

MiniFlex 2Mic: Support Documents

Complete Package MiniFlex 2Mic Model 4 – Advice to Professional Sound Engineers

Introduction

The complete Model 4 has the two most important output options available for using an on board mic system...a line level signal, or mic level signal. One suggestion I have when anyone first tests out the 2Mic is to "keep it simple", and begin by connecting the Model 4 directly into a PA mixer using the EPS-2. Once this mic'd sound is established as a baseline, the guitarist or sound engineer can, if desired, experiment altering this natural microphone sound by using DI boxes and other effects devices.

The Package

The complete Model 4 package includes two external power supplies, and which power supply is used will depend largely upon the amplification equipment being used:

- The **EPS-1**, 3.5K ohm, 2 conductor unbalanced and battery operated (1-AA) line level signal,
- The **EPS-2**, 500 ohm , 3 conductor fully balanced and phantom powered mic level signal.

The EPS-2

The mic level EPS-2 is the simplest way to connect to a PA board mixer, and I suggest that trying this power supply first – assuming 48v phantom power is available from the mixer. The EPS-2 can connect directly to a PA mixer, or travel through a PA snake. Most mixers will have all of the EQ needed to effectively control the output signal of the EPS-2. Overall, I believe first time users of the 2Mic will be amazed by just how effective and simple using the 2Mic will be.

The EPS-1

The output signal of the EPS-1 is often more compatible with DI boxes, effects devices, and other signal processing gear. Using external EQ is often helpful with the EPS-1. The EPS-1 creates an output signal that will be as similar to that of a pickup as is possible while still retaining excellent tone quality. Also included is a 1/4"-XLR silver adapter for the EPS-1 that will convert the mono output cable of the EPS-1 into an XLR connector for direct input of the EPS-1 output signal into a PA mixer. Please note that this is an adapter only, and does not change the output signal of the EPS-1 in any way.

DI's

Finally, some high end DI boxes are capable of sending low voltage biased phantom power to the mics, which could eliminate the need for using either the EPS-1 or the EPS-2 power supplies. If so, it is still good to have the EPS-1 and EPS as a back-up, and for specialty situations, such as studio recording where it is often best to connect directly to the mixer.

The Two Goosenecks

The two separate goosenecks of the Model 4 will provide a variety of mechanical adjustments for the sound quality of the Model 4 by recording the frequencies from different regions of the guitar body. There is a real "spaghetti bowl" of frequencies bouncing around inside an acoustic guitar body, and there is no one single location inside a guitar where the complete frequency response of the instrument can be recorded.

Having two independent mic elements located in separate regions of the instrument body permits the 2Mic to record sound *of a three dimensional character*, which includes many nuances and overtones. Since the human ear hears *in a three dimensional pattern*, a mic element, and especially a 2Mic system inside a guitar body, is best suited for recording all of the overtones that the human ear can hear.

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Pickups

On the other hand, pickups mostly record *a one dimensional character* of the sound that is focused on the fundamental tones and with little or no overtones recorded. Such a one dimensional recording creates a very simple output signal that is easily reproduced without feedback, and which can also be easily manipulated by simple effects devices. The sound of a pickup may be good, beautiful, and even "guitar like". But the amplified sound of a pickup will seldom be described as "acoustic" or "natural" when compared to the complex and overtone rich signal created by the 2Mic.

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Patents: 5,010,803, 6,441,292 and 8,035,025 • Other patents pending

"Whatever your amplification needs...at MiniFlex...we make you sound authentic."