

# OREMIC

M I C R O P H O N E S



PRODUCT CATALOGUE



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# ABOUT REMIC



Instrument specific microphones for acoustic instruments,  
designed and handcrafted in Denmark.

**R**EMIC MICROPHONES is a Danish company based and founded in Denmark by industry experts with many years of expertise in microphone development and production. Every microphone is designed and handcrafted in Denmark.

## The REMIC Philosophy: In Search of the True Sound

REMIC MICROPHONES was founded by CEO Thorkild Larsen who had worked for many years in various positions centred around microphones: as a musician, studio and live sound engineer, as a technician providing support, development and technical maintenance to the Danish National Broadcast Organization (DR). During those years, Thorkild discovered that most high-end microphones were copies of each other and they all had the same flaws - and most important of all: They did not capture the authentic sound of the instruments without colouring the sound. So he decided to develop his own microphone.

The idea was to design a microphone that would capture the true sound of each instrument, since artists spend their entire career to develop their own sound, find the right instrument,

the right strings and all of the other elements that add to the artist's own signature sound.

## How does the Instrument amplify itself?

When Thorkild worked as a musician, he discovered that the standard microphones on the market rarely captured the real sound of his guitar. He found it very strange that no one had the instrument as a point of reference and noticed that he had to get closer to the instruments; he had to learn about instrument acoustics and understand how each type of instrument amplifies itself - and why it is constructed the way it is.

So he initiated a collaboration with instrument makers to do his research and learned some of the centuries-old wisdom on how instruments are constructed to amplify their own sound. During this research, it became obvious that a microphone must be designed as if it is an integral part of the instrument - the placement matters and it has to be exactly on the spot, where the instrument amplifies itself, so the best possible sound is captured. This is the essence of REMIC - to capture the true sound of each individual instrument.



## Studio/Live vs. Loud Live Environments

Since the sonic environment presents different acoustic challenges for sound, REMIC MICROPHONES has developed different microphones for different sonic environments, which is a new philosophy for microphone development. REMIC has two versions of microphones for each of the bowed string instruments: the “studio/live” version and the “loud live” version for violin, viola, cello and double bass. The “loud live” version is designed to isolate against bleed from other instruments, so it is possible to position a violinist next to a drummer or in a heavy metal band and still be able to capture and control the sound of the acoustic violin.

## The Community Approach

Every REMIC microphone has been through a long process of co-development with members of the REMIC community of musicians, sound engineers and instrument makers. The close collaboration with artists, sound engineers and instrument makers ensures that every microphone is developed and designed from the perspective of the performing artist as well as from the perspective of the sound engineer and the instrument itself.

The microphones are easy and quick to mount and they are not in the way of the bow when performing, and with the almost invisible placement, the microphones do not disturb the aesthetics of the instruments.

## REMIC Facts

**Year founded:** 2012

**CEO and founder:** Thorkild Larsen

**Headquarter:** Frichsvej 40A,  
8600 Silkeborg, Denmark

**Web:** [www.remic.dk](http://www.remic.dk)



# OUR PRODUCTS

THE FOLLOWING PRICES DO NOT INCLUDE SALES TAXES



## REMIC V5200

Studio/Live mic. for Violin/Viola

**Technology:** SAM (Soundboard Area Microphone)

**Working Principle:** Vector-based pressure gradient

**Cartridge Type:** High definition pre-polarized condenser element

**Cartridge Technology:** Direct balanced

**Orientation:** Omnidirectional

**Frequency Bandwidth:** 6Hz – 23KHz

**Max Sound Pressure Level:** 164 dB SPL (before clip)

**THD:** 1% @ 144 dB SPL [@48Vdc]\*

**Sensitivity:** 5mV/Pa: (-46dB re.1V/Pa)

**Self Noise:** -71dBu @ 200C [equal 22dBA measured]

**S/N:** nom. 90dB

**Power:** 48 Vdc Phantom

**Power consumption:** 2mA

**Physical Dimensions:** 20 x 30 x 22mm (HxWxL)

**Weight:** 6g (mic.only) | 55g (mic+cable+connector)

**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket

**Connector:** XLR3M



- For studio and live performances of chamber, classical, Jazz and folk music
- Superior gain before feedback.
- Moderate suppression of neighbor instruments and ambient noise.
- For moderate amplification of symphony orchestras, ensembles, bands and soloists.

**EUR 599.00**

Price excluding VAT

## REMIC V5200LB

Loud Live Microphone for Violin/Viola

**Technology:** SAM (Soundboard Area Microphone)

**Working principle:** Vector-based pressure gradient

**Cartridge Type:** High definition pre-polarized condenser element

**Cartridge Technology:** Direct balanced

**Orientation:** Unidirectional / Omnidirectional (angled figure eight polar pattern)

**Directional Characteristics:** Proximity- and Transition Zone: Half Spherical

**Ambient Zone:** Omnidirectional, -20dB

**Frequency Bandwidth:** 10Hz – 22 KHz

**Max Sound Pressure Level:** 164 dB SPL (before clip)

**THD:** 0.5% @ 144 dB SPL [@48Vdc]\*

**Sensitivity:** 3mV/Pa: (-50dB re.1V/Pa)

**Self Noise:** -71dBu @ 200C [equal 22dBA measured]

**S/N:** nom. 90dB

**Power:** 48 Vdc Phantom

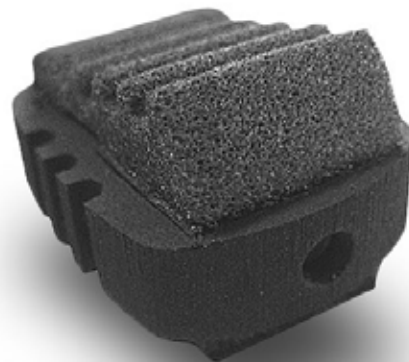
**Power Consumption:** 2mA

**Physical Dimensions:** 20 x 30 x 22mm (HxWxL)

**Weight:** 6g (mic.only) | 55g (mic+cable+connector)

**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket

**Connector:** XLR3M



- This model is designed for “extreme loud” live performances, such as folk-rock, pop, rock and metal.
- Astonishing high gain before feedback.
- Extreme suppression of neighbor instruments and ambient noise.

**EUR 599.00**

Price excluding VAT



## REMIC B5201

Studio/Live Microphone for Viola

**Technology:** SAM (Soundboard Area Microphone)  
**Working Principle:** Vector-based pressure gradient  
**Cartridge Type:** High definition pre-polarized condenser element  
**Cartridge Technology:** Direct balanced  
**Orientation:** Omnidirectional

**Frequency Bandwidth:** 6Hz – 23KHz  
**Max Sound Pressure Level:** 164 dB SPL (before clip)  
**THD:** 1% @ 144 dB SPL [@48Vdc]\*  
**Sensitivity:** 5mV/Pa: (-46dB re.1V/Pa)  
**Self Noise:** -71dBu @ 200C [equal 22dBA measured]  
**S/N:** nom. 90dB  
**Power:** 48 Vdc Phantom  
**Power Consumption:** 2mA

**Physical Dimensions:** 24 x 30 x 22mm (HxWxL)  
**Weight:** 6g (mic.only) | 55g (mic+cable+connector)  
**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket  
**Connector:** XLR3M



For studio and live performances of chamber, classical, jazz and folk music.  
Superior gain before feedback.  
Moderate suppression of neighbor instruments and ambient noise.  
For moderate amplification of symphony orchestras, ensembles, bands and soloists.

**EUR 599.00**  
Price excluding VAT

## REMIC B5201LB

Loud Live Microphone for Viola

**Technology:** SAM (Soundboard Area Microphone)  
**Working Principle:** Vector-based pressure gradient  
**Cartridge Type:** High definition pre-polarized condenser element  
**Cartridge Technology:** Direct balanced  
**Orientation:** Unidirectional / Omnidirectional (angled figure eight polar pattern)  
**Directional Characteristics:** Proximity- and Transition Zone: Half Spherical  
**Ambient Zone:** Omnidirectional, -20dB

**Frequency Bandwidth:** 10Hz – 22 KHz  
**Max Sound Pressure Level:** 164 dB SPL (before clip)  
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**Weight:** 6g (mic.only) | 55g (mic+cable+connector)  
**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket  
**Connector:** XLR3M



This model is designed for “extremely loud” live performances, such as folk-rock, pop, rock and retail.  
Astonishing high gain before feedback.  
Extreme suppression of neighbor instruments and ambient noise.

**EUR 599.00**  
Price excluding VAT

## DUAL KIT V5200/V5200LB

Studio/Live and Loud Live Kit for Violin/



This is the ultimate instrument microphone kit for studio and loud live performances. With the V5200/V5200LB DUAL KIT for violin/viola, you will be ready for any studio or live challenge. High definition condenser microphones with superior feedback

**EUR 999.00**

Price excluding VAT

## DUAL KIT B5201/B5201LB

Studio/Live and Loud Live Kit for Viola



This is the ultimate instrument microphone kit for studio and loud live performances. With the B5201/B5201LB DUAL KIT for viola, you will be ready for any studio or live challenge. High definition condenser microphones with superior feedback suppression and high isolation of nearby instruments.

**EUR 999.00**

Price excluding VAT

## REMIC C5300

Studio/Live Microphone for Cello/Violone

**Technology:** SAM (Soundboard Area Microphone)  
**Working Principle:** Vector-based pressure gradient  
**Cartridge Type:** High definition pre-polarized condenser element  
**Cartridge Technology:** Direct balanced  
**Orientation:** Omnidirectional

**Frequency Bandwidth:** 6Hz – 23KHz  
**Max Sound Pressure Level:** 164 dB SPL (before clip)  
**THD:** 1% @ 144 dB SPL [@48Vdc]\*  
**Sensitivity:** 5mV/Pa: (-46dB re.1V/Pa)  
**Self Noise:**-71dBu @ 200C [equal 22dBA measured]  
**S/N:** nom. 90dB  
**Power:** 48 Vdc Phantom  
**Power Consumption:** 2mA

**Physical Dimensions:** 57 x 37 x 22mm (HxWxL)  
**Weight:** 8g (mic.only) | 57g (mic+cable+connector)  
**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket  
**Connector:** XLR3M



For studio and live performance of chamber, classical, Jazz and folk music.  
Superior gain before feedback.  
Moderate suppression of neighbor instruments and ambient noise.  
For moderate amplification of symphony orchestras, ensembles, bands and solists.

**EUR 599.00**

Price excluding VAT

## REMIC C5300LB

Live Microphone for Cello/Violone

**Technology:** SAM (Soundboard Area Microphone)

**Working Principle:** Vector-based pressure gradient

**Cartridge Type:** High definition pre-polarized condenser element

**Cartridge Technology:** Direct balanced

**Orientation:** Unidirectional / Omnidirectional (angled figure eight polar pattern)

**Directional Characteristics:** Proximity and transition zone: Half Spherical

**Ambient Zone:** Omnidirectional, -20dB

**Frequency Bandwidth:** 10Hz – 22 KHz

**Max Sound Pressure Level:** 164 dB SPL (before clip)

**THD:** 0.5% @ 144 dB SPL [@48Vdc]\*

**Sensitivity:** 3mV/Pa: (-50dB re.1V/Pa)

**Self Noise:** -71dBu @ 200C [equal 22dBA measured]

**S/N:** nom. 90dB

**Power:** 48 Vdc Phantom

**Power Consumption:** 2mA

**Physical Dimensions:** 57 x 37 x 22mm (HxWxL)

**Weight:** 8g (mic.only) | 57g (mic+cable+connector)

**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket

**Connector:** XLR3M



This model is designed for “extremely loud” live performances, such as folk-rock, pop, rock and metal. Astonishing high gain before feedback. Extreme suppression of neighbour instruments and ambient noise.

**EUR 599.00**

Price excluding VAT

## REMIC D5400

Studio/Live Microphone for Double Bass

**Technology:** SAM (Soundboard Area Microphone)

**Working Principle:** Vector-based pressure gradient

**Cartridge Type:** High definition pre-polarized condenser element

**Cartridge Technology:** Direct balanced

**Orientation:** Omnidirectional

**Frequency Bandwidth:** 6Hz – 23KHz

**Max Sound Pressure Level:** 164 dB SPL (before clip)

**THD:** 1% @ 144 dB SPL [@48Vdc]\*

**Sensitivity:** 5mV/Pa: (-46dB re.1V/Pa)

**Self Noise:** -71dBu @ 200C [equal 22dBA measured]

**S/N:** nom. 90dB

**Power:** 48 Vdc Phantom

**Power Consumption:** 2 mA

**Physical Dimensions:** 80 x 47 x 22mm (HxWxL)

**Weight:** 9g (mic.only) | 59g (mic+cable+connector)

**Cable:** Ø 3.5mm | 1.8 m shielded dual pairs with cotton woven outer jacket

**Connector:** XLR3M



For studio and live performance of chamber, classical, Jazz and folk music.

Superior gain before feedback.

Moderate suppression of neighbour instruments and ambient noise.

For moderate amplification of symphony orchestras, ensembles, bands and soloists.

**EUR 599.00**

Price excluding VAT

## REMIC D5400LB

Live Microphone for Double Bass

**Technology:** SAM (Soundboard Area Microphone)

**Working Principle:** Vector-based pressure gradient

**Cartridge Type:** High definition pre-polarized condenser element

**Cartridge Technology:** Direct balanced

**Orientation:** Unidirectional / Omnidirectional (angled figure eight polar pattern)

**Directional Characteristics:** Proximity- & transition- zone: half spherical

**Ambient Zone:** Omnidirectional, -20dB

**Frequency Bandwidth:** 10Hz – 22 KHz

**Max Sound Pressure Level:** 164 dB SPL (before clip)

**THD:** 0.5% @ 144 dB SPL [@48Vdc]\*

**Sensitivity:** 3mV/Pa: (-50dB re.1V/Pa)

**Self Noise:** -71dBu @ 200C [equal 22dBA measured]

**S/N:** nom. 90dB

**Power:** 48 Vdc Phantom

**Power Consumption:** 2mA

**Physical Dimensions:** 80 x 47 x 22mm (HxWxL)

**Weight:** 9g (mic.only) | 57g (mic+cable+connector)

**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket

**Connector:** XLR3M



- This model is designed for “extreme loud” live performances, such as folk-rock, pop, rock and metal.
- Astonishing high gain before feedback.
- Extreme suppression of neighbour instruments and ambient noise.

**EUR 599.00**

Price excluding VAT

## REMIC D5401 (CONCERTO)

Studio/Live Microphone for Double Bass

**Technology:** SAM (Soundboard Area Microphone)

**Working Principle:** Vector-based pressure gradient

**Cartridge Type:** High definition pre-polarized condenser element

**Cartridge Technology:** Direct balanced

**Orientation:** Omnidirectional

**Frequency Bandwidth:** 6Hz – 23KHz

**Max Sound Pressure Level:** 164 dB SPL (before clip)

**THD:** 1% @ 144 dB SPL [@48Vdc]\*

**Sensitivity:** 5mV/Pa: (-46dB re.1V/Pa)

**Self Noise:** -71dBu @ 200C [equal 22dBA measured]

**S/N:** nom. 90dB

**Power:** 48 Vdc Phantom

**Power Consumption:** 2 mA

**Physical Dimensions:** 95 x 47 x 22mm (HxWxL)

**Weight:** 9g (mic.only) | 59g (mic+cable+connector)

**Cable:** Ø 3.5mm | 1.8 m shielded dual pairs with cotton woven outer jacket

**Connector:** XLR3M



For studio and live performance of chamber, classical, Jazz and folk music.

Superior gain before feedback.

Moderate suppression of neighbor instruments and ambient noise.

For moderate amplification of symphony orchestras, ensembles, bands and soloists.

**EUR 599.00**

Price excluding VAT

## REMIC D5401LB (CONCERTO)

Live Microphone for Double Concerto Bass

**Technology:** SAM (Soundboard Area Microphone)  
**Working Principle:** Vector-based pressure gradient  
**Cartridge Type:** High definition pre-polarized condenser element  
**Cartridge Technology:** Direct balanced  
**Orientation:** Unidirectional / Omnidirectional (angled figure eight polar pattern)  
**Directional Characteristics:** Proximity- & transition- zone: half spherical  
**Ambient Zone:** Omnidirectional, -20dB

**Frequency Bandwidth:** 10Hz – 22 KHz  
**Max Sound Pressure Level:** 164 dB SPL (before clip)  
**THD:** 0.5% @ 144 dB SPL [@48Vdc]\*  
**Sensitivity:** 3mV/Pa: (-50dB re.1V/Pa)  
**Self Noise:** -71dBu @ 200C [equal 22dBA measured]  
**S/N:** nom. 90dB  
**Power:** 48 Vdc Phantom  
**Power Consumption:** 2mA

**Physical Dimensions:** 95 x 47 x 22mm (HxWxL)  
**Weight:** 9g (mic.only) | 57g (mic+cable+connector)  
**Cable:** Ø 3.5mm | 1.8m shielded dual pairs with cotton woven outer jacket  
**Connector:** XLR3M



- This model is designed for “extreme loud” live performances, such as folk-rock, pop, rock and metal.
- Astonishing high gain before feedback.
- Extreme suppression of neighbour instruments and ambient noise.

**EUR 599.00**

Price excluding VAT

## DUAL KIT C5300/C5300LB

Studio and Loud Live Kit for Cello/Violone



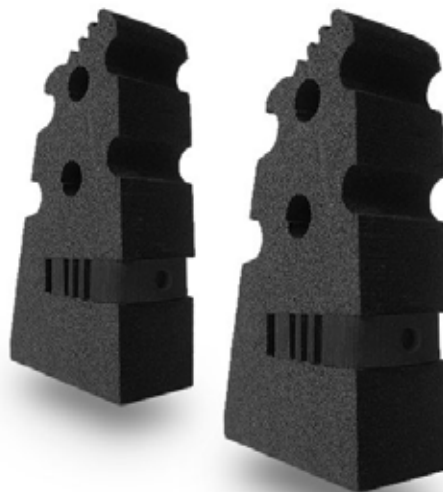
This is the ultimate instrument microphone kit for studio and loud live performances. With the C5300/C5300LB DUAL KIT for cello/violone, you will be ready for any studio or live challenge.  
High definition condenser microphones with superior feedback suppression and high isolation of nearby instruments.

**EUR 999.00**

Price excluding VAT

## DUAL KIT D5400/D5400LB

Studio and Loud Live Kit for Double Bass



This is the ultimate instrument microphone kit for studio and loud live performances. With the D5400/D5400LB DUAL KIT for double bass, you will be ready for any studio or live challenge.  
High definition condenser microphones with superior feedback suppression and high isolation of nearby instruments.

**EUR 999.00**

Price excluding VAT

## REMIC W3000 G1

Microphone for Brass and Woodwind Instruments

**Technology:** PFM (Proximity Field Microphone)  
**Working Principle:** Vector-based pressure gradient  
**Cartridge Type:** High definition pre-polarized condenser element  
**Cartridge Technology:** Direct balanced  
**Orientation:** Omnidirectional

**Frequency Bandwidth:** 6Hz – 23KHz  
**Max Sound Pressure Level:** 164 dB SPL (before clip)  
**THD:** 0.5% @ 144 dB SPL [@48Vdc]\*  
**Sensitivity:** 5mV/Pa: (-50dB re.1V/Pa)  
**Self Noise:** -71dBu @ 20C [equal 22dBA measured]  
**S/N:** nom. 90dB  
**Power:** 48 Vdc Phantom  
**Power Consumption:** 2mA

**Physical Dimensions:** 40 x 12 mm (DxW)  
**Weight:** 16g (mic.only) | 65g (mic+cable+connector)  
**Cable:** Ø 3.5mm | 2m shielded dual pairs with cotton woven outer jacket  
**Connector:** XLR3M



For studio and live performance.  
Superior gain before feedback.  
Superior suppression of neighbor instruments and ambient noise.

**EUR 599.00**

Price excluding VAT

## DUAL KIT C5300/C5300LB

Studio and Loud Live Kit for Cello/Violone



This is the ultimate instrument microphone kit for studio and loud live performances. With the C5300/C5300LB DUAL KIT for cello/violone, you will be ready for any studio or live challenge.

High definition condenser microphones with superior feedback suppression and high isolation of nearby instruments.

**EUR 999.00**

Price excluding VAT

## DUAL KIT D5400/D5400LB

Studio and Loud Live Kit for Double Bass



This is the ultimate instrument microphone kit for studio and loud live performances. With the D5400/D5400LB DUAL KIT for double bass, you will be ready for any studio or live challenge.

High definition condenser microphones with superior feedback suppression and high isolation of nearby instruments.

**EUR 999.00**

Price excluding VAT

## DUAL KIT D5401/D5401LB CONCERTO

Studio and Loud Live Kit for Double Concerto Bass



This is the ultimate instrument microphone kit for studio and loud live performances. With the D5401/D5401LB CONCERTO DUAL KIT for double concerto bass, you will be ready for any studio or live challenge.

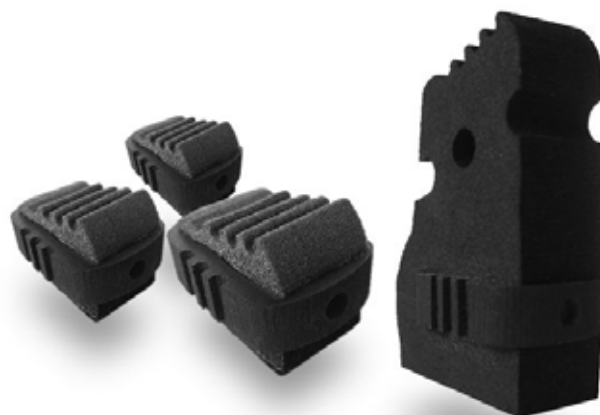
High definition condenser microphones with superior feedback suppression and high isolation of nearby instruments.

**EUR 999.00**

Price excluding VAT

## The string quartet

Loud Live Kit



This is the ultimate instrument microphone kit for string quartets doing live performances, where the high suppression of nearby instruments is needed.

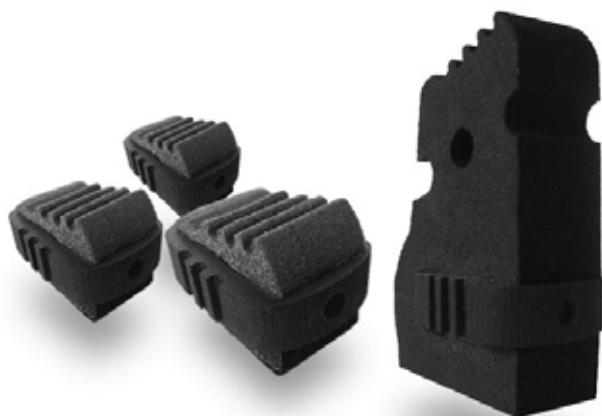
High definition condenser microphones with the astonishing feedback suppression.

**EUR 1,999.00**

Price excluding VAT

## The String Quartet Kit

Studio/Live Kit



This is the ultimate instrument microphone kit for string quartets performing in both studio and live environments.

High definition condenser microphones with superior feedback suppression and high isolation of nearby instruments.

**EUR 1,999.00**

Price excluding VAT







## THE STUDIO/LIVE VS. LOUD LIVE MODELS



### WHEN THE CHOICE OF MICROPHONE DEPENDS ON THE SONIC ENVIRONMENT

Apart from designing instrument specific microphones, the REMIC MICROPHONES philosophy also takes into consideration that a microphone has to be adapted to the conditions given by the sonic environment. Very loud environments such as heavy metal, rock and pop concerts with strings are demanding due to the amount of bleed from neighbour instruments. REMIC MICROPHONES has developed a solution - the LB version - for strings which allows you to raise the volume of string players in very demanding sonic environments.

**R**EMIC is an extremely strong microphone tool delivering a clean and raw audio signal, containing all tonal nuances represented by the acoustic instrument.

## TONAL BEHAVIOR

Any model of the REMICs for bowed instruments has been designed to capture the near field sound of the instrument and to suppress ambient noises in different ways.

The REMIC (RED) studio/live model has an omnidirectional polar pattern and a low level of ambient suppression. However, the REMIC studio model can also be used in live context, where the sound of the instruments has to be “lifted” just a bit. e.g amplification of a symphony orchestra, classical string quartets, ensembles or jazz.

The REMIC (GREEN) “LB” Loud Live model is designed for “extremely loud” live performances, such as folk-rock, pop, rock and metal.

The LB model is designed to suppress a large amount of ambient noises and the polar pattern of this model mounted on the instrument is unidirectional and more specific, an angled figure eight within the reach of the soundboard area. Outside this area, the polar pattern becomes omnidirectional. This model is aimed for live productions with high level of sound pressure on stage. Astonishing high gain before feedback. Extreme suppression of neighbour instruments and ambient noise.

Please note that the sound response of the “LB” models are more “dry” and “woodish” in comparison to the “Studio/Live” models, due to their high ambient suppression factor, but can easily be EQ’ed for best results.

## The REMIC Loud Live Model

When using the LB model you will experience (to some degree) a “woodish” sound response or what some would describe as a “hollow” sound, (especially compared to the sound response the REMIC Studio/Live model). This has its natural causes.

Classical bowed instruments (violin, viola, cello and upright bass) have been designed with a soundboard (belly) and a sound box (body) that have a certain pattern of resonance in order to accomplish the acoustic amplification of the vibrating strings.

## Instrument Body Resonance

The resonance pattern of classical acoustic instruments, covers a wide frequency range from typical 200Hz to 900Hz. This resonance pattern generates a boost of frequencies within this area and differs a bit from instrument to instrument, but typical with some peak points in the region of 300Hz to 700Hz.

## The “Bridge-Hill” Resonance

Many excellent violins and cellos show a broad peak of response in the vicinity of 2.5KHz, a feature which has been called the “bridge-hill” resonance. Depending on the individual construction and state of the instrument, this “resonance



point” can vary from approximately 2 KHz to 4.8KHz. This behaviour is quite natural and have direct relevance to violin making as this is one of the points to achieve the desired tonal quality.

As the REMIC “LB” models is capturing 80% of the sound directly from the “belly” of the instrument - this feature can become quite clear and “stand out”, but is easy to suppress by the use of a NOTCH filter or a simple EQ providing “frequency sweep”.

Since the REMIC LB versions have been specified to be used in live productions with loud sound pressure levels, new technologies are used in order to achieve high suppression of acoustic feedback and bleed from other onstage instruments.

The REMIC LB versions have been designed to capture the instrument sound from two angles. Approx. 80% of the instrument sound is captured from the air movement caused by the vibrations of the sound-board (belly) and 20% is captured from the air movement caused by the friction between bow and strings.

In order to minimize this natural “mid-boost or woodish sound” feature, you simply have to suppress this “boosted” frequency area, either by using a NOTCH filter or a simple wide band filter. But again - it varies a lot from instrument to instrument and some artists even like this natural “woodish” sound or “mid boost”.

## Placement

Another way of minimizing this “mid-boost” on violin or viola, if not preferred, is to place the microphone underneath the tailpiece, with the microphone front still pointing towards the bridge. The tonal sound response or timbre at this point of the instrument is somewhat different than underneath the fretboard - but some artists prefer this placement.

For cello - with the REMIC C5300LB (live model) placed underneath the fretboard, is quite unproblematic tone wise and very easy to EQ.

As for the upright bass, the microphone can be placed underneath the tailpiece

or underneath the bridge, in both cases with the front of the mic. pointing towards the fretboard.

Some artists choose to place the REMIC underneath the fingerboard, but with the front of the microphone pointing towards the “nose” - and again, it all depends on your own individual artistic expression.

When done, you will experience a very rich sound - and no bleed from other on-stage instruments or feedback from stage monitors or PA (this is for the LB version only).

## Stability of Mounting

The REMIC does not get loose caused by vibration of the instrument. The outer mic housing is made of acoustic foam rubber, which are designed as non-slip material as well.

## Phantom Power

All REMICs are based on a condenser mic element designed for 48 volt of Phantom Power (VPP). The VPP can be provided by either a preamp, mixing console or an external power supply.



# CONTACT



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