Superlux®
JUST PLAY IT

WH5

Classical Vocal Microphone

User Guide

Specifications

Type
Dynamic microphone

Polar pattern
Unidirectional (Super Cardioid), rotationally symmetrical about microphone axis, uniform with frequency. (Figure 1, 2, 3)

Frequency response
Drum: 30 to 10,000 Hz (Figure 4)
Instrument: 20 to 12,500 Hz (Figure 5)
Vocal: 50 to 16,000 Hz (Figure 6)

Sensitivity
(at 1,000 Hz Open Circuit Voltage)
Drum: -62dBV/Pa (0.8mV/Pa)
Instrument: -55dBV/Pa (1.8mV/Pa)
Vocal: -54dBV/Pa (2.0mV/Pa)
1Pa=94dB SPL

Rated impedance
200Ω

Max. SPL (1, 000Ω load)
Drum: 147 dB SPL
Instrument: 134 dB SPL
Vocal: 134 dB SPL
THD≦1% 1kHz

Polarity
Pin 2 output positive voltage (related to pin 3) when diaphragm receives positive pressure. (Diaphragm moving inward)

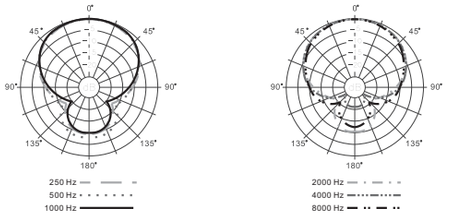
Connector
Integral 3 pin male XLR type

Finish
Metal construction with chrome gloss finish.

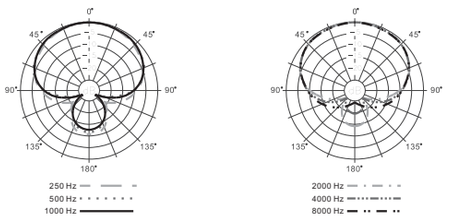
Environmental conditions
The WH5 operates between -10℃ to +50℃(14℉ to 122℉) with relative humidity between 0 to 95%.

Dimensions
Φ80.0mmx76.5mmx200mm (3.15in.x3.00in.x7.87in.)

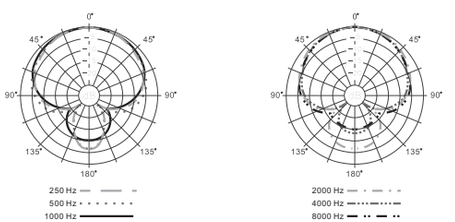
Net weight
750g (26.45oz.)



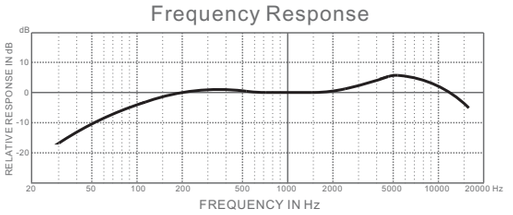
TYPICAL DRUM POLAR PATTERN (Figure 1)



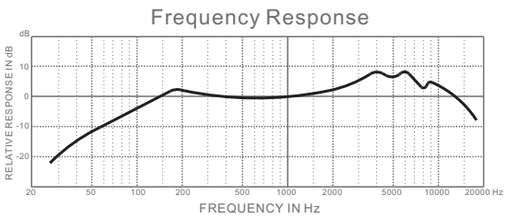
TYPICAL INSTRUMENT POLAR PATTERN (Figure 2)



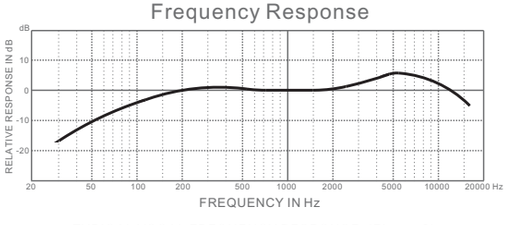
TYPICAL VOCAL POLAR PATTERN (Figure 3)



TYPICAL DRUM FREQUENCY RESPONSE (Figure 4)



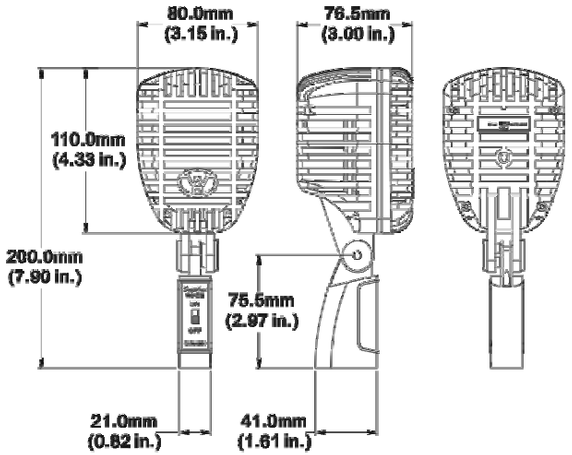
TYPICAL INSTRUMENT FREQUENCY RESPONSE (Figure 5)



TYPICAL VOCAL FREQUENCY RESPONSE (Figure 6)

GOANG-FANN CO., LTD.

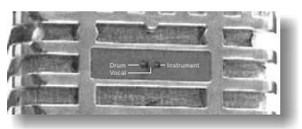
LB1000WH501EN (Rev. 1)



Description

Professional microphone users tend to use different microphones for different sound sources so that to achieve a desired sound character. With Superlux WH5 microphone, a trilogy concept microphone with 3 different capsules built-in so that the user can select one of the capsule for the sound he preferred. Classical appearance integrated with latest microphone technology for artist demanding a unique "oldies" appearance with "goodies" music performance.

A 3-position switch on the back to switch between percussion, instrument, or vocal setting. On/off switch on the base for artist to control the sound at his/her reach.



A 3-position switch on the back to switch between percussion, instrument, or vocal setting.

On/off switch on the base for artist to control the sound at his/her reach.

Features

- 3 different frequency response capsules in one body. Always a sound meet your demand.
- Typical application for percussion, instrument and vocal.
- Classical appearance, latest technology.
- On/off control, and 3-position capsule selection control.
- Internal shock mount for reducing handling noise.
- 5/8" thread of standard microphone stands.
- Tilt limit, and position set mechanism for 45 degree forward and 80 degree backward setting.
- Chrome polish finish for long-term operation and collection.

Supplied accessories

Table stand included ---------- D1

D1
Table stand included

Related accessories

Table stand ---------- HM6
Instrument boom stand ---------- MS104

HM6
Table stand

MS104
Instrument
boom stand

Using a handheld microphone

For best signal to noise ratio, distance from the handheld microphone to the sound source shall be as short as possible.

For higher gain before feedback and lowest background noise, the microphone shall be pointed directly to the sound source. (refer to the illustration below) The sensitivity of a super cardioid microphone is highest on axis and lowest at 120 to 135 degrees.

To avoid interference between multiple microphones, each sound source shall be picked-up by one microphone, use as less microphones as possible in one space, or turn-on as less microphones as possible at the same time.

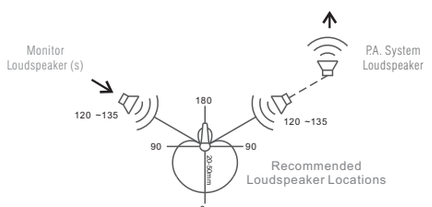
To reduce crosstalk between microphones, an 1:3 guide line shall be follow: The distance between microphone A to the sound source A is "1", the distance between any other microphone to the sound source A shall be more than 3 times.

When the (super) cardioid microphone get closer to the sound source, the low frequency response is boosted, as so call "proximity effect". Experience singer takes advantages of the proximity effect to improve the richness of his/her voice or to increase the bass of the instrument as if an extremely high quality equalizer is used. Same idea to reduce the bass by increase the distance to reduce the bass when needed.

Reflecting surface affect sound as well. Beware of these surfaces such as wall, table, or floor. Place the microphone away from the hard surfaces or directly contact these surfaces to form a pressure zone microphone.

When using the microphone outdoor or in windy environment, additional foam wind screen helps to reduce wind noise.

Keep grill pop screen clean to avoid degrading the sound quality. Do not expose the microphone at high humidity/temperature environment to avoid damage.



Maintainence

Condenser microphone shall be kept in low humidity environment for best sound performance. Store the condenser microphones in airconditioned room or dehumidifier to keep away form moisture. Clean air is another important factor. Keep away from smoking environment to avoid tar residuals.

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