



Professional Recording Microphone





Presto

B9audio started in 2015

Based in Taipei, Taiwan

Focus on professional condenser microphones

A recording engineer as well

Audio career started in 1981

Recitativo

Presto





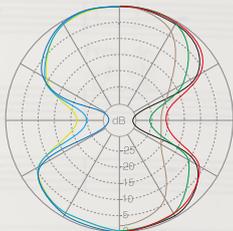
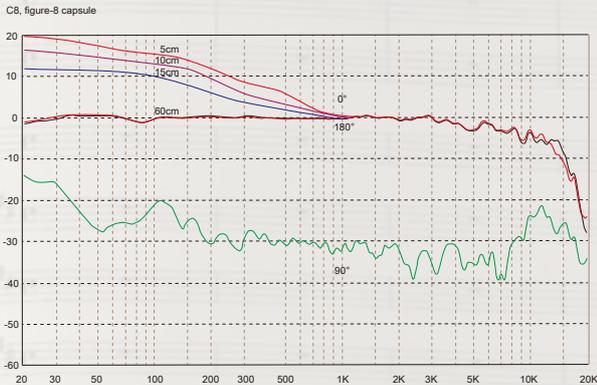
CSM88

Blumlein stereo microphone

CSM88 is the only 1/2 true condenser, Blumlein stereo microphone when it released on the market early in 2017. It is the combination of 2 C8 capsules built into a single housing and work with CSMP-1, the stereo pre-stage.

Hand picked matched pair C8 to ensure ultimate performance. Very low profile appearance at only 20mm in diameter, and 142mm in length. Excellent for the best audio performance is needed and minimized visual impact. Perfect for high quality video production.

- Blumlein Stereo Configuration
- Can be used as MS stereo
- Combined with CM120 and CM180 as a VR B format rig.
- Dual Figure-8 capsules
- True condenser
- Ultimate performance
- Standard 48VDC phantom power



Matched pair, showing one channel

	CSM88 (with CSMP1)
Directional pattern	Dual Figure-8, 90° cross
Frequency range	40 Hz - 16 kHz
Sensitivity	10 mV/Pa
Equivalent noise level (A-weighted)	18 dB-A
S/N ratio (A-weighted)	76 dB-A
Maximum SPL	134 dB-SPL
Maximum output	1 Vrms
Output impedance	35 Ω
Minimum load	600 Ω
Phantom Power	48 V ± 4 V
Phantom Power Current	4 mA/ch
Dimension	Ø20mm, L = 142mm
Weight	100 g
Output Connector	XLR-5M
Pinout	1 GND, 2+/3- CH1, 4+/5- CH2
Surface coating	Matte gray
Accessories	Clip, 5/8" to 3/8" adapter, Dual XLR-3M conversion cable.

CM180

figure-8 microphone

CM180 is the combination of C8 capsule and CMP1 pre stage. C8 is a true 1/2" condenser, Single diaphragm figure-8 capsule.

Figure-8 capsule is the key element to Faulkner array, MS stereo, or Blumlein stereo. And also the key element to the VR B format.

Since the front and back is symmetrical, but reverse in polarity, it is a very useful tool, as well as challenge tool. Care must be taken when using this capsule for a reverse polarity could create problem for un-experience user.

It pick up the same frontal energy as cardioid capsule, but very different energy from the side, and from the back of the capsule.

- True condenser
- Single diaphragm
- Figure-8 directivity
- Standard 48VDC phantom power



CM180 (CMP1+C8)

Figure-8
40 Hz - 16 kHz
10 mV/Pa
18 dB-A
76 dB-A
134 dB-SPL
1 Vrms
35 Ω
600 Ω
48 V ± 4 V
4 mA/ch
Ø20mm, L = 82.5 mm
65 g
XLR-3M
1 GND, 2+/3-
Matte gray





CANTAR
X3

AATON



CM170

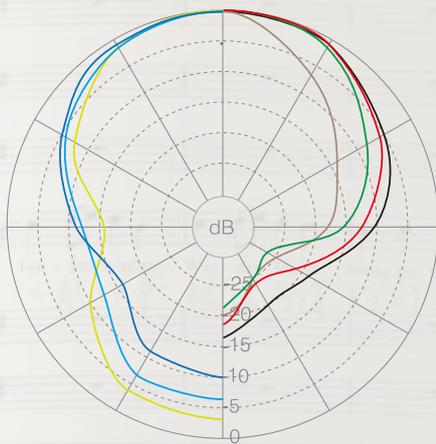
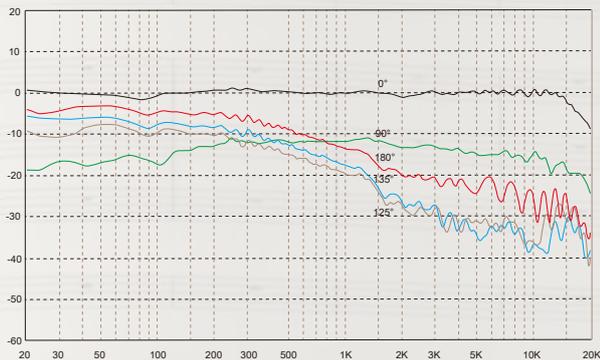
shotgun microphone

CM170F is the combination of C7 capsule and a CMP1 pre stage. C7 is a super cardioid capsule built into an interference tube. The result is a extreme uniform polar pattern in the frontal +/-90 degrees from 100Hz to 12KHz, so all the sound within this area sound natural the same, with only volume difference.

There is almost no frequency variance in the area of +/-30 degrees, and a very uniform 6dB reduction at +/-60 degrees. C7 achieves 10dB reduction extremely uniform across the sound spectrum. That is natural sound that emphasis on axis sound to keep audience focus without distracting.

- Hyper uniform polar pattern and flat frequency response.
- Natural sound on and off-axis.
- Aluminium alloy capsule casing, reduced boompole load.
- Very short length to so that can be used even in lower ceiling indoor shot.

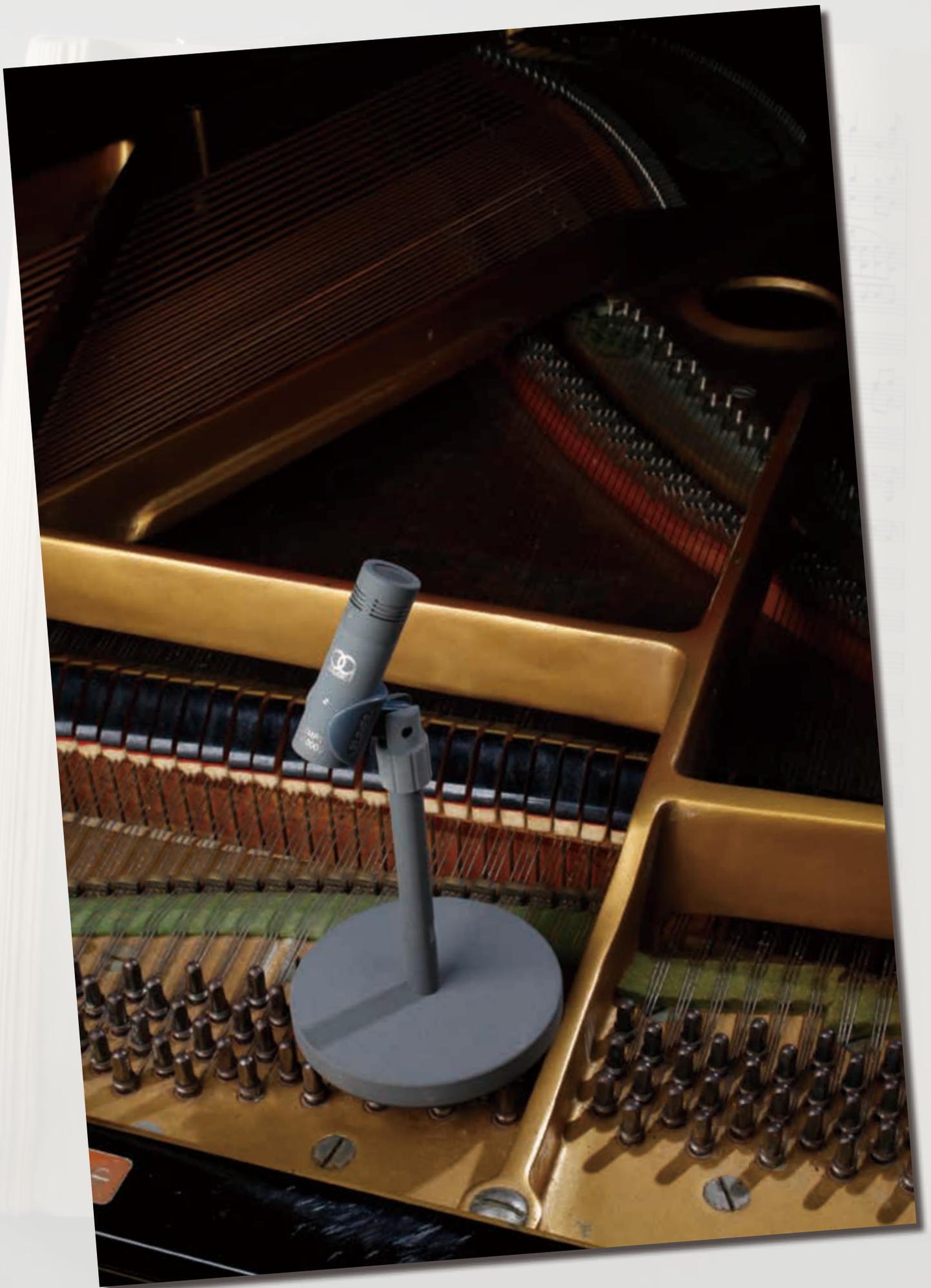
C7, interference tube, super-cardioid



- 100 ———
- 200 ———
- 500 ———
- 1K-2K ———
- 4K ———
- 8K ———
- 16K ———

Directional pattern	CM170F (CMP1+C7) Super Cardioid with interference tube
Frequency range	40 Hz - 20 kHz
Sensitivity	17 mV/Pa
Equivalent noise level (A-weighted)	14 dB-A
S/N ratio (A-weighted)	80 dB-A
Maximum SPL	130 dB-SPL
Maximum output	1 Vrms
Output impedance	35 Ω
Minimum load	600 Ω
Phantom Power	48 V ± 4 V
Phantom Power Current	4 mA
Dimension	Ø20mm/21mm, L = 160mm
Weight	100 g
Output Connector	XLR-3M
Pinout	1 GND, 2+/3-
Surface coating	Matte gray
Accessories	Clip, 5/8" to 3/8" adapter





Super Cardioid series

B9audio provides 3 super-cardioid versions: CM150F (Flat), CM150LC) low frequency roll-off, and (CM150VF) flat side address.

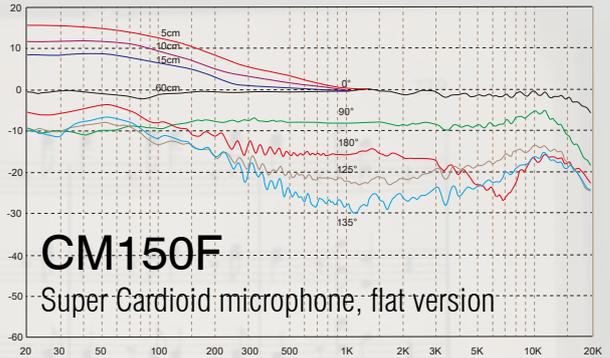
Super cardioid is extremely effective when tight pick up is desired, and it also exhibit natural sound when record dialog indoor compare to interference tube microphones, since the diaphragm can be closer to the actor than shotgun mic. With C5 series superior uniform polar response. It is the top choice for indoor boom operation.

- Excellent uniform polar pattern
- Flat frequency response
- Natural sound

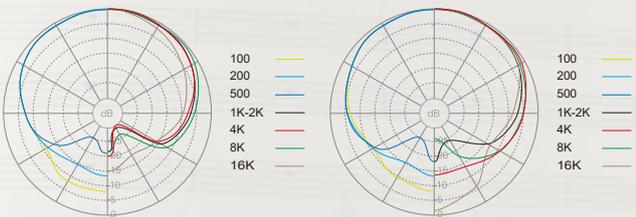
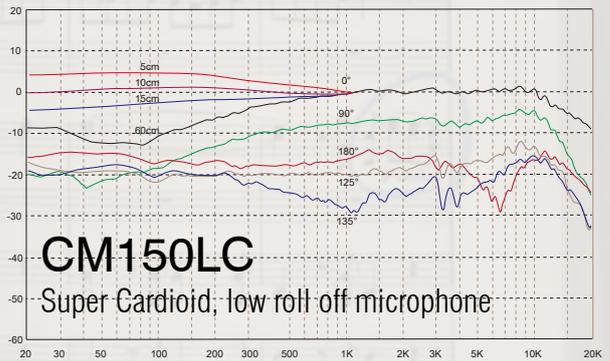
C5 series, super cardioid comparison



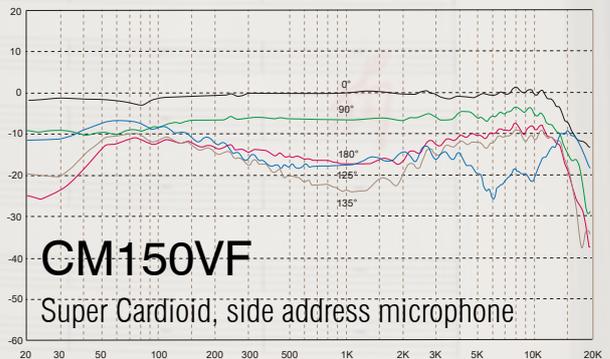
C5F, cardioid flat version



C5LC, super cardioid low roll off close pickup version



CV5F, side address, cardioid flat version

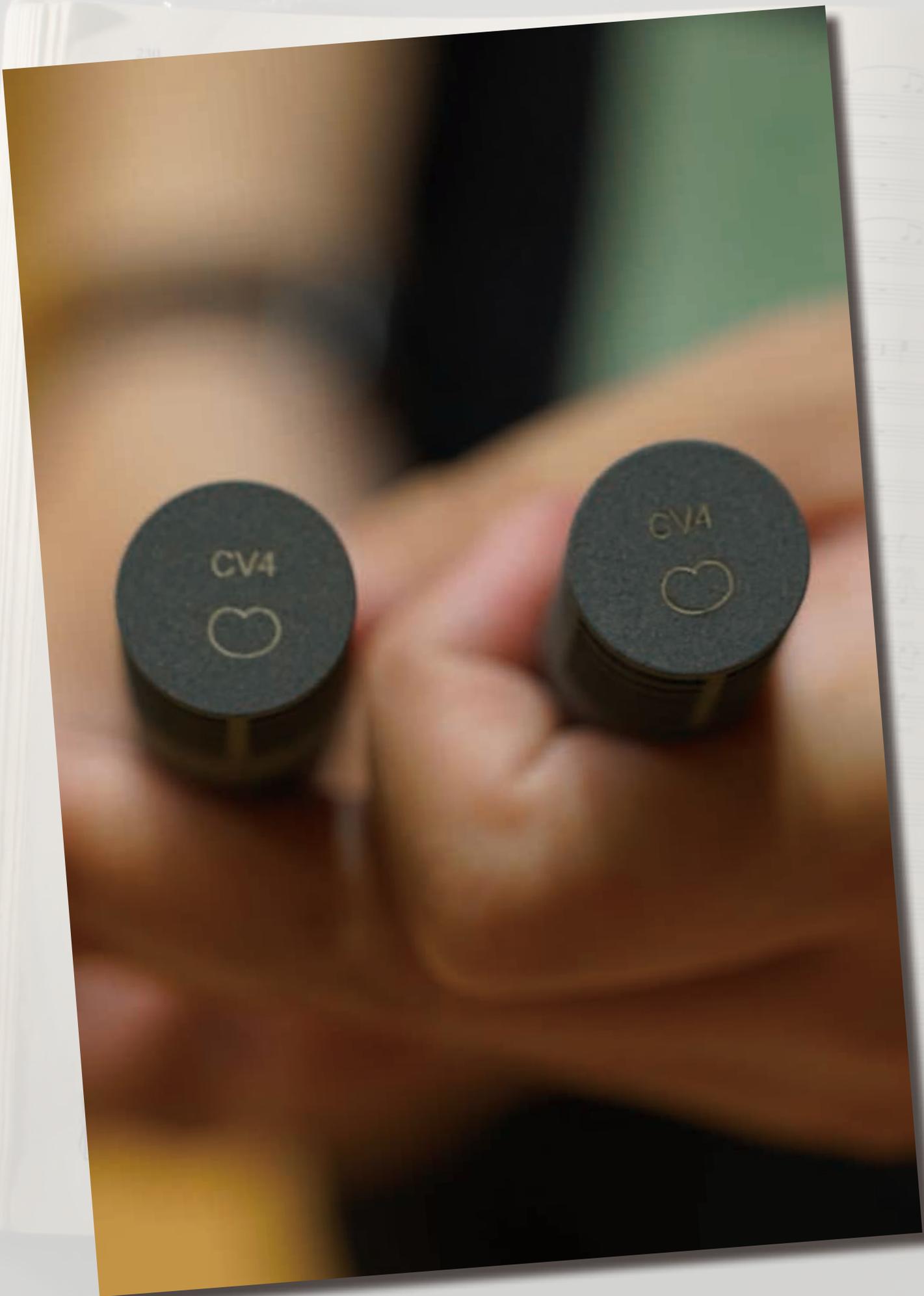


We don't want you

Directional pattern	Super cardioid
Frequency range	40 Hz - 20 kHz
Sensitivity	16 mV/Pa
Equivalent noise level (A-weighted)	14 dB-A
S/N ratio (A-weighted)	80 dB-A
Maximum SPL	131 dB-SPL
Maximum output	1 Vrms
Output impedance	35 Ω
Minimum load	600 Ω
Phantom Power	48 V ± 4 V
Phantom Power Current	4 mA/ch
Dimension	∅20mm, L = 70mm (F/LC), 82.5mm (VF)
Weight	65 g
Output Connector	XLR-3M
Pinout	1 GND, 2+/3-
Surface coating	Matte gray
Accessories	Clip, 5/8" to 3/8" adapter,

CM150F / CM150VF / CM150LC (CMP1+C5F/CV5/C5LC)





CV4



GVA



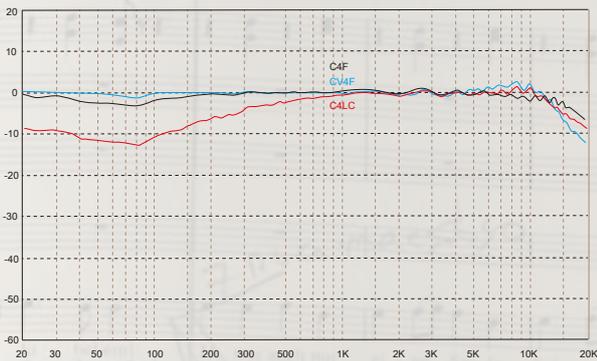
Cardioid series

CM140F exhibit excellent uniform polar response, make it very suitable for natural sounding recording, such as music, vocal, speech. Also ideal for soloist pick-up demands, such as spot microphone in a larger ensemble.

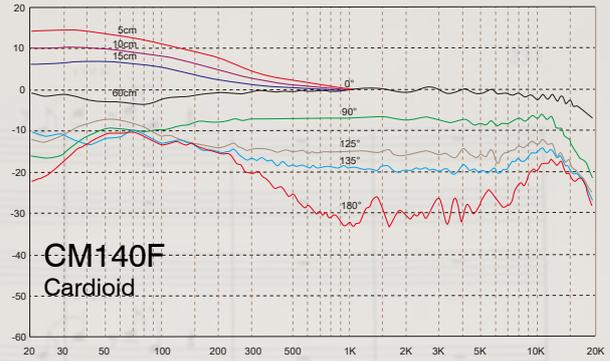
Flat response provide rich sound even at a distance so that CM140F also suitable for podium sound re-inforcement application.

- The most general purpose microphone
- Faithful flat response on and off-axis
- Uniform polar pattern
- Wide dynamic range
- High sensitivity

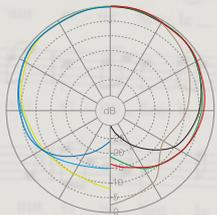
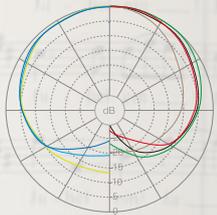
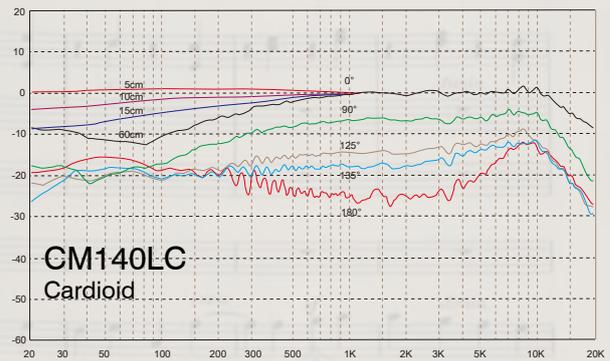
C4 series cardioid comparison



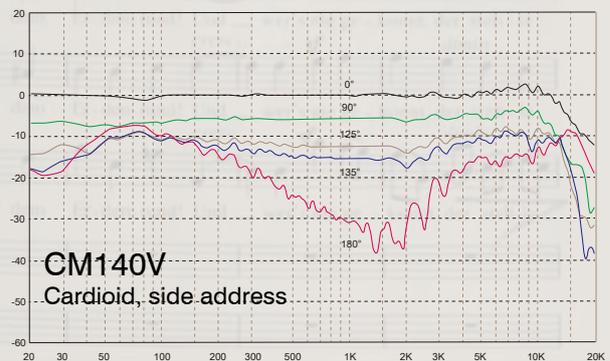
C4F, cardioid flat version



C4LC, cardioid low roll-off for close up version



CV4F, side address, cardioid flat version



Directional pattern	CM140F (CMP1+C4F) Cardioid
Frequency range	40 Hz - 16 kHz
Sensitivity	15 mV/Pa
Equivalent noise level (A-weighted)	14 dB-A
S/N ratio (A-weighted)	80 dB-A
Maximum SPL	131 dB-SPL
Maximum output	1 Vrms
Output impedance	35 Ω
Minimum load	600 Ω
Phantom Power	48 V ± 4 V
Phantom Power Current	4 mA
Dimension	∅20mm, L = 70mm
Weight	65 g
Output Connector	XLR-3M
Pinout	1 GND, 2+/3-
Surface coating	Matte gray
Accessories	Clip, 5/8" to 3/8" adapter



Directional pattern	CM140LC (CMP1+C4LC) Cardioid
Frequency range	40 Hz - 16 kHz
Sensitivity	15 mV/Pa
Equivalent noise level (A-weighted)	14 dB-A
S/N ratio (A-weighted)	80 dB-A
Maximum SPL	131 dB-SPL
Maximum output	1 Vrms
Output impedance	35 Ω
Minimum load	600 Ω
Phantom Power	48 V ± 4 V
Phantom Power Current	4 mA/ch
Dimension	∅20mm, L = 70 mm
Weight	65 g
Output Connector	XLR-3M
Pinout	1 GND, 2+/3-
Surface coating	Matte gray
Accessories	Clip, 5/8" to 3/8" adapter



Directional pattern	CM140VF (CMP1+CV4F) Cardioid
Frequency range	40 Hz - 16 kHz
Sensitivity	15 mV/Pa
Equivalent noise level (A-weighted)	14 dB-A
S/N ratio (A-weighted)	80 dB-A
Maximum SPL	131 dB-SPL
Maximum output	1 Vrms
Output impedance	35 Ω
Minimum load	600 Ω
Phantom Power	48 V ± 4 V
Phantom Power Current	4 mA/ch
Dimension	∅20mm, L = 82.5 mm
Weight	65 g
Output Connector	XLR-3M
Pinout	1 GND, 2+/3-
Surface coating	Matte gray
Accessories	Clip, 5/8" to 3/8" adapter



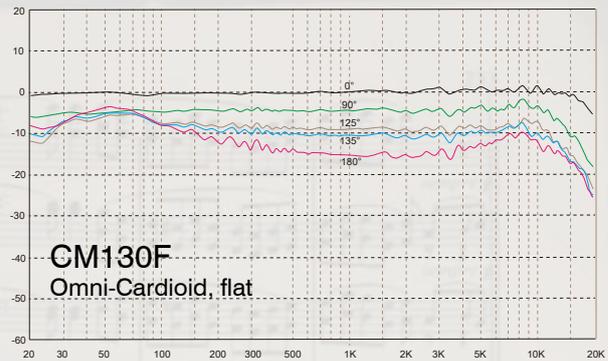


Wide Cardioid series

Omni capsules are preferred for its rich low frequency response with no distance variance. Directional capsules are preferred for its directional coverage for more precise sound image localization. Wide cardioids met these demands in the middle ground.

- Similar to pure pressure capsule
- Directional compared to omni
- Suitable for music, especially classical music
- Good for distant rich low frequency, also good for closer spot especially object moves a lot.

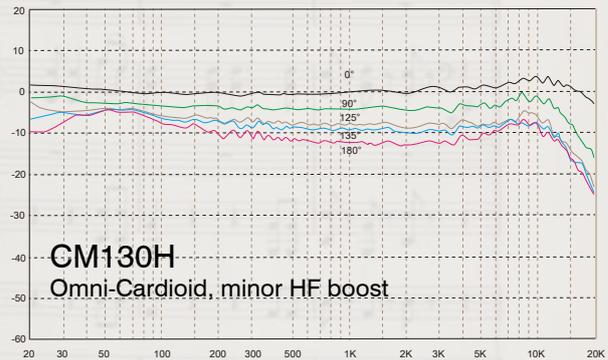
C30F, omni-cardioid flat version



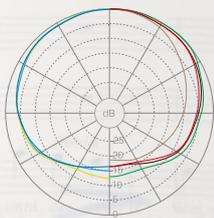
C30 series, omni-cardioid compare



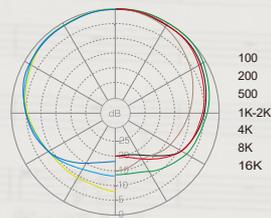
C30H, omni-cardioid HF boost version



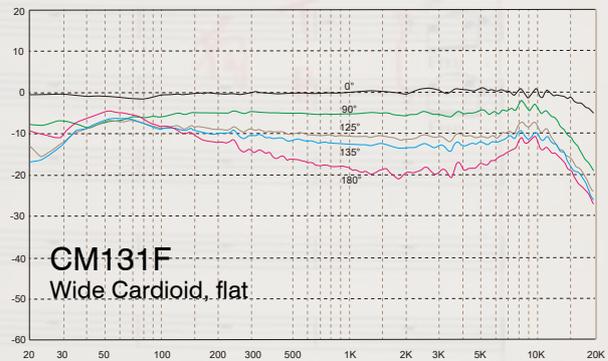
CM130F/H



CM131F



C31F, wide-cardioid flat version



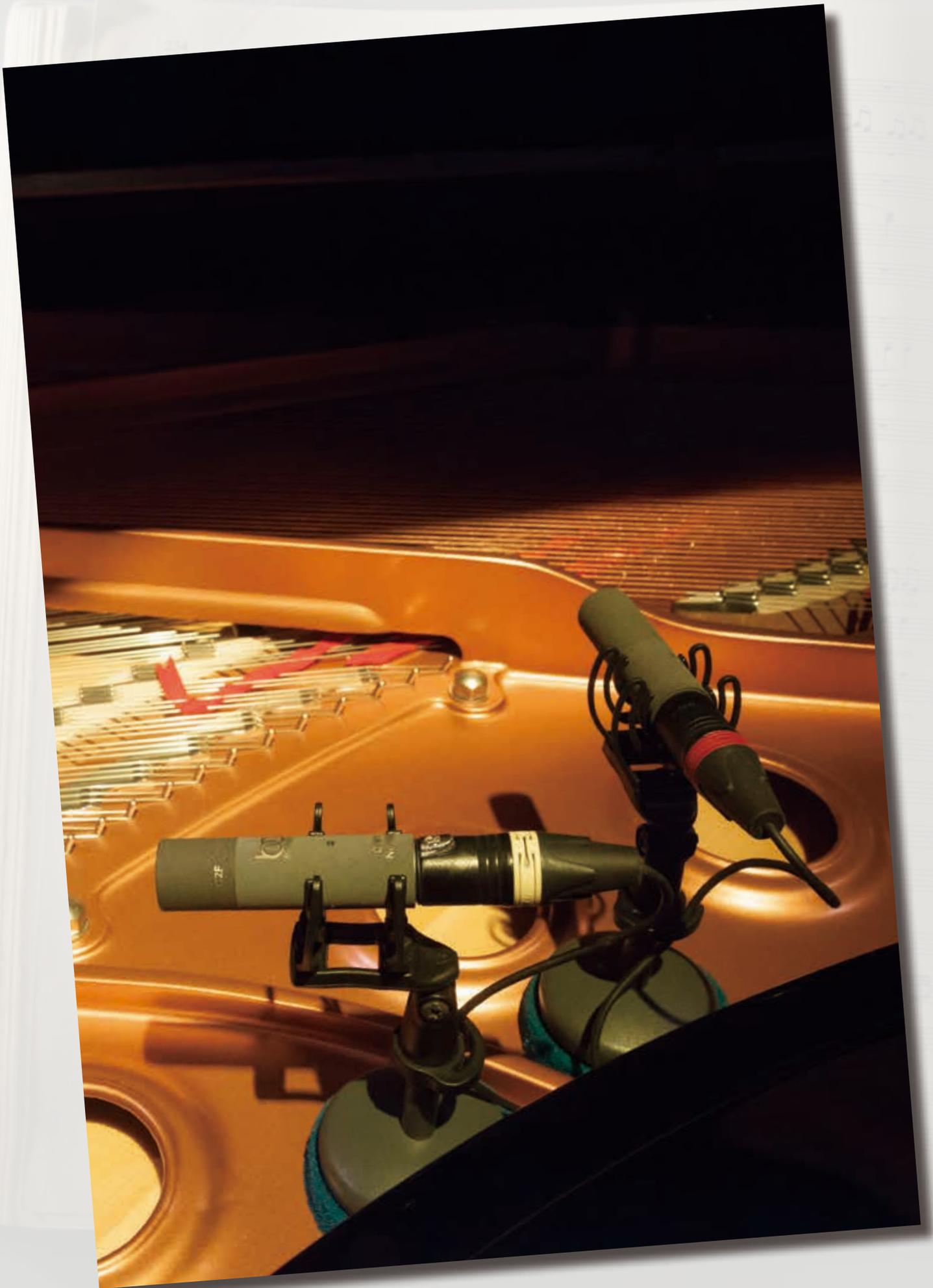
Directional pattern
 Frequency range
 Sensitivity
 Equivalent noise level (A-weighted)
 S/N ratio (A-weighted)
 Maximum SPL
 Maximum output
 Output impedance
 Minimum load
 Phantom Power
 Phantom Power Current
 Dimension
 Weight
 Output Connector
 Pinout
 Surface coating
 Accessories

CM130F/H (CMP1+C30F/H)
 Omni cardioid
 30 Hz - 20 kHz
 14/10 mV/Pa
 13/16 dB-A
 81/78 dB-A
 131/134 dB-SPL
 1 Vrms
 35 Ω
 600 Ω
 48 V ± 4 V
 4 mA/ch
 Ø20mm, L = 70mm
 65 g
 XLR-3M
 1 GND, 2+/3-
 Matte gray
 Clip, 5/8" to 3/8" adapter,



CM131F (CMP1+C31F)
 Wide cardioid
 30 Hz - 20 kHz
 14 mV/Pa
 13 dB-A
 81 dB-A
 131 dB-SPL
 1 Vrms
 35 Ω
 600 Ω
 48 V ± 4 V
 4 mA/ch
 Ø20mm, L = 82.5 mm
 65 g
 XLR-3M
 1 GND, 2+/3-
 Matte gray
 Clip, 5/8" to 3/8" adapter,





Omni series

Omni flat frequency response microphone is one of the most favourable recording microphone. They are used in a Decca tree configuration, dummy head, spaced AB stereo recording. The extended low frequency response unaffected by distance provide full and rich sound for music lovers. HF will be lost with increasing distance. So that variance of HF compensation is needed. B9audio provides 3 different HF versions. With very minor at about 2 dB between each variance.

C2H flaten HF above 15KHz, could be considered as more flat than the flat C2F version. It is only a choice of taste, and the difference is not significant.

- Flat, all the way up and down
- Pure pressure capsule
- Industrial standard spec
- Variant versions are provided for personal taste or distance compensation.

CM120F

Omni, flat

CM120H

Omni, minor HF boost

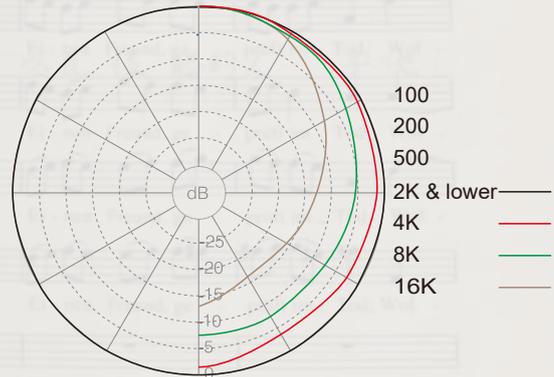
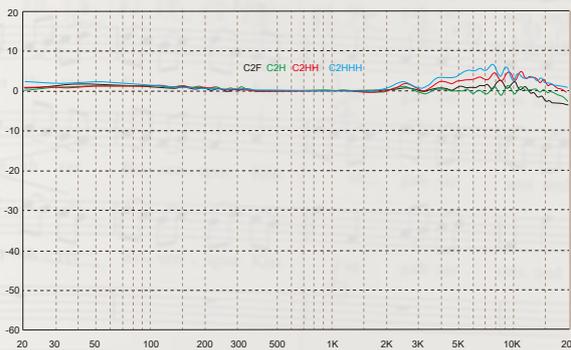
CM120HH

Omni, medium HF boost

CM120HHH

Omni, significant HF boost

C2 series, omni capsules



Directional pattern	CM120F (CMP1+C2F)	Omni
Frequency range	CM120F (CMP1+C2F)	20 Hz - 20 kHz
Sensitivity	CM120F (CMP1+C2F)	17 mV/Pa
Equivalent noise level (A-weighted)	CM120F (CMP1+C2F)	10 dB-A
S/N ratio (A-weighted)	CM120F (CMP1+C2F)	84 dB-A
Maximum SPL	CM120F (CMP1+C2F)	130 dB-SPL
Maximum output	CM120F (CMP1+C2F)	1 Vrms
Output impedance	CM120F (CMP1+C2F)	35 Ω
Minimum load	CM120F (CMP1+C2F)	600 Ω
Phantom Power	CM120F (CMP1+C2F)	48 V ± 4 V
Phantom Power Current	CM120F (CMP1+C2F)	4 mA/ch
Dimension	CM120F (CMP1+C2F)	∅20mm, L = 70mm
Weight	CM120F (CMP1+C2F)	65 g
Output Connector	CM120F (CMP1+C2F)	XLR-3M
Pinout	CM120F (CMP1+C2F)	1 GND, 2+/3-
Surface coating	CM120F (CMP1+C2F)	Matte gray
Accessories	CM120F (CMP1+C2F)	Clip, 5/8" to 3/8" adapter,

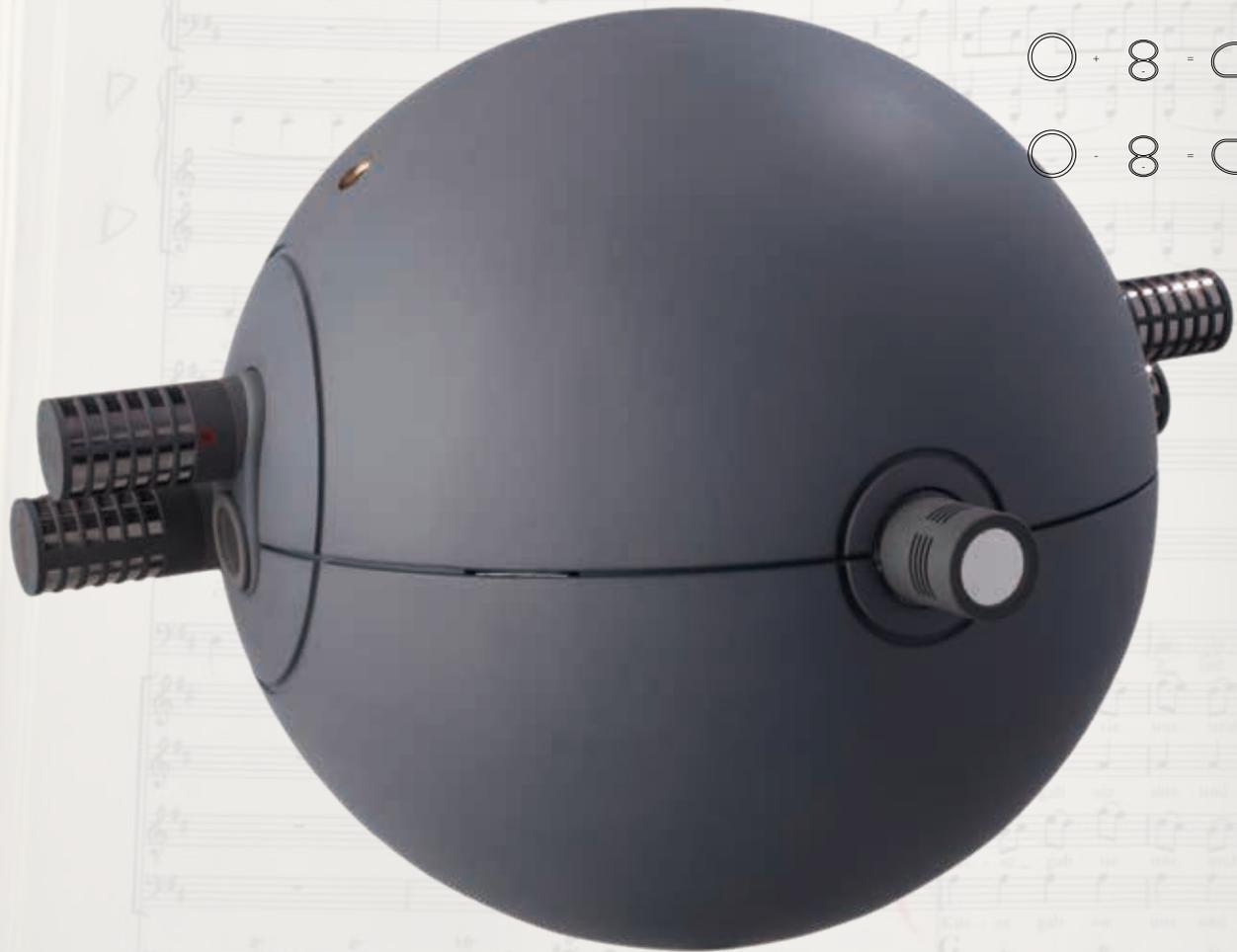
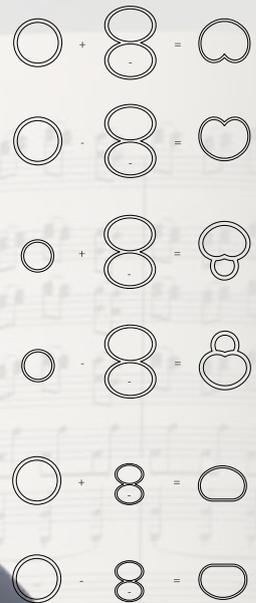


Directional pattern	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	Omni
Frequency range	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	20 Hz - 20 kHz
Sensitivity	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	16/14/11 mV/Pa
Equivalent noise level (A-weighted)	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	10/12/13 dB-A
S/N ratio (A-weighted)	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	84/82/81 dB-A
Maximum SPL	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	130/132/133 dB-SPL
Maximum output	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	1 Vrms
Output impedance	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	35 Ω
Minimum load	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	600 Ω
Phantom Power	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	48 V ± 4 V
Phantom Power Current	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	4 mA/ch
Dimension	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	∅20mm, L = 82.5 mm
Weight	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	65 g
Output Connector	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	XLR-3M
Pinout	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	1 GND, 2+/3-
Surface coating	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	Matte gray
Accessories	CM120H/HH/HHH (CMP1+C2H/C2HH/C2HHH)	Clip, 5/8" to 3/8" adapter,

VR Ball

VR Ball is a 20cm diameter ball that can house up to 7 microphones, comprised with basic binaural omni stereo pair at the simulated ear position. Next to the omni microphone, 2 figure-8 microphones can be positioned for front to back, and up to down orientation. Together with the omni [M] microphone, these 2 figure-8 can be [S] microphone to MS matrix in order to obtain [Front], [Rear], [High], and [Low] pseudo pointing microphone signals.

In the nose position, there is a position for an omni, cardioid, super-cardioid, or shotgun microphone.

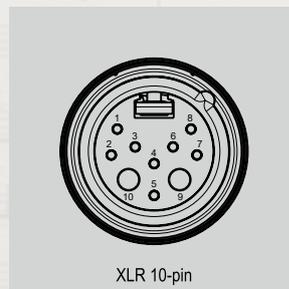


These microphones can be removed from the ball, and use as ordinary microphones. They are not fixed installed.

The microphone outputs are connected with 2 XLR socket, with various pin configuration for various microphone combination. It can be 2 3-pin for a basic binaural stereo, 2 5-pin for binaural stereo plus front to back as for surround sound configuration. Or 2 7-pin for 6 channels that includes 2 omnis and 4 figure-8. Double 10-pin can be configured for up to 8 channels connection.

There're 4 3/8" bolt thread for various mounting or flying applications.

Special thin multi-channel cables are available upon request. Multi-pin to multiple standard 3-pin XLR plugs are also supplied as needed.



XLR 10-pin



XLR conversion cable

CH1: Pin 1/2, CH2: Pin 3/6, CH3: Pin 4/5, CH4 Pin 7/8
GND: Pin 10



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