



M5

Compact 1/2"
Cardioid Condenser
Microphones

www.rodemic.com/m5

The M5 is a studio quality half-inch condenser microphone, designed for highly detailed sound reproduction. It features a cardioid polar pattern and end address design, meaning that it will pick up sound directed into the end of the microphone, and reject sound from the rear of the mic.

This pickup pattern allows for recording of the desired sound source while reducing the level of other surrounding instruments, noises or sound sources.

The M5 is not only ideal for recording music, but is a fantastic microphone for environmental recordings and indoor dialogue on film sets.

The enclosed pair has been hand-picked by RØDE's audio engineering team to be acoustically matched to ensure perfect compatibility when used in stereo configurations.

- ½" capsule with gold-plated membrane
- Cardioid polar pattern
- All metal body
- Ultra-low noise transformerless circuitry
- State-of-the-art surface mount electronics
- Heavy-duty matte black finish
- Gold plated output connectors
- Designed & manufactured in Australia
- Free 10 year extended warranty when you register online at **www.rodemic.com/warranty**

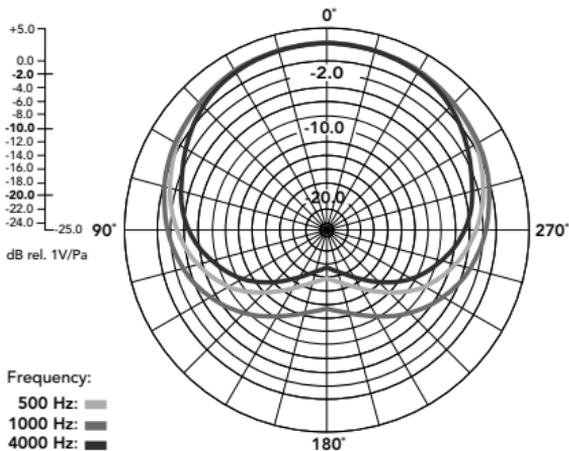
The M5 is covered by a limited warranty for one (1) year from the date of purchase. This can be extended free of charge to a full ten (10) year warranty by registering your microphone online at visiting our website as below.



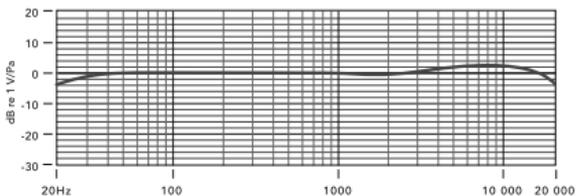
Register your M5 pair now and validate your free 10 year warranty.

Scan the QR code with a smartphone, or visit **www.rodemic.com/warranty**

Polar Response



Frequency Response



Specifications

Acoustic Principle	Pressure Gradient
Active Electronics	JFET impedance converter with bipolar output buffer
Directional Pattern	Cardioid
Frequency Range	20Hz ~ 20kHz
Output Impedance	200 Ω
Equivalent Noise	19 dBA SPL (as per IEC651)
Maximum Output	+13.5 dBu (1KHz, 1% THD into 1K Ω load)
Sensitivity	-34 dB re 1V/Pa (10.46mV @ 94dB SPL) \pm 2dB @ 1kHz
Dynamic Range	121 dB SPL

Maximum SPL	140 dB SPL
Signal / Noise	75 dBA SPL (as per IEC651)
Power Requirements	24V phantom power 48V phantom power
Output Connection	3 Pin XLR Balanced output between pin 2 (+), pin 3 (-) and pin 1 (ground)
Net Weight	80g
Accessories	RM5 mic clip (x2) WS5 windshield (x2)

Connect all cables before supplying phantom power to the microphone(s) and never remove the microphone cable while the power is connected.

The M5 requires **48V DC (P48)** or **24V DC (P24)** phantom power. If the mixer or preamp does not contain this phantom power requirement, then an external phantom power supply is needed.

Some phantom power supplies do not supply the voltage at which they are rated. If the required voltage is not supplied, the dynamic range and general performance of the microphone will be reduced.

We strongly suggest the use of a reputable high quality power supply. Damage caused by a faulty power supply is not covered under warranty.

What is Phantom Power?



All condenser microphones require a power source to operate the internal circuitry of the microphone.

Phantom power is a DC voltage, supplied to the microphone through the XLR cable, providing the microphone circuit with the power it requires to operate, without the need for an external microphone power supply.

Most mixing desks, audio interfaces, and preamp units have a phantom power switch inbuilt. If your equipment doesn't have a phantom power supply, an external one can be purchased and used in-line between the preamp and the M5. Be sure to check that your phantom power supply is either P48 (48V DC) or P24 (24V DC) to operate the correctly.

The M5 matched pair is supplied with a pair of RM5 stand mounts. These feature a standard 5/8" thread in the base and a 3/8" thread adaptor is supplied to provide even greater versatility in mounting.

To mount the M5 in the RM5 place the base of the microphone at the back of the mount and firmly push down towards the front until the microphone clicks into the mount.

The tension of the RM5 can be adjusted using the lever on the side of the mount.

The M5 is an 'end-address' microphone, and so the mesh head should always be facing towards the sound source that you wish to record.

When recording any sound source, whether it be vocals, instruments or anything else, always spend time experimenting with mic placement to ensure you are picking up the best possible sound. Adjust the microphone position as many times as you need to achieve this, rather than attempting to compensate with EQ and other processing tools later on.

If you are recording through an interface, channel strip or mixing desk with an inbuilt EQ section, always begin by setting the EQ flat (no cut or boost) or turn it off if possible. Once the preferred sound has been achieved through mic placement, any processing such as EQ, compression, reverb and other effects can be added to enhance the sound of your recording.

EQ is always best used sparingly, and when attempting to change the sound of a recording in any way you should always start by 'cutting' any unwanted frequencies, rather than boosting the other frequencies.

As with other aspects of the recording process, finding the right sound is always a matter of experimentation, and you should always go with whatever sounds best to you. Listen with your ears, not with your eyes!

Whether using them as a single microphone or stereo pair, **there are no set rules** when it comes to placement for your M5 microphones, but the tips below are a great starting point to achieve great results in most scenarios. Don't be afraid to experiment with your own mic placements to produce the sound that you'd like to pick up with your M5.



Scan the code with your smartphone or visit **rockro.de/m5stereo** to watch a video showing stereo applications for the M5

Stereo spaced pair

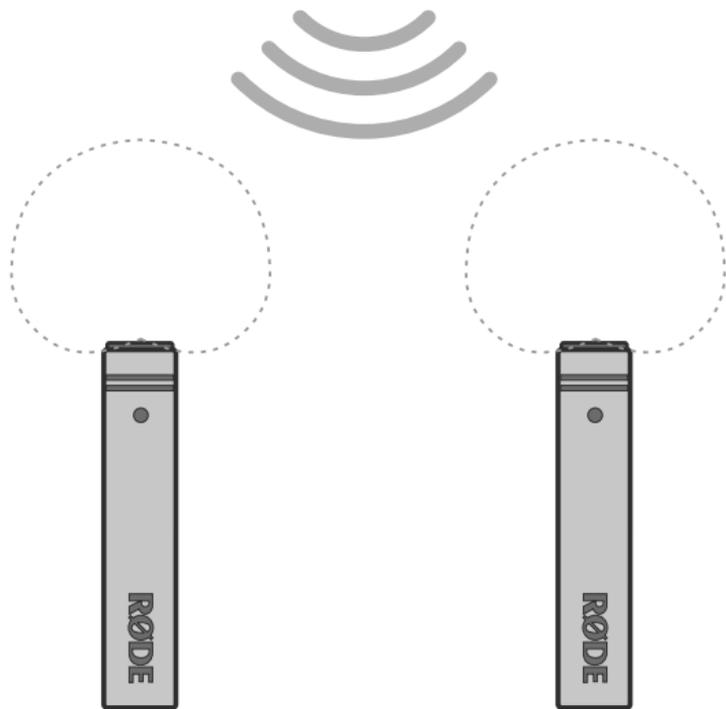
To mount your M5 microphones in a spaced pair configuration, you'll need to place your microphones on two separate microphone stands. It is best to experiment with the exact positioning and direction of the microphones while listening to the signal, to ensure phase compatibility.



The Spaced pair is ideal for recording sound sources or instruments that cover a wider area, or require more than one point-source to pick up a true representation of the sound.

It will generally produce a very wide stereo image, and is great for recording sound sources such as choirs and ensembles, but can also produce incredible results on individual instruments when used correctly.

Sound Source



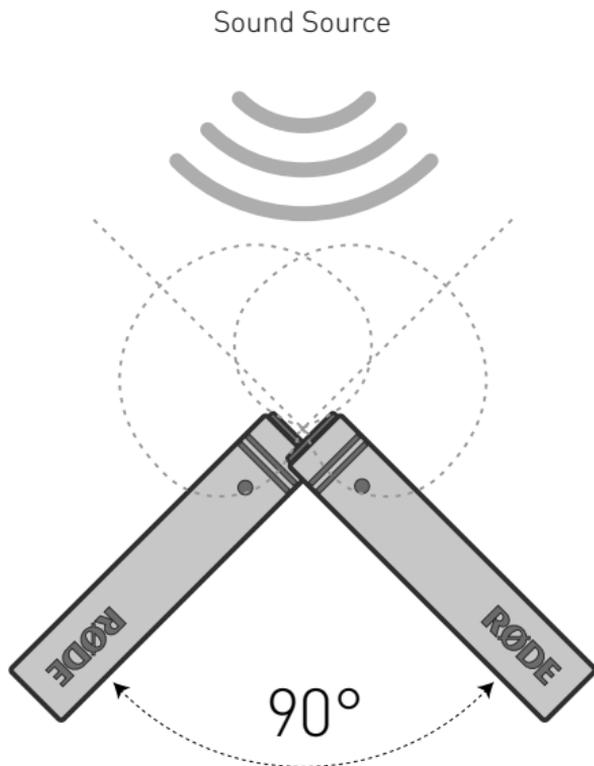
Stereo X-Y

To mount your M5 pair in X/Y configuration, place the microphones either on a stereo bar, or on two separate microphone stands. The microphones should be placed at 90° to one another (right angle) with the capsules stacked above each other vertically.



X/Y configuration is a coincident stereo technique that can be used to pick up sound sources in stereo with maximum phase coherency, meaning that the sounds you record will not only sound great in stereo, but they will also sound great when played back in mono.

This is achieved by having the capsules placed right above one another, as close as possible on the vertical axis, so that sound reaches both capsules at the same time. While X/Y configuration is great for mono compatibility and ease of use, the stereo image will not be as wide as other techniques such as ORTF or a spaced pair configuration.



Stereo ORTF

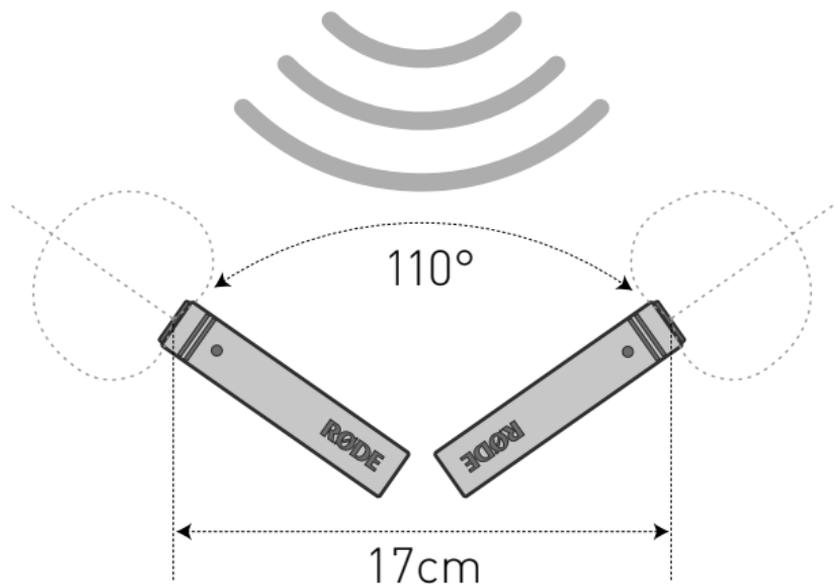
To mount your M5 pair in ORTF configuration, place the microphones either on a stereo bar, or on two separate microphone stands. The microphones should be placed at 110° to one another with the capsules 17cm apart and facing outward.



The ORTF technique was devised around 1960 by a French broadcast station, the *Office de Radiodiffusion Télévision Française*, and was originally designed to mimic the response of human hearing.

The increased distance between the capsules will produce a wider stereo image than coincident stereo miking techniques like X/Y or Mid-side.

Sound Source



After use the M5(s) should be removed from its mount, wiped with a dry, soft cloth and placed into storage.

Be sure to place the moisture-absorbent crystals (supplied) at the head of the microphone when in storage, so as to absorb any moisture present. Eventually this pack of crystals will need to be dried. This is indicated by the crystals turning pink in colour.

They can easily be re-used by placing them in an oven at 100 – 150 degrees Celsius for approximately ten minutes. The crystals will operate effectively again once they have turned blue.

If you experience any problem, or have any questions regarding your **RØDE** microphone, first contact the dealer who sold it to you. If the microphone requires a factory authorised service, return will be organised by that dealer.

We have an extensive distributor/dealer network, but if you have difficulty getting the advice or assistance you require, please do not hesitate to contact us directly.

Alternatively please visit **www.rodemic.com/support** for contact details and a list of Frequently Asked Questions.

Importers & distributors

For a full list of international importers and distributors, visit our website at **www.rodemic.com/distributors**.

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