and reproduce vocals from 4”- 8” or acoustic instruments from 1”- 2”.

Manufactured to high standards and tight tolerances, the L5 miniaturized condenser microphone features a modular threaded capsule, a machined brass body with a matte black finish and high quality shielded microphone cable.

APS911 phantom power adapter required. Not included.

MODEL VARIATIONS

- **L5** - Cardioid microphone with 3’ cable terminating to a mini-XLRf connector for use with Audix wireless systems
- **L5O** - As above with omni-directional capsule

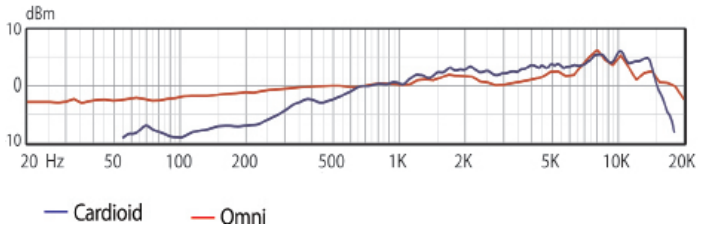
FEATURES

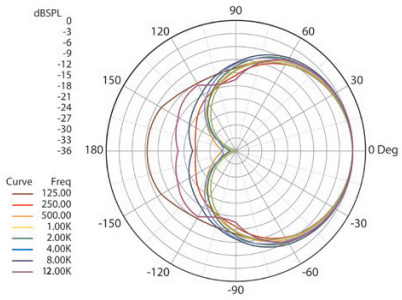
- 5mm modular capsules
- Broadcast quality
- Small, lightweight, low profile
- Natural, accurate sound reproduction
- Easy to use and set up

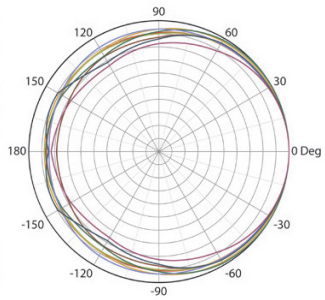
APPLICATIONS

- For use with Audix wireless bodypacks
- Speech
- Interviews
- Presentation
- Acoustic instruments

FREQUENCY AND POLAR RESPONSE







SPECIFICATIONS

Transducer Type	Pre-Polarized Condenser
Frequency Response	40 Hz – 20 kHz
Polar Pattern	Cardioid/Omni
Output Impedance	200 Ohms
Sensitivity	6 mV (C) / Pa @ 1 kHz 8 mV (O) / Pa @ 1 kHz
Signal to Noise Ratio	>63 / 64 dB
Maximum SPL	≥ 130 / 134 dB
Equivalent Noise Level	< 31 / 30 dB (A-Weighted)
Dynamic Range	99 / 130 dB
Connector	Shielded 3’ terminating to a miniature 3 pin Female XLR connector
Power Requirements	9-52 V Phantom(APS910) 10-52 V Phantom(APS911)
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black
Weight	13 g / 0.46 oz

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ARCHITECT AND ENGINEER SPECIFICATIONS

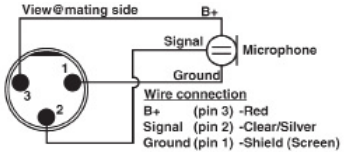
The microphone shall be of the condenser type with a modular capsule design. The microphone shall be available in a both omni-directional polar pattern and also cardioids. The microphone shall have a 3' or 8' cable terminating in a mini-XLR female connector. The microphone shall have a sensitivity of 6 mV / Pa and a nominal impedance of 200 ohms at 1 kHz. The microphone shall have a maximum SPL level of ≥130 and shall be machined out of brass with a length of 23 mm for and a capsule diameter of 5 mm. The microphone series shall be the Audix L5.

OPERATION AND MAINTENANCE

The L5 microphones are designed to plug directly into the bodypack of the Audix wireless systems. They can also be used with other wireless bodypacks, however, the connector will have to be changed to the appropriate type for the bodypack that is being used. Also, the microphone will have to be wired correctly to match the wiring of the bodypack system.

The L5 wiring scheme is pin 1 ground (black wire), pin 2 signal (white wire) and pin 3 bias (red wire).

See diagram:



Using the L5 as a hard wired mic: You will need the APS910 or APS911 phantom power supply.

APS910 and APS911 phantom power adapters: Note that the mini-XLRf connector at the end of the L5 plugs into mini-XLRm side of the APS910 or APS911 phantom power adapter. From there, plug a standard XLR-XLR microphone cable to complete the connection to the mixing board.

Avoid plugging or unplugging the microphone from a 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

Lavalier: Whether wired or wireless, the L5 mics can be attached to a tie, a lapel, or to fabric by means of the supplied alligator style clip. For broadcast or for applications where there is only one open microphone on stage, the L5O (omni directional) is generally the best choice. In these cases, the microphone should be positioned so that the capsule of the microphone is in an upward position and 4-6 inches from the mouth.

For applications where there may be music in the background, a large amount of room ambience or echo, feedback issues, or other open mics on stage, the L5 (cardioid) is a good choice. In this case, you may bring the mic closer to your mouth where the sound will become fuller and louder. In either case be sure that the element on the microphone capsule remains exposed and does not get covered up in any way by clothing. Also, it is recommended to use the supplied external windscreen to help reduce popping and breath noise.

Acoustic Instrument: The L5 (cardioid) would be the best choice when using the microphone to mic an acoustic instrument such as guitar, sax, percussion, etc.

It is recommended to use the supplied external windscreen to help reduce popping and breath noise.

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

SUPPLIED ACCESSORIES

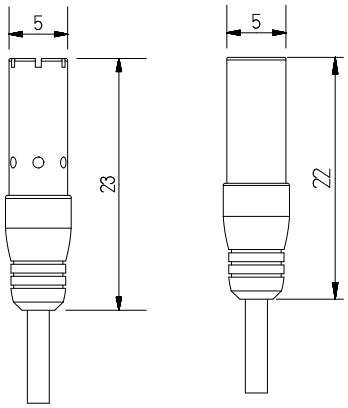
- **MCL5** - Tie clip
- **WSL5** - External foam windscreen
- **P1 –** Carrying pouch

OPTIONAL ACCESSORIES

- **APS910** - Phantom power adapter
- **APS911** - Battery / Phantom power adapter with on / off switch and bass roll-off

DIMENSIONS

Cardioid Omni



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