



The ART M-Three multi-pattern wide diaphragm condenser microphone is one of the most versatile microphones available for your studio toolkit. Three selectable polar patterns, two position low frequency roll-off and two position pad switch on the body of the microphone ensure the ART M-Three can easily be applied to virtually any recording or live application.

The M-Three is the microphone of choice for recording critical tracks including solo vocals, saxophones, flutes, brass or woodwinds, acoustic guitars or acoustic bass. The M-Three excels anywhere superior sound quality is required, yet subtlety and clarity is paramount.

Due to its rugged construction and ability to handle high SPL, the ART M-Three is an outstanding choice for live sound reinforcement or live recording applications. It can handle the levels you'd see on an overhead microphone for drum kits or in front of guitar or bass cabinets.

Controls on the microphone itself include a -6 & -12dB pad

Features:

- ▲ Selectable Polar Patterns (Omni-Directional, Cardioid & Figure-8)
- ▲ Dual Position -6dB & -12dB Pad Switches
- ▲ Dual Position -12dB/Octave 100Hz & 200Hz Low Frequency Roll-Off Switch
- ▲ Extremely Warm, Smooth-Sounding Low Noise Circuit Design
- ▲ Extremely Wide Dynamic Range
- ▲ Dual 32mm Low Mass Gold Sputtered Diaphragm Capsule
- ▲ Aluminum Carrying Case & Deluxe Cradle Shockmount Included

switch, allowing distortion-free reproduction of extremely loud at-source signals, and a two position -12dB/octave low frequency roll off at 100Hz & 200Hz that reduces unnecessary low end 'boominess' and low frequency interference.

The included heavy-duty shock-mount suspension virtually eliminates vibration and handling noise, while at the same time safely securing the microphone in any position needed during the recording process.

Multiple Polar Patterns:

A Cardioid polar pattern is the standard setting for almost all applications. It will give you the best results on most voice and a wide range of instruments. It offers full frequency response off of the front of the microphone. The advantage of proximity effect (increased low frequency response when microphone is placed close to sound source*) and excellent noise rejection from the sides and back, or 180° position of the microphone.

The cardioid pattern is ideal for single instrument or vocal use.



Multi-pattern Condenser Microphone



The pattern picks up only sound directly in front of the microphone. Sound from the other direction is rejected. In live sound applications and remote recording M-Three's cardioid pattern offers excellent feedback rejection and better isolation and will give you the best results on most vocal applications and a wide range of solo instruments including background brass and woodwinds, acoustic stringed instruments (violin, viola and cello), drums and percussion.

Note: The cardioid symbol on the microphone housing denotes the 'live side', or front face of the microphone that in all cases should face the performer.

The Omnidirectional polar pattern picks up sound equally from all around the microphone. This is mostly used for recording ambient sounds, or when recording in an exceptionally good sounding live room where the character, ambiance and tone of the studio needs to be recorded, as well as the source voice or instrument. It would also be the ideal choice for picking up audience interaction in a live recording situation.

The Bi-directional or Figure-8 polar pattern will hear sound from both front and back. This is ideal for recording a solo vocal or instrument with limited proximity effect, better off-axis rejection (limited interference from the sides of the microphone) while still

picking up room ambience or natural reverberation from behind the microphone. It also can be used for or duet vocals or for recording harmony vocals with two vocalists.

**Vocalists can use the proximity effect to their advantage, adding fullness and more 'bottom end' to the voice. Experienced vocalists can easily incorporate it as part of their overall microphone technique. Again, experimentation with mic placement during the recording process is the key. The omnidirectional polar pattern does not exhibit this effect.*

As a condenser microphone, the M-Three requires phantom power to operate. A subtle recessed LED under the gold capsule behind the microphone windscreen will illuminate when phantom power is present, and the microphone is operational.

The microphone's chassis is precision-tooled zinc/aluminum alloy with a dent resistant stainless-steel wire-mesh windscreen. The included heavy-duty shock-mount suspension virtually eliminates vibration and handling noise, while at the same time safely securing the microphone in any position needed during the recording process.

Specifications:

Type:	Wide Diaphragm Side Address Condenser Microphone
Capsule:	Dual 32mm Gold Sputtered Low Mass Diaphragm
Polar Pattern:	Cardioid, Omnidirectional & Figure-8
Frequency Response:	20Hz to 20,000Hz
MAX SPL:	135dB / 145dB (0, -10dB)
Low Frequency Roll-Off:	12dB / octave @ 100Hz, 12dB / Octave @ 200Hz
Pre-attenuation Pad Switches:	-6dB, -12dB
S/N Ratio:	78dB
Sensitivity:	-35dB (+/-2dB)
Impedance:	<200 ohms
Recommended Load Impedance:	1000 ohms
Power Requirement:	48v Phantom Power
Dimensions:	37mm x 175mm / 1.5 inches x 6.9 inches
Weight:	16oz / 469g

