

FireBall™ MULTI-PURPOSE DYNAMIC INSTRUMENT MICROPHONE

overview

The FireBall™ is a professional dynamic microphone specially designed for harmonica. It is well suited for both diatonic and chromatic instruments. Characterized with a cardioid pick-up pattern and a smooth, uniform frequency response of 50–15k, the FireBall™ will handle both live sound and studio applications. The microphone is clear, accurate, and capable of handling sound pressure levels in excess of 140 dB without distortion.

In addition to harmonica, the FireBall™ can also be utilized for saxophone, brass, flute, and vocals.

Transformerless design, low impedance, and balanced output allow interference-free performance, even with long cable runs. The FireBall™ consists of a durable steel mesh grill with a CNC machined aluminum body that is coated with a three-stage anodizing process.

specifications

Transducer Principle	Dynamic, Moving Coil
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	150 Ohms balanced
Sensitivity	1.9 mV (ref 1k @ 1 Pascal)
Capsule Technology	VLM Type B
Off Axis Rejection	>23 dB
Maximum SPL	>140 dB
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing/Finish	Aluminum/Anodized
Weight	4.5 oz/127.5 grams
Length	3 inches/76 mm



Can be used with the RAD-360 wireless beltpack system

applications

- › Live stage, studio
- › Harmonica
- › Vocals
- › Beatbox
- › Percussion
- › Saxophone, trumpet, trombone
- › Flute

features

- › Fits comfortably in the palm of the hand
- › Handles "cupping" without impacting sound quality
- › Full size dynamic capsule
- › Clear and accurate sound reproduction
- › High SPL handling without distortion
- › Exceptional gain before feedback
- › Provides excellent isolation from other instruments on stage
- › Precision machined aluminum body



Harmonica



Percussion



Saxophone



Trombone



Flute



Vocals

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Operation and Maintenance: Although the FireBall™ is designed and built to handle the rigors of live performances and touring, it should still be handled with care. Avoid extreme moisture and extreme temperatures whenever possible and store the microphone in the provided carrying pouch whenever it is not in use.

Phantom power: The FireBall™ is a dynamic microphone and *does not* require phantom power; be assured that phantom power will not adversely affect the performance of the FireBall™ in any way.

Recording: The FireBall™, which has a very sophisticated, high quality transducer element, is an excellent microphone for studio application. The tight cardioid pick-up pattern of the FireBall™, along with its ability to handle very high sound pressure levels, allows the microphone to be used for "close miking" applications to record a wide variety of instruments. In this respect, studio miking techniques for the FireBall™ would be similar to those used for live sound.

Live Sound:

The FireBall™ is a professional low impedance microphone. Therefore, you will achieve the best results if you use either mic level input on the PA system, or if you run directly into the low impedance input of an effects processor.

If you are running directly into a guitar amp, you will need to use a low-to-high impedance matching transformer. When using this type of impedance matching device, there is typically some loss of signal and frequency response.

Harmonica: The FireBall™ is designed so that the ball grill of the mic and the harmonica can be held in one hand. This leaves the other free for cupping, and for controlling the sound effects. It is important to note that The FireBall™ is much more articulate than the typical harmonica mic you may have played. It is designed to reproduce your notes accurately and clearly. It is recommended that you use an effects processor to achieve EQ changes, distortion, or a variety of tones other than the original.

Toms, congas: Place the mic 2" above the head and pointing towards the center of the drum. For brighter tones angle the mic more towards the outer edges of the drum.

Saxophone, trumpet, and brass instruments: Typically, the microphone should be aimed right into the bell of the instrument. The mic can be anywhere from zero to six inches from the instrument, depending on how many other instruments are on stage, and the loudness of the music.

Vocals: The FireBall™ provides an excellent vocal sound. Because it handles high sound pressure levels and explosive sounds at a close distance, it is excellent for beat-box, hip-hop, and rap.

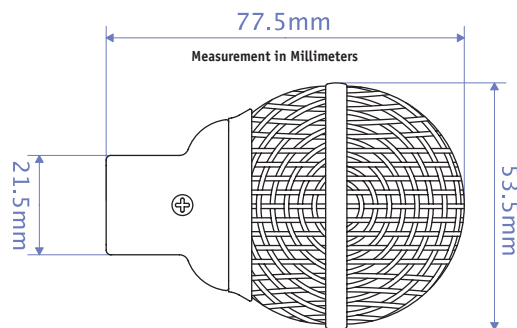
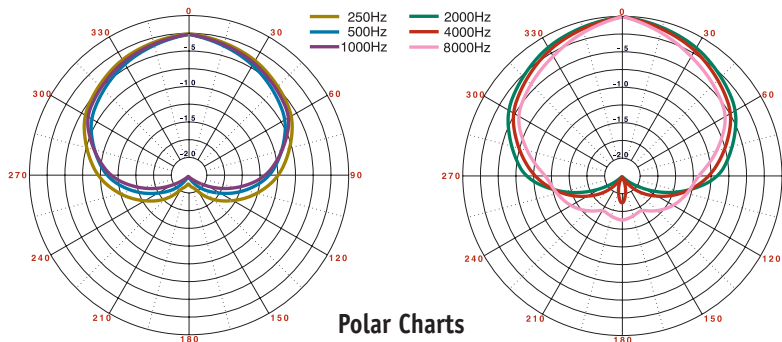
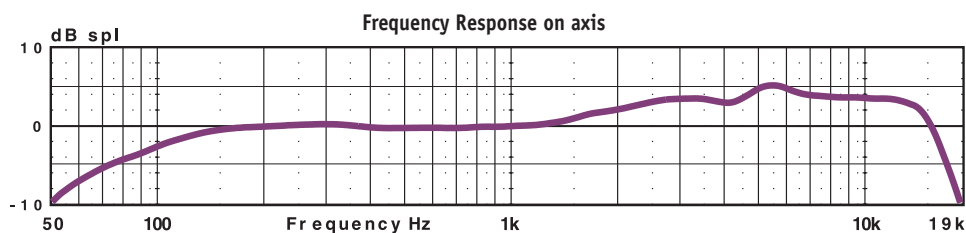
Mic placement: In general, allow a minimum distance of 2-3 feet between microphones to avoid phase problems.

Supplied Accessories

- ▶ Mic clip (D-Clip) adjustable through 180 degrees with standard 5/8 inch 27 thread.
Note: Metal thread adapter also supplied to accommodate European stands.
- ▶ Zippered microphone carrying pouch. (P1)

Optional Accessories

- ▶ External foam windscreen (WS357)
- ▶ 25' Right Angle XLR-XLR mic cable (CBL-DR25)
- ▶ 20' XLR - XLR mic cable (CBL-20)
- ▶ D-Vice rim mount drum clip (DVICE)
- ▶ D-Clamp lug mount drum clip (DCLAMP)
- ▶ 4' adapter cable for RAD360 Wireless Bodypack (CBL-BP360)
- ▶ Available in Gold Plate (FireBall-GP)
- ▶ Hi quality lo-hi Impedance Transformer (IMT-50)



WARNING:

Avoid excessive moisture as it can adversely affect the sound and performance of your microphone.

OUTPUT:

The FireBall™ output is balanced across Pin 2 (positive) with respect to Pin 3. The shield is connected to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

Impedance: The FireBall™ is a balanced low impedance microphone and for optimum results it should be plugged into a low impedance XLR mic input.

SERVICE AND WARRANTY:

This microphone is warranted 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.

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