Specifications

Model:	Mini K47
Acoustic principle:	Pressure gradient transducer
Capsule:	34mm, K47 style (single backplate)
Directional pattern:	Cardioid
Frequency Range:	20-20,000 Hz
Sensitivity:	14 mV/Pa
Impedance:	114 Ohms
Signal-to-noise:	80 dBA
Equivalent noise:	12 dBA
Supply voltage:	48±4 VDC
Output connector:	XLR3M
Output:	Balanced, transformerless
Physical dimensions:	150mm × 44mm; 330g (mic only)

Warranty

The Roswell Mini K47 microphone is guaranteed against defects in material and workmanship for one year from date of purchase. Should you encounter any problem with this microphone, promptly contact us for assistance. The original dated sales receipt will be necessary for any warranty claim.

Warranty coverage is limited to repair or replacement (at our option) of the microphone, and does not cover incidental damages due to use of this unit, nor damage caused by misuse of this product.

Register within 14 days of purchase to double your warranty:

https://roswellproaudio.com/register

Roswell Pro Audio, LLC
3343 Industrial Dr., #2
Santa Rosa, CA 95403
+1-978-540-0547
https://roswellproaudio.com/
info@roswellproaudio.com

/roswellproaudio
/roswellproaudio

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The names "Mini K47," "Colares," and "Delphos" are registered trademarks in the US.

mini k47 OWNER'S MANUAL



Welcome to the Roswell Family!

Thank you for your trust in Roswell Pro Audio! We would love to hear what you record with our microphones. Please share your tracks!

Find Us Online

Our social media channels highlight new products, livestreamed and in-person studio events, and customer productions. Find us here:

/roswellproaudio
/roswellproaudio

The Roswell Mailing List

Members of the Roswell email list receive exclusive content and private promotions. Subscribe at the Roswell website:

https://roswellproaudio.com/subscribe

Introduction to the Mini K47

The Mini K47® couples a pristine, low-distortion, transformerless audio circuit to our exclusive K47 capsule to deliver award-winning tone, in a compact and easy-to-use package.

Customers report fantastic results on vocals, drum overheads, piano, guitars, pedal steel, strings, and percussion.

Features & Benefits

- The K47 capsule has a smooth and musical frequency response, bringing detail and articulation to voices and instruments.
- The microphone's audio circuit, built in California using handpicked, premium components, ensures low noise, high headroom, low distortion, and a lifetime of great performance.
- The Cutaway™ shockmount provides mechanical isolation without interfering with close mic placements. Its non-resonant suspension design prevents sympathetic hum from coloring recorded tracks.
- Extensive, hands-on testing ensures that every Roswell microphone delivers high performance and "point and shoot" simplicity.

The "Virtual Showroom" Video Series

See the Roswell channel on Youtube for a collection of livestreamed studio recording sessions that demonstrate the use of Roswell mics on a variety of sources—male and female vocals, drums and percussion, guitars, piano, bass, and saxophone (so far).

These sessions provide expert tips on mic choice and placement, with the goal of improving your tracks and maximizing the potential of your new Roswell microphone.

The Roswell Pro Audio Product Line

We design distinctive microphones to give audio engineers a broad palette of sonic choices for each session.

The **Mini K47x**™ combines the upper midrange presence of the Mini K47 with the harmonic content of the K67x and Colares, delivering fantastic tone and richness to instruments and vocals.

The **Mini K67x**™ provides wideband frequency response and harmonic saturation, similar to a popular tube mic from the 1960s. Launched in early 2022, this model has become an instant best-seller.

The **Mini K87™** is the neutrally voiced counterpart to the K47. Warm in the low mids, and open without hype in the top octaves, this mic serves as an all-purpose, do-anything studio workhorse, while excelling on VO, podcast voice, sung vocals, acoustic bass, and sax.

The **Mini K47 KD™** is a dedicated kick-drum / floor tom microphone, combining deep low frequency extension with upper-midrange presence to capture body, articulation and impact.

The **Roswell Delphos® II** is a versatile, 3-pattern condenser with a wideband, but essentially flat frequency response. This neutral voicing is compatible with a large variety of voices and instruments, and is a favorite of pop vocal producers.

The **Roswell Colares®**, with its edge-terminated capsule and vintage circuit design, sounds bigger, brighter, and bolder than our other models. It is a fantastic choice for mix-ready vocals, acoustic guitars, and for adding dimension and ambience to close-miked sources.

Applications

The Mini K47 has become a go-to favorite mic on sources as diverse as drum overheads, piano, mandolin, vocals, bass, and guitar. Its sonic characteristics bring articulation and focus to voices and instruments, enabling them to retain clarity in a busy or dense mix.

For vocals, try mounting the Mini K47 upside down, with the grille at forehead height, tipped backwards to point the capsule (hidden behind the grille) at the singer's mouth, from above. This position allows the microphone to capture chest resonance, while avoiding plosives—and reducing the need for an external pop filter.

Acoustic guitars often sound best when miked from 10–16 inches, with the mic pointing at the neck/body junction, plus or minus a few frets. We recommend auditioning several different mic positions before recording.

The same guidelines apply to guitar and bass cabinets. The recorded sound will change significantly as the mic is moved across the face of the cabinet. Note too that it is not necessary to place the mic directly against the grille. Place it 8 to 18 inches away (20–45cm) to achieve a less bassy, more natural sound.

The only sources for which we would *not* recommend the Mini K47 would be those with very high SPLs. For example, this microphone was not designed to be used as a close mic on drums or brass. We recommend the Roswell Mini K47 KD for such instruments.

That said, the Mini K47 works wonderfully on drum overheads (mono, XY, ORTF, AB, or RecorderMan positions), as a "front of kit" mic, and as a room mic—e.g., placed at tom height, equidistant from the snare as the overheads, facing *away* from the kit.

For additional techniques, see the 4-part video tutorial provided to our mailing list subscribers. Find the signup link on page 2.

Pro Tip: Audition in Context

Whenever possible, audition each instrument in the context of the song. A track that sounds great solo'd might not blend well into your production, and vice versa.

Included

- Roswell Mini K47 microphone
- Roswell Cutaway shockmount
- Roswell microfleece pouch
- Storage case
- Signed and dated QC card with serial number

Warranty Registration

To double your microphone's warranty period, register it within 14 days of purchase. Register the microphone online; see the enclosed QC card, or the back cover of this booklet.

Preamp Compatibility

The Mini K47 requires +48v phantom power, but does not require a high-priced or boutique preamp. We built great tone into the mic; you can use it with whatever preamps you already have.

Using the Cutaway Shockmount

Screw the base of the microphone onto the threaded nut on the shockmount, until tight. Then rotate the microphone so that the logo faces the gap in the shockmount's cage, as pictured.



This mount isolates the microphone from ambient low-frequency rumble, such as mechanical vibration.

Spare O-rings are included in the microphone case. Additional replacement O-rings can be purchased via the Roswell Pro Audio website.

Frequency & Polar Response

The Mini K47 delivers the K47 capsule's characteristic presence boost in the 4–6kHz range. The top end is neutral, not hyped. Low frequencies are unfiltered. The polar response is slightly narrower than strict Cardioid, resulting in a focused sound with slight attenuation of off-axis sounds.

Sensitivity, Saturation, and Overload

If the microphone clips (overloads), move it farther from the source.

If your preamp or interface clips while using the Mini K47, try one of these solutions:

- Turn down the preamp gain.
- Use a preamp with lower minimum gain or an input pad/trim.
- Use an inline attenuation device.

If you are accustomed to recording with dynamic microphones, be aware that condensers such as the Mini K47 tend to have much higher output, and therefore need much less preamp gain.

Low Frequency Extension

The Mini K47 is capable of capturing subsonics. To reduce unwanted bass content, move the mic farther from the source, or engage your preamp's high-pass filter, or apply a digital filter to the recorded tracks.

Break-in, Warm-up, and Storage

All Roswell mics spend their first 24–72 hours on our proprietary burn-in rack. This process conditions the mic's signal-path capacitors.

The Mini K47 does not need an extended warm-up or break-in period prior to use. Once phantom power is applied, the microphone will be fully charged and ready for use within 15 seconds.

We recommend storing the microphone in its case, in a plastic bag with a desiccant pouch. If you choose to leave it on a stand, cover it with its included microfleece pouch. This will help keep the capsule free of dust and airborne contaminants, which could affect performance over time.

Don't Hot-Plug the Microphone

Connecting the Mini K47 to a live +48V XLR cable will not damage the microphone, but could create a high-volume transient that would damage your speakers, headphones, and ears. Before connecting or disconnecting *any* microphone, mute the preamp's audio output—or develop the habit of disabling phantom power first.

Mic Placement

Microphone position relative to the source will significantly affect the sound captured by the mic. For example, the following sonic changes result from moving any directional microphone closer to a source:

- The mic's output level increases.
- The bass level increases. (This is called "proximity effect.")
- The relative level of ambient or room sound decreases.

Great results require managing these factors during tracking.

For example, consider mic position for vocal recording. If the recording sounds muddy, or too intimate, or if the singer has **P**roblems with **P**losives, you could move the mic farther away.

However, in an untreated room, moving the mic farther away will increase the relative level of reflected sound, which can reduce clarity and possibly even create a reverb effect.

Balancing these conflicting needs is an example of the importance of managing mic placement (and the benefit of acoustic treatment!).

As another example: recording an acoustic guitar with the mic 3 inches (~8cm) away would yield a boomy, muddy-sounding, and possibly distorted track, as well as subject the track to ±6dB of level change if the artist moves as little as 1.5″ (4cm). Placing the mic 12 inches away allows the mic to hear the entire instrument, with a balance of string articulation and body resonance, and greatly reduced proximity effect.

We recommend auditioning various mic placements until you are familiar with the mic and the room. The payoff comes at mix time, when you find that you need little to no EQ to make the tracks do what you need.

Shielding and Hum

A microphone's body and grille shield the capsule and circuit from interference (EMI/RFI). The shielding becomes compromised if the bottom part of the microphone housing is loose. If you hear a hum in the Mini K47's audio output, tighten the bottom cap.

Hum can also be caused by faulty XLR3 cables.