

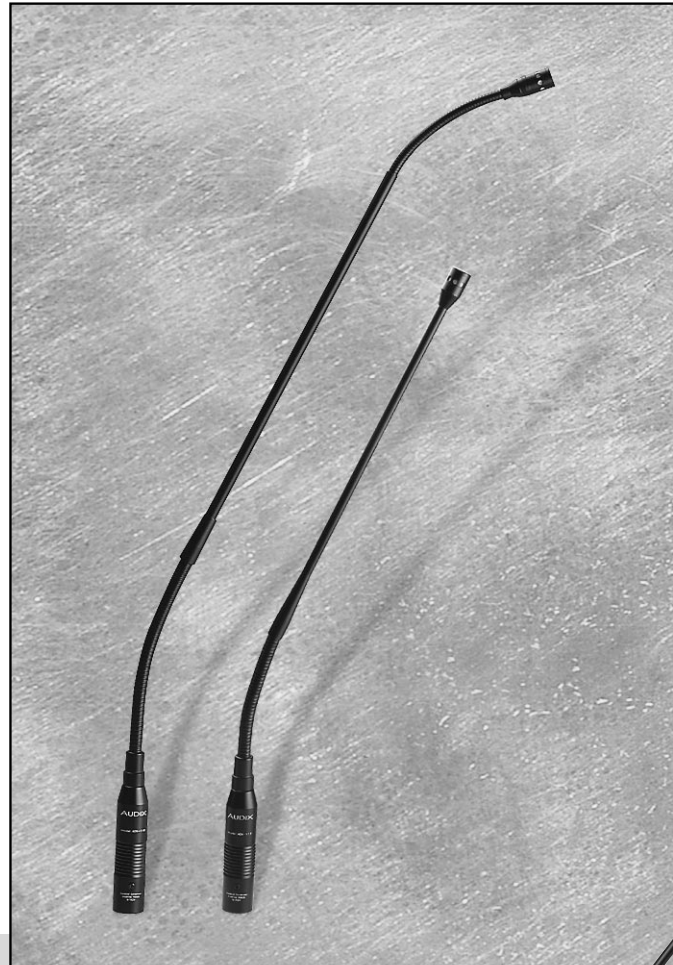
# ADX112/118 LOW PROFILE GOOSENECK MICROPHONES

## overview

► The ADX112/118 are miniature pre-polarized condenser microphones designed for professional speech and vocal applications in live sound and broadcast. The mics are identical; however, the ADX112 has a 12" shaft with flex gooseneck near the base, the ADX118 has an 18" shaft with flex goosenecks at the base and at the top. Although the ADX112/118 is supplied with a cardioid element, choices of two other capsules (hypercardioid and omni-directional) are available. The ADX112/118 are most commonly used for pulpits, podiums, board meetings, and teleconferencing. Because the gooseneck is very sturdy, these microphones may hang from a ceiling for security or monitoring applications. With a smooth uniform response over a frequency range of 40 - 18 kHz, the ADX112/118 provides a warm, rich sound not typical of microphones this size. In fact, the ADX112/118 can be used as a vocal microphone and provide excellent results. Machined from aluminum and brass, the ADX112/118 are available in non-reflective black e-coat finish. The ADX112/118 operates on phantom power (9-52volts) with the preamp module build right into the base of the microphone. If phantom power is not available, the Audix APS-2 AC phantom power supply is recommended. Used in conjunction with the ATS-10 table stand, the ADX112/118 is a modular system and can be conveniently removed or set-up as needed. Low noise electronic circuitry, low impedance, and balanced output allow interference-free performance even with long cable runs.

## specifications

► Transducer Type	Condenser (pre-polarized)
Frequency Response:	
Cardioid / Hypercardioid	40 Hz - 18 kHz
Omni	20 - 18 kHz
Polar Pattern	cardioid, omni, hypercardioid
	depending on choice of capsule
Output Impedance	250 Ohms balanced
Open Circuit Sensitivity:	
Cardioid / Hypercardioid	4.8 mV
Omni	4.0 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	141 dB
Cable/Connector	3 pin gold plated male
	XLR connector
Polarity	Positive voltage on pin
	2 relative to pin 3 of
	output XLR connector
Housing	Machined Aluminum and Brass
Weight	3.9 oz/109 grams



## applications

- Pulpit, podium
- Board meetings, teleconferencing
- Video, recording
- Room security or monitoring



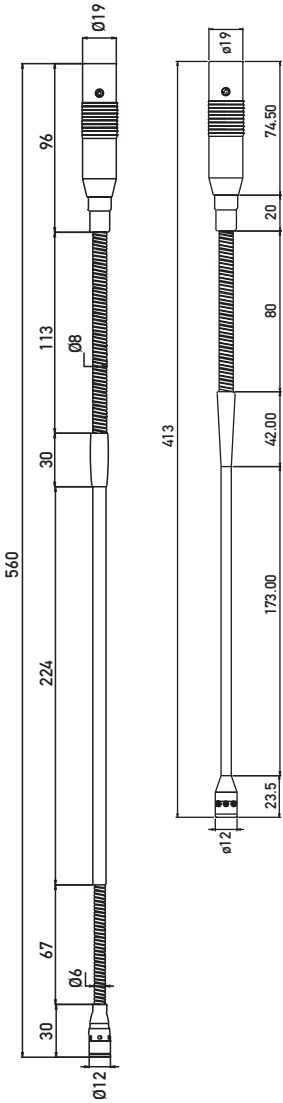
The optional ATS-10 heavy duty table stand features a noiseless 2 position on-off switch and is ideal for podium applications.

**AUDIX**  
PERFORMANCE IS EVERYTHING®

ADX112/118 GOOSENECK MIC

# ADX112/118 LOW PROFILE GOOSENECK MICROPHONES

All measurements are in millimetres



Optional table stand ATS-10

### Replacement Capsules

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

### Supplied Accessories

- ▶ Form fitted foam windscreens: model (WS112/118)

### Optional Accessories

- ▶ Table stand: model (ATS-10)

### Choice of Elements:

The stock cardioid element (ADX-c) is the most commonly used providing a good balance of full sound and rejection of ambient noise from stage and monitors. The omni-directional element (ADX-om) is suggested if only one microphone is going to be used to pick up a group of speakers. Provides a "live" effect for recordings or broadcast as it will pick up the ambience of the room as well as the source. The hypercardioid element (ADX-hc) is the best choice for maximum gain over feedback and high rejection of ambient noise.

### Recording:

If there are no PA speakers or monitors to contend with, there is much more latitude with mic choice and placement when recording is involved. Here it is even more important to find the right blend between the "room sound" and the instrument or voice being recorded. The ADX112/118 is a remarkably good sounding mic for musical performances and orchestras. In most cases using a boom stand is recommended and some experimentation with placement will be necessary.

### 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. For most applications use the foam windscreens provided with your microphone to help reduce wind noise or popping. When not in use, please store your mic in the vinyl case at room temperature.

### Changing Capsules:

Capsules can easily be interchanged by simply screwing them on and off the capsule housing. Important: The small copper lead on the housing must make contact with the small pin underneath the capsule in order to work. The lead contact can be stretched gently by hand if necessary.

### Permanent Installation:

The ADX112/118 can be conveniently plugged into any standard XLR-female receptacle. For permanent installation onto a table, podium or flat surface, use the supplied flange shockmount. The base of the ADX112/118 will fit securely into the flange and a standard XLR-f microphone cable or panel jack may be used. If further shockmount or isolation is required, it is recommended to use the optional SMT-112/118R rubber shockmount.

### Podium:

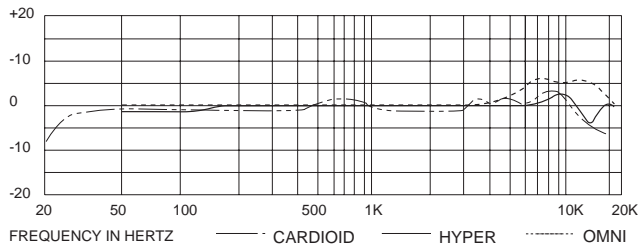
For the lowest profile, the ADX112 is the best choice as it can practically be hidden from view. The mic can be angled at 60-75 degrees towards the speaker and be 12-16' away or closer for a fuller sound. In cases where several different speakers may be using the same microphone, the ADX118 offers more flexibility as to the angle of the mic and the distance to the source. The position of the mic can be easily changed to adapt to the speaker. Turn down the volume in your PA system when making these adjustments, if possible. Many speakers prefer the microphone to be very close and in these cases, it is important to use the provided windscreens as it will help to reduce popping noises.

### Using with ATS-10 table stand:

For ultimate flexibility and portability, the optional ATS-10 heavy duty table stand is ideal. Since the electronics for the ADX112/118 are built right into the base of the microphone, all that is necessary is to plug the mic directly into the table stand connector on the top of the base. The mic cable will be plugged into the back of the base and connected to a low impedance mic level input on the mixer or recording device. Remember that phantom power must be available in order to operate. There is a noiseless 2 position on-off switch located in the table stand. The down position is 'on' and the up position is 'off'. The LED indicator light will be lit when the mic is turned on. This is not a push-to-talk system so you need not hold down the switch, just push and click to on or off position. A standard XLR-XLR microphone cable can be used to connect the ATS-10 to the mixer or recording device.

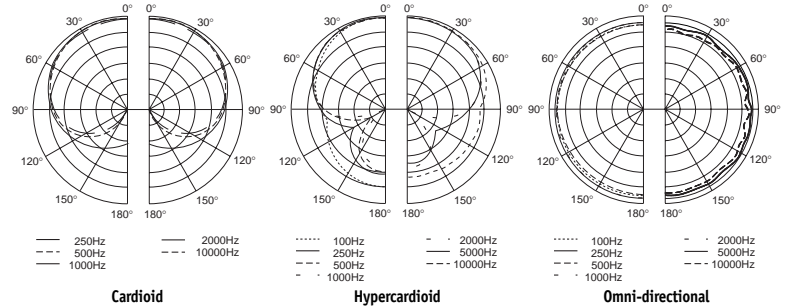
In general, when using multiple ADX112/118's for live sound, there should be a distance of 4-6' between mics. Microphones in close proximity to each other can cause phase cancellation and be more prone to feedback problems.

### Typical Frequency Response



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

### Polar Charts



**WARNING:** The ADX112/118 has a fixed-charge, permanently polarized back plate. This, along with voltage from a phantom power supply causes the element to be fully charged. For this reason, DO NOT PLUG OR UNPLUG THE MICROPHONE INTO OR OUT OF THE PA SYSTEM UNLESS THE VOLUME OF THE SYSTEM IS TURNED DOWN. Failure to do so may result in a loud "popping" sensation which could seriously damage the speakers in the PA system. Power requirements are 9 - 52 Volts Phantom Power. Most current mixing boards are equipped with phantom power, however, if phantom power is not available please use the Audix APS-2 AC phantom power supply as your interface between the microphone and the mixing board.

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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.