

ADX60 BOUNDARY CONDENSER MICROPHONES

overview

- The ADX-60 is a pre-polarized condenser microphone designed to handle a wide variety of recording and live sound applications as well as permanent installations. Ideal for podium, room ambience, theatre, plays, choirs, video, teleconferencing and musical applications such as piano and kick drum.
- Available in 3 models, the stock ADX-60 is equipped with a cardioid element. There is a choice of two other interchangeable capsules: Omni-directional (ADX60-om), or Hypercardioid (ADX60-hc).
- With a smooth uniform response over a frequency range of 50Hz - 18 kHz, the ADX-60 provides a warm, full-bodied sound not typical of microphones this size. Housed in a heavy-duty zinc die-cast base with a low reflective black e-coat finish. Operating on phantom power (9-52 volts), the ADX-60 is supplied with an in-line preamplifier (APS-910) and 25' of detachable shielded microphone cable. If phantom power is not available, there is an optional power supply (APS-911) that operates in phantom or battery mode. Low noise electronic circuitry and balanced output allow interference-free performance even with long cable runs.

specifications

► Transducer Type	Condenser (pre-polarized)
Frequency Response:	
Cardioid / Hypercardioid	50 Hz - 18 kHz
Omni	20 - 18 kHz
Polar Pattern	ADX60-c (cardioid)
	ADX60-om (omni)
	ADX60-hc (hypercardioid)
Output Impedance	250 Ohms balanced
Open Circuit Sensitivity:	
Cardioid / Hypercardioid	5.5 mV
Omnidirectional	4.3 mV
Equivalent Noise Level	29 dB (A weighted)
Signal to Noise Ratio	65 dB
	(ref 1k @ 1 Pascal)
Power Requirements	9 - 52v phantom
Maximum SPL	130 dB
Cable/Connector	Mini Switcraft 3 pin
	male XLR connector
Polarity	Positive voltage on pin 2 relative
	to pin 3 of output XLR connector
Housing	Die Cast Zinc case with
	Machined Brass capsule
Weight	5 oz/143 grams



applications

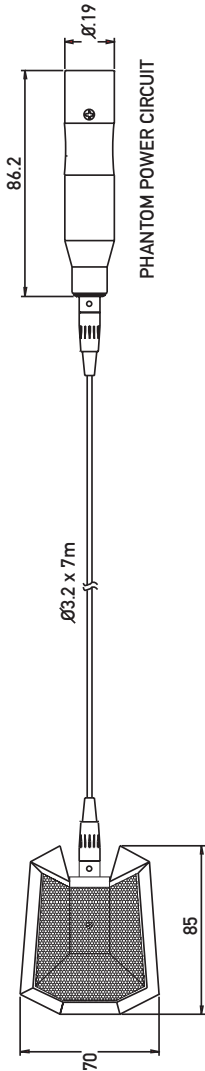
- ► Meetings, presentations, conferences
- Low profile podium mic
- Video / teleconferencing
- Theatre / school plays
- Kick drum, piano
- Sporting events

ADX60 BOUNDARY MIC

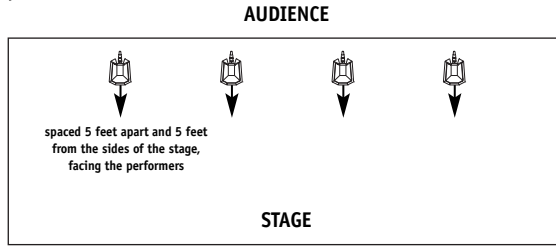
AUDIX
PERFORMANCE IS EVERYTHING

ADX60 BOUNDARY CONDENSER MICROPHONES

All measurements are in millimetres



Miking a 25' stage with multiple ADX-60's



Replacement Capsules

- ▶ ADX-c cardioid
- ▶ ADX-om omnidirectional
- ▶ ADX-hc hypercardioid

Supplied Accessories

- ▶ APS-910 Cylindrical phantom power preamp
- ▶ 25' shielded cable with mini XLR Switchcraft® connectors
- ▶ Vinyl carrying case

Optional Accessories

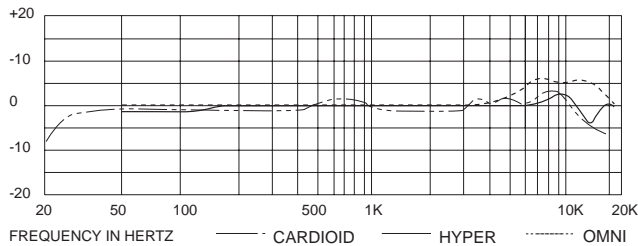
- ▶ APS-911 Battery/Phantom power supply with bass roll-off and on-off switches
- ▶ P1 Audix cordura carrying pouch

Choice of Elements:

The ADX-60 (cardioid) is the most broadly used providing a rich full sound with reasonable rejection of ambient noise from the surroundings. Example: a podium or courtroom where it is not desirable for the microphone to be visible. The ADX60-om (omni-directional) is ideally suited for picking up all sounds equally from within the room. Example: one microphone placed in the center of a conference table. The ADX60-hc (hypercardioid). Best choice for maximum isolation of picking up individual voices or sounds with maximum rejection of ambient noise from the surroundings. Examples: A play presentation in a high school gymnasium, miking a basketball hitting the backboard.

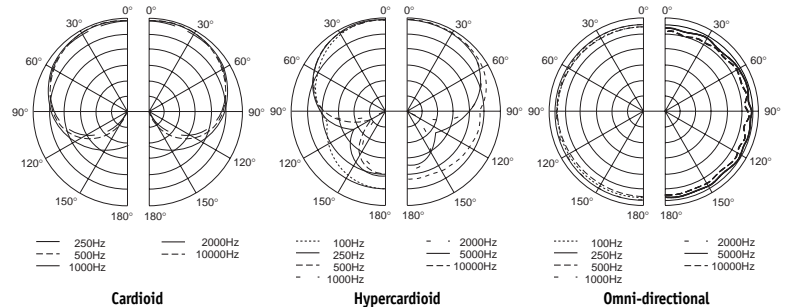
In general, when using multiple ADX-60s, there should be a distance of at least 3-4 feet between microphones. Microphones in close proximity to each other can cause phase cancellation and be more prone to feedback problems.

Typical Frequency Response



The frequency response curve shown (measuring tolerance at ±3dB) and polar pattern correspond to typical production run specifications for this microphone.

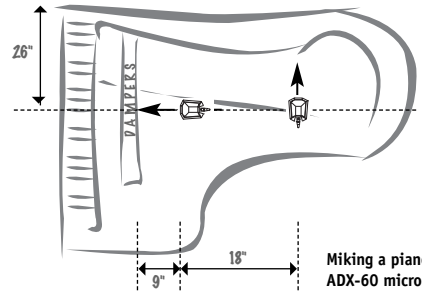
Polar Charts



Cardioid

Hypercardioid

Omnidirectional



Miking a piano with two ADX-60 microphones taped inside piano lid.

Operation and Maintenance:

Condenser microphones as a general rule are much more sensitive and reactive than dynamic microphones and should be handled with care. Avoid extreme temperatures wherever possible. Moisture and high humidity can adversely effect the performance of the microphone and cause permanent damage. When not in use, please store your mic in the vinyl case at room temperature.

Set-up and Application:

Since the ADX-60 is a boundary microphone, it is very unusual in that the pick-up pattern is relative (parallel) to the surface. This allows a wide array of creative microphone placement techniques which uses walls, floors, ceilings, and panels to help create the "sound field." These sound fields around the microphone makes it capable to capture sounds from above as when 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 variety of microphone to get 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.

Output:

A high quality 20 microphone cable is supplied with the ADX-60, which connects to the APS-910 preamplifier. It is recommended to use a high quality microphone cable with 3 pin XLR connectors from the APS-910 to your mixer or recording device. The ADX-60 output is balanced across Pin 2 (positive) with respect to Pin 3, with the shield connection to Pin 1.

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SERVICE AND WARRANTY: This microphone is warranted for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products. Specifications are subject to change without written notice.