

D5 D5 S VOCAL



BEDIENUNGSANLEITUNG S. 2
Bitte vor Inbetriebnahme des Gerätes lesen!

USER INSTRUCTIONS p. 12
Please read the manual before using the equipment!

MODE D'EMPLOI p. 22
Veuillez lire cette notice avant d'utiliser le système!

ISTRUZIONI PER L'USO p. 32
Prima di utilizzare l'apparecchio, leggere il manuale!

MODO DE EMPLEO p. 42
¡Sirvase leer el manual antes de utilizar el equipo!

INSTRUÇÕES DE USO p. 52
Favor leia este manual antes de usar o equipamento!





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1 Precaution / Description



- Please make sure that the piece of equipment your microphone will be connected to fulfills the safety regulations in force in your country and is fitted with a ground lead.

1.1 Precaution



1.2 Unpacking

		
1 D 5/D 5 S	1 SA 45	1 Carrying case

- Check that the packaging contains all of the components listed above. Should anything be missing, please contact your AKG dealer.
- For optional accessories, refer to the current AKG catalog or folder, or visit www.akg.com. Your dealer will be glad to help.

1.3 Optional Accessories

1.4 Features

- Frequency response optimized for vocal use.
- Integrated wind and pop screen for effective suppression of pop and breath noise.
- Frequency independent supercardioid polar pattern for high gain before feedback.
- New Varimotion diaphragm for brilliant sound.
- Shock mounted transducer element reduces handling and cable noise.
- Extremely resilient, spring-steel wire-mesh cap for extra impact resistance.



1 Description

1.5 Brief Description

D 5:

The AKG D 5 is a supercardioid dynamic microphone. It has been designed specifically as a vocal microphone for rough onstage use. The wide frequency response of the D 5 slightly favors the midfrequency and treble regions to ensure good intelligibility of speech. The term "supercardioid polar response" means that the D 5 is most sensitive to sound arriving from in front of it, less sensitive to sound arriving from the sides and rear. This pickup pattern is virtually the same for all frequencies or, in other words, from the lowest to the highest notes ("frequency independent").

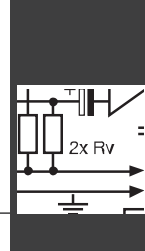
A shock mount on the transducer minimizes handling and cable noise. An integrated windscreen reduces pop, wind, and breath noise to a minimum.

A rugged front grill made of spring-steel wire mesh that is extremely resistant to deformation and a sturdy zinc alloy die-cast body effectively protect the microphone and transducer element from damage on stage and on the road.

D 5 S:

The D 5 S has the same mechanical, electrical, and acoustic characteristics as the D 5 and features a noiseless on/off switch.

2 Interfacing



The microphone provides a balanced output on a 3-pin male XLR connector:

Pin 1: ground

Pin 2: hot

Pin 3: return

You can connect the microphone either to a balanced or an unbalanced microphone input.

- To connect the microphone to a balanced input (XLR connector), use a commercial XLR cable.
- To connect the microphone to an unbalanced microphone input (1/4" jack), use a cable with a female XLR connector and a 1/4" TS jack plug. Please note that unbalanced cables may pick up interference from stray magnetic fields near power or lighting cables, electric motors, etc. like an antenna. This may cause hum or similar noise when you use a cable that is longer than 16 feet (5 m).



3 Using Your Microphone

3.1 Introduction

A handheld vocal microphone provides many ways of shaping the sound of your voice as it is heard over the sound system.

The following sections contain useful hints on how to use your microphone for best results.

3.2 Working Distance and Proximity Effect

Basically, your voice will sound the bigger and mellower, the closer you hold the microphone to your lips. Moving away from the microphone will produce a more reverberant, more distant sound as the microphone will pick more of the room's reverberation.

You can use this effect to make your voice sound aggressive, neutral, insinuating, etc. simply by **changing your working distance**.

Proximity effect is a more or less dramatic boost of low frequencies that occurs when you sing into the microphone from less than 2 inches. It gives more "body" to your voice and an intimate, bass-heavy sound.

3.3 Angle of Incidence

Refer to fig. 1.



Fig. 1: Typical microphone position.

Sing to one side of the microphone or above and across the microphone's top. This provides a well-balanced, natural sound.

If you sing directly into the microphone, it will not only pick up excessive breath noise but

also overemphasize "sss", "sh", "tch", "p", and "t" sounds.

3 Using Your Microphone



3.4 Feedback

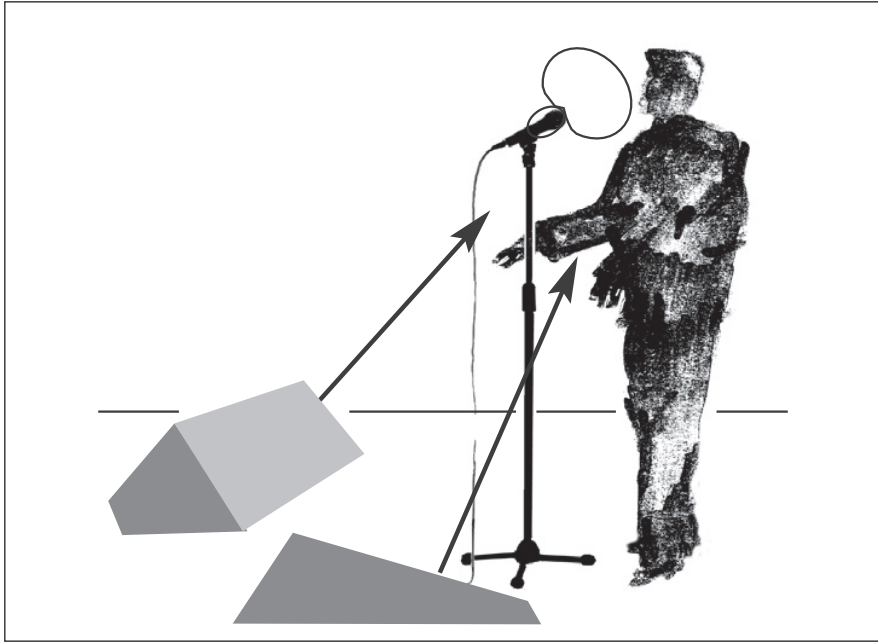


Fig. 2: Microphone placement for maximum gain before feedback.

The term “feedback” means that part of the sound projected by a speaker is picked up by a microphone, fed back to the amplifier, and projected again by the speaker. Above a specific volume or “system gain” setting the sound system will start howling and the sound engineer will desperately dive for the master fader to reduce the volume and stop the howling.

To increase usable gain before feedback, the microphone has a supercardioid polar pattern. It is most sensitive to sounds arriving from in front of it (your voice) while picking up much less of sounds arriving from the sides or rear (from monitor speakers for instance).

To maximize gain before feedback, place the main (“FOH”) speakers in front of the microphones (along the front edge of the stage).

If you use monitor speakers, be sure never to point any microphone directly at a monitor or FOH speaker.

Feedback may also be triggered by resonances depending on the acoustics of the room or hall. With resonances at low frequencies, proximity ef-

Refer to fig. 2.



3 Using Your Microphone

fect may cause feedback. In this case, it is often enough to move away from the microphone a little to stop the feedback.

3.5 Backing Vocals

Fig. 3: Two vocalists sharing a microphone.



1. Never let more than two persons share a microphone.
2. The microphone is very insensitive to off-axis sounds. If the two vocalists were to sing into the microphone from an angle wider than 35 degrees,

you may end up bringing up the fader of the microphone channel far enough to create a feedback problem.

4 Cleaning



- To clean the surface of the microphone body, use a soft cloth moistened with water.
-

4.1 Microphone Body

1. Unscrew the front grill from the microphone CCW.
 2. Remove the windscreen from the front grill and wash the windscreen in soap suds.
 3. Allow the windscreen to dry overnight.
 4. Replace the windscreen in the front grill and screw the front grill on the microphone CW.
-

4.2 Internal Windscreen



5 Troubleshooting

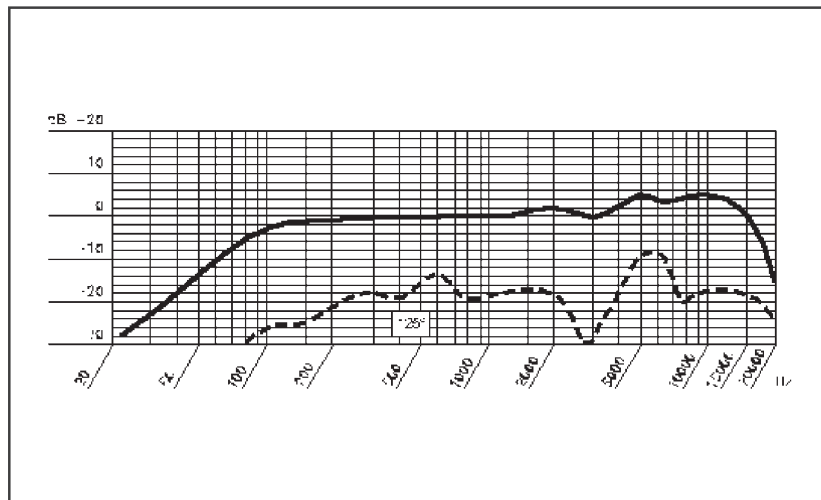
Problem	Possible Cause	Remedy
No sound.	<ol style="list-style-type: none">1. Power to mixer and/or amplifier is off.2. Channel or master fader on mixer, or volume control on amplifier is at zero.3. Microphone is not connected to mixer or amplifier.4. Cable connectors are seated loosely.5. Cable is defective.	<ol style="list-style-type: none">1. Switch power to mixer or amplifier on.2. Set channel or master fader on mixer or volume control on amplifier to desired level.3. Connect microphone to mixer or amplifier.4. Check cable connectors for secure seat.5. Check cable and replace if damaged.
Distortion.	<ol style="list-style-type: none">1. Gain control on mixer or transmitter module not set correctly.2. Mixer input sensitivity too high.	<ol style="list-style-type: none">1. Set gain control to stop distortion.2. Insert 10 dB preattenuation pad between microphone cable and input.
Microphone sound becomes duller by and by.	<ul style="list-style-type: none">• Internal or external windscreen attenuates high frequencies when soiled.	<ul style="list-style-type: none">• Clean internal or external windscreen.



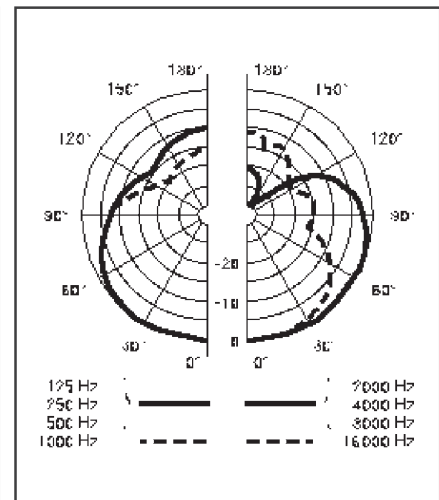
Polar pattern:	supercardioid
Frequency range:	70 Hz to 20 kHz
Sensitivity:	2.6 mV/Pa (-52 dBV re 1 V/Pa)
Max. SPL for 1% / 3% THD:	147 / 156 dB SPL
Equivalent noise level:	18 dB(A) to DIN 45412
Impedance:	≤ 600 ohms
Re commended load impedance:	≥ 2000 ohms
Connector:	3-pin XLR
Finish:	matte gray-blue
Size:	length: 185.2 mm (7.3 in.); diameter: 51 mm (2 in.)
Net weight:	340 g (12 oz.)
Shipping weight:	655 g (1.45 lbs.)
Patents:	Varimotion varying-thickness diaphragm for dynamic transducers (patents nos. AT 403.751, US 6.185.809, DE 814.637, DK 814.637, FI 814.637, FR 814.637, GB 814.637, IT 814.637, NL 814.637)

This product conforms to the standards listed in the Declaration of Conformity. To order a free copy of the Declaration of Conformity, visit <http://www.akg.com> or contact sales@akg.com.

Frequency Response



Polar Diagram



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Microphones · Headphones · Wireless Microphones · Wireless Headphones · Headsets · Electroacoustical Components
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D5 ... 3138Z00/01/02/06/07
D5-S ... 3138Z00/03/04/08/09



Description	Pos.	Part Nbr. Best.-Nr.	Quant. Stück	Bezeichnung
Handle assy Dinah	1	3138Z24020	1	Griff komplett Dinah
Handle assy Dinah-S	2	3138Z24040	1	Griff komplett Dinah-S
Grid cap with foam insert	3	3138M11010	1	Gitterkappe mit Schaumeinlage
Foam insert	4	3138Z25010	1	Schaumeinlage
Capsule with suspension	5	3138M12010	1	Kapsel mit Lagerung
Capsule with suspension (MPL)	5	2610Z00320	1	Kapsel mit Lagerung
Switch	6	1400E00010	1	Schalter
Slider button	7	3138Z22010	1	Schiebeknopf
Slider label	8	3138Z23010	1	Schalterschild
Screw for switch	9	0964D20030	2	Schraube für Schalter
XLR-Connector	10	0016E03790	1	XLR- Steckereinsatz
Screw M2,5x8	11	0966D25080	1	Schraube M2,5x10
Stand adapter H15-A	-	6001H63100	1	Stativanschluß H15-A

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Reparaturhinweise:

Bitte beachten Sie daß die Litzen der Kapsel wie im Bild 1 verlegt sein müssen.

Bitte entfernen Sie den Schaumstoffteil wenn eine neue Kapsel in ein älteres D5 Gehäuse eingesetzt werden soll. (Bild 2)

Repair – Hints:

Please take care that the litz wires are routed as in the picture 1.

In case you have to exchange the capsule of an older D5 housing you have to remove the foam part as shown in the picture 2.

