### FP4
**PACKAGED SET OF 4 DRUM MICS**
Aluminum road case
2 x f2 rack toms, floor tom mics
1 x f5 snare mic
1 x f6 kick drum mic
3 x DCLIP mic clips
1 x MC1 mic clip

### FP5
**PACKAGED SET OF 5 DRUM MICS**
Aluminum road case
3 x f2 rack toms, floor tom mics
1 x f5 snare mic
1 x f6 kick drum mic
4 x DCLIP mic clips
1 x MC1 mic clip

### FP7
**PACKAGED SET OF 7 DRUM MICS**
Aluminum road case
3 x f2 rack toms, floor tom mics
1 x f5 snare mic
1 x f6 kick drum mic
2 x f9 overheads, high hat mics
6 x DCLIP mic clips
1 x MC1 mic clip
2 x WS9 windscreens

# Fusion Series

PRE-PACKAGED SETS OF HIGH QUALITY DRUM AND PERCUSSION MICROPHONES
Audix has revolutionized drum and percussion miking by designing specific mics for specific instruments. With the introduction of the new Fusion series, Audix has designed three attractively priced packages for today's up and coming professionals.

Each of the Fusion Series packs contain a combination of f2, f5, f6 dynamic microphones and f9 condenser microphones. The f5 is tuned for snare drum and can also be used for bongos, timbales, guitar cabs, and general purpose acoustic instruments. The f2 is suited for rack toms, floor tom, congas, djembe, bongos and timbales, bass cabs, and brass. The f6, with its extended bass response, is designed for kick drum, cajon, and other low frequency instruments. The f9 condenser microphones, which require 12-48 volts phantom power, are perfect for overheads, cymbals, high hat, goodie table, and acoustic instruments.

Built to withstand the rigors of live stage applications, the Fusion series mics are also excellent for recording a wide variety of drums, percussion, and acoustic instruments.

FP4          FP5          FP7

**OPTIONAL ACCESSORIES:**

DVICE
Spring loaded rim mount clamp

MC1
Nylon mic clip

DCLIP
Heavy duty mic clip provided with D series, SCX series

SMT25
Shockmount suspension clip

DFLEX
All purpose percussion clamp

DCLAMP
Tension rod mic clamp

TRIPOD
Tripod mic stand

STAND-KD
Adjustable kick drum mic stand

CBL-20
20' XLR-XLR mic cable

CBL-DR25
25' right angle XLR-XLR mic cable

**fusion** SERIES

## SPECIFICATIONS:

| | F2 | F5 | F6 | F9 |
|---|---|---|---|---|
| Application | Rack toms, floor tom, congas, djembe, bongos and timbales, bass cabs, and brass | Snare drum, bongos, timbales, guitar cabs, and general purpose acoustic instruments | Kick drum, cajon, and other low frequency instruments | Cymbals, overheads, high hat, goodie table, audience mic |
| Features | Tailored frequency response, upper mid-range attack and clarity | Tailored frequency response, upper mid-range attack and clarity | Tailored frequency response, low-end punch and mid-range clarity | Multi-purpose instrument microphone, captures high frequencies, easy to position, roadworthy construction |
| Transducer Type | Dynamic | Dynamic | Dynamic | Pre-polarized condenser |
| Frequency Response | 52 Hz - 15 kHz | 55 Hz - 15 kHz | 40 Hz - 16 kHz | 40 Hz - 20 kHz |
| Polar Pattern | Hypercardioid | Hypercardioid | Hypercardioid | Cardioid |
| Output Impedance | 580 ohms | 580 ohms | 580 ohms | 200 ohms |
| Sensitivity | 2 mV / Pa @ 1k | 2.2 mV / Pa @ 1k | 0.6 mV / Pa @ 1k | 8 mV / Pa @ 1k |
| Maximum SPL | ≥139 dB | ≥137 dB | ≥140 dB | ≥137 dB |
| Off-axis rejection | >20 dB | >20 dB | >23 dB | >24 dB |
| Power Requirements | None | None | None | 12-52 V |
| Housing / Finish | Cast Zinc Alloy / Black Coat | Cast Zinc Alloy / Black Coat | Cast Zinc Alloy / Black Coat | Cast Zinc Alloy / Black Coat |
| Weight | 247 g / 8.7 ounces | 283 g / 10 ounces | 311 g / 11 ounces | 111 g / 4.37 ounces |

## USER TIPS:

The f2, f6, and f9 microphones are supplied with the DCLIP, a heavy duty nylon stand adapter with snap-to-fit design; the f5 is supplies with the MC1 mic clip. Each clip comes with a 3/8" thread adapter which is mainly used with European mic stands.

Note that if you are looking to eliminate the use of a mic stands, you will need to purchase the Audix DVICE for drums with standard rims, and the DCLAMP or DFLEX for hand percussion instruments or drums with curved or non-standard rims.

Following are some ideas as to how the microphones in the packs interact with each other.

FP4 [2 x f2, 1 x f5, 1 x f6]: This package is ideal for a jazz set-up or a small combo kit, but is also very useful as general purpose percussion mics for rehearsal, small venues, home recording. The f6 is primarily designed for kick drum.

Snare and Toms: As a general rule, the f5 and f2 are designed to be close miked. A good starting point is 2 inches above the rim with the mic pointing towards the center of the head. For more "rim" sound, pull the mic back closer to the rim. For more resonance and depth of field, pull the mic further away from the head. The trick is to find the right balance between resonance and controlling bleed from the other drums.

Kick Drum: The f6 is the kick drum mic. A great accessory to help position the f6 is the STAND-KD, which is specifically designed for that application. To position the f6, a good starting point is to place the mic inside the front hole of the kick drum, pointing towards the beater. (Tip: be sure that the grill is completely inside the hole). For more attack, move the mic closer towards the head, making sure to never position the mic right in front of the beater.

FP5 [3 x f2, 1 x f5, 1 x f6]: Designed for a 5 piece kit, this package is adds one more f2 to the FP4 so that two rack toms and one floor tom can be individually miked.

FP7 [3 x f2, 1 x f5, 1 x f6, 2 x f9]: This package adds two f9 condensers for overhead miking to the FP5. With the addition of the overhead mics, you have the opportunity to create more depth of field and more presence within the mix. You have the choice of using both f9's for overheads, or one for high hat and one for overhead.

Both as overheads: There are several options when placing two mics overhead. The most common concept is to keep the snare as the focal point and move the mics into various left and right positions equal distance from the snare; 4 feet is a good starting point. For best results, keep the mics in a vertical position, keeping in mind that you are not necessarily just miking the cymbals but the whole kit. You will need to find a balance between the overhead mics and the drum mics, some of which will be dictated by the venue and the PA system.

One for high-hat, one for overhead: The f9 for high hat should be placed 2-3 inches above the top cymbal and towards the outside edge. The overhead mic can be placed overhead above the cymbals, generally above the rack toms. In the case where there are more cymbals on one side of the kit than the other, the mic can favor the side where there are the most cymbals.

***All specifications subject to change without notice.

SERVICE AND WARRANTY:
This microphone is under warranty for a period of 3 years 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 returning any products.

CARE AND MAINTENANCE:
The Fusion Series Microphones are 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 affect the sound and performance of your microphone.

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Audix Corporation 9400 SW Barber St. Wilsonville, OR 97070

**AUDIX** MICROPHONES

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# AUDIX WARRANTY REGISTRATION FORM

Name:_____
Company:_____
Address:_____
City:_____
Prov./State:_____ Zip:_____
Phone: (    )_____
Email:_____

Model:_____
Serial Number:_____
Store:_____
Store Location:_____
Purchase Date:_____
Signature:_____
Date:_____

Please register your product online at www.audixusa.com or mail this form to:
Audix Microphones P.O. Box 4010 Wilsonville, OR 97070

Please Check all that apply:
☐ Male ☐ Female

Age:
☐ 18 or Under
☐ 19-25
☐ 26-35
☐ 36-45
☐ 46-55
☐ 55 +

Occupation:
☐ Musician
☐ Producer
☐ Sound Eng.
☐ Radio/TV
☐ Production
☐ Other _____

Primary Instruments:
☐ Vocal
☐ Guitar
☐ Drums
☐ Keyboard
☐ Brass
☐ Woodwinds
☐ Strings
☐ Other _____

Product to be used for:
☐ Pro live sound
☐ Pro recording
☐ Home recording
☐ Rehearsal
☐ Installation
☐ School
☐ House of Worship
☐ Other _____

How did you hear about Audix?
☐ Magazine Ad     ☐ Online Ad
☐ On-line Store    ☐ Friend
☐ Salesman        ☐ Other _____

Do you own other Audix Products? ☐ Yes ☐ No
Model(s) _____
Have you visited the Audix website? ☐ Yes ☐ No