

ADX60 BOUNDARY CONDENSER MICROPHONE

OVERVIEW

The ADX60 is a professional pre-polarized condenser microphone designed for stage, studio and broadcast applications. The ADX60 is known for its high sensitivity and ability to handle distance and area miking for a wide variety of applications including conferencing, plays, theatre and acoustic instruments.

Characterized with a uniformly controlled hemi-cardioid polar pattern, the ADX60 is designed to capture a specific designated area, hence the name "boundary microphone." With a wide frequency range of 50 Hz - 18 kHz, the ADX60 requires 9 - 52 Volts phantom power for operation and is equipped with a 25' cable and phantom power adapter (APS910).

The ADX60 is very easy to position, durable and manufactured with high standards and tight tolerances. Roadworthy construction includes a precision die cast zinc casing, high performance 12 mm capsule, black e-coat finish, laser etched model and serial number, steel mesh grill, space saving mini-XLR connector and rubber base for dampening purposes.

SUPPLIED ACCESSORIES

CBL60 - 25' detachable mic cable with mini XLRf connectors

APS910 - Phantom power adapter

P1 - Carrying Pouch

OPTIONAL ACCESSORIES

APS911 - Battery operated phantom power adapter with on-off switch and bass roll-off

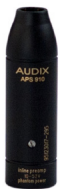


FEATURES

- Highly sensitive
- Designed to pick up specified areas
- Excellent sonic characteristic
- Roadworthy construction

APPLICATIONS

- Live sound, recording
- Podium
- Stage presentations
- Theatre
- Piano
- Religious ceremonies, weddings
- Teleconferencing, boardroom
- Room ambience
- Courtroom



APS910



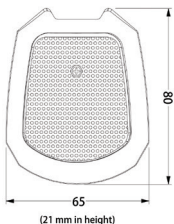
APS911

ADX60

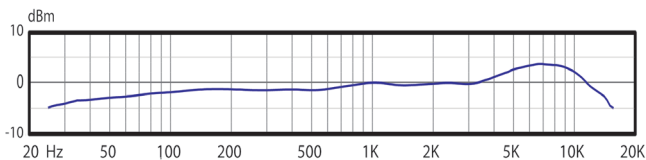
SPECIFICATIONS

Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms balanced
Sensitivity	9 mV / Pa @ 1k
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥130 dB
Power Requirements	None
Cable/Connector	Miniature female XLR connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials / Finish	Die Cast Zinc / Black Finish
Weight	143 g / 5 oz
Length	80 mm / 3.1 in

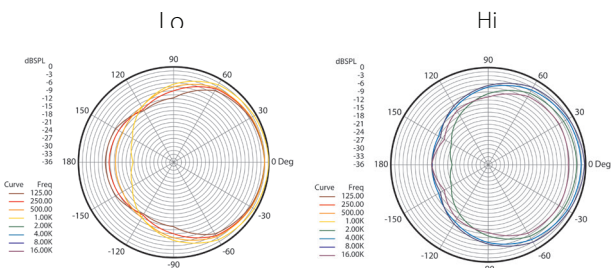
DIMENSIONS (mm)



FREQUENCY RESPONSE



POLAR PATTERNS



PRODUCT REGISTRATION: Please register your product online at www.audixusa.com/docs_12/about/product_registration.shtml.

SERVICE AND WARRANTY: This microphone is under warranty for a period of 3 years to be free of defects in material and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge with proof of purchase. Audix does not pay or reimburse shipping costs for warranty repairs or returns. The warranty excludes any causes other than manufacturing defects, such as normal wear, abuse, environmental damage, shipping damage or failure to use or maintain the product per the supplied instructions. No Implied Warranties: All implied warranties, including but not limited to implied warranties of merchantability and fitness for a particular purpose are hereby excluded. The liability of Audix, if any, for damages relating to allegedly defective products shall be limited to the actual price paid by Dealer for such products and shall in no event include incidental or consequential damages of any kind. Should your microphone fail in any way, please contact the Audix Service department at 503.682.6933. A Return Authorization is required before returning any product. OTHER THAN THIS WARRANTY, AUDIX MAKES NO WARRANTIES, EXPRESS OR IMPLIED, WITH RESPECT TO THE PRODUCTS, THE USE OF THE PRODUCTS, THE PERFORMANCE OF THE PRODUCTS. AUDIX SHALL NOT BE LIABLE FOR SPECIAL INCIDENTAL, CONSEQUENTIAL, INDIRECT OR SIMILAR DAMAGES ARISING FROM OR BASED ON THE SALE, USE, STORAGE OR DISPOSAL OF THE PRODUCTS, AUDIX'S SERVICE WORK, BREACH OF WARRANTY, BREACH OF CONTRACT. NEGLIGENCE, OR ANY OTHER THEORY OF LIABILITY, EVEN IF AUDIX HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

ARCHITECT AND ENGINEER SPECIFICATIONS

The microphone shall be a back plate pre-polarized condenser with a modular threaded capsule and hemi-cardioid polar pattern. The microphone shall operate on 9-52 Volts phantom power and the nominal output impedance shall be equal to 250 ohms at 1 kHz. The microphone shall have a sensitivity of 5 mV / Pa at 1 kHz. The microphone shall have a maximum SPL level of ≥130 dB with a THD of 0.5%. The microphone casing shall be die cast from zinc alloy with dimensions of 70 mm in width and 80 mm in length. The microphone shall be the Audix ADX60.

OPERATION AND MAINTENANCE

The ADX60 is a low impedance microphone and should be plugged into one of the mic level inputs on your mixer, console, or recording device. The ADX60 will NOT operate without phantom power voltage (48 Volts recommended) which is available on most professional mic preamps and mixing devices. If phantom power is not available on your equipment, use the Audix APS911 phantom power supply which allows battery powered operation. Avoid plugging or unplugging the microphone from a PA system unless the channel is muted or the volume of the system is turned down. Failure to do so may result in a loud "popping" noise which could seriously damage the speakers in the PA system.

APS910 phantom power adapter: Note that the mini-XLRf connector at the end of the ADX60 mic cable plugs into mini-XLRm side of the APS910 power adapter. From there, plug a standard XLR-XLR microphone cable to complete the connection from the APS910 to the mixing board. The APS910 may also be plugged directly into the mixing console or snake.

USER TIPS

The ADX60 is a boundary microphone designed in order that the pick up pattern is relative (parallel) to the surface on which it is placed. This allows a wide array of creative microphone placement techniques on walls, floors, ceilings, and panels to help create the "sound field." These sound fields around the microphone allow sounds to be captured from above; for instance, when the mic is placed on the ground for a stage play, or from below as when taped to the inside of a piano lid. The front of the microphone (the side with the "Audix" logo) should always be aimed at the sound source. As outlined above, you can experiment with a variety of microphones to achieve the optimum result.

In a conference room: Several microphones can be used (one every 3-4').

In a play: The microphones should be placed 1-2' from the edge of the stage and positioned every 5' for stages larger than 25'.

For a smaller stage: 2 mics may be used 10-15' apart.

Further miking techniques may be found at www.audixusa.com.