

CX-112B STUDIO CONDENSER MICROPHONE

OVERVIEW:

The CX-112B, a large diaphragm condenser microphone with a contemporary design and excellent performance characteristics. It is an exceptional tool for professional audio production, project studios and live stage performances. Delivering a smooth, uniform frequency response from 20 Hz - 20 kHz, the CX-112B offers a rich, full bodied sound delivered by its 35 mm capsule.

The CX-112B is equipped with a bass roll-off filter to help eliminate rumble in the lower frequencies and a 10 dB pad for use in higher sound pressure levels up to 148 dB.

The CX-112B is ideal for a wide variety of acoustic instruments, vocals, string sections, guitar, ensembles, guitar cabinets, ambient room miking and live stage.

Designed with discreet low noise preamp circuitry, the CX-112B operates on phantom power of 48 volt phantom. For optimum results, use the CX-112B with a high quality mic preamplifier and microphone cable.

SUPPLIED ACCESSORIES:

Adjustable one piece metal clip (MC-112)
Foam-lined wood case (CASE-WOOD)

OPTIONAL ACCESSORIES:

WS-112 - External foam windscreen
APS-2 - Two-channel phantom power supply
PD-133 - Pop Diffuser
TRIPOD - Tripod Stand
SMT-CX112 - Isolation shockmount

MODEL VARIATIONS:

CX-112B MP - Matched stereo pair.

Allows for a wide variety of stereo miking techniques



FEATURES:

Gold-sputtered diaphragm
35 mm (1.37") Capsule
27.5 mm (1.08") Gold vapor diaphragm
Low noise electronics
10 dB pad and bass roll-off
High SPL capability of 138 dB (148 dB with 10 dB pad)
Rich warm tones - ideal for digital recording
Adjustable metal clip allows for secure positioning
3 year warranty

APPLICATIONS:

Studio vocals, lead and backing
Voice over
Choir
Ambient room mic
Drum overheads
Orchestra
Bells, chimes, marimba, vibes
Acoustic instruments
piano, sax, strings, guitar, flute
Electric guitar cabs



MC112



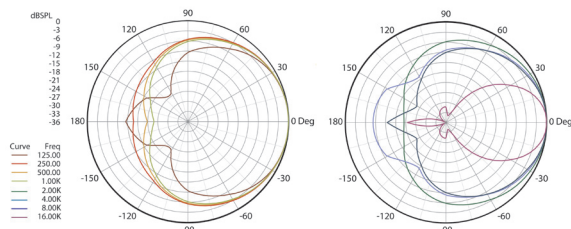
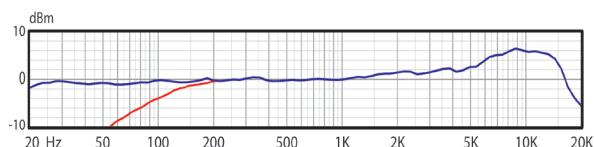
PD133 with CX-112B



APS-2

SPECIFICATIONS:

Transducer Type	Condenser
Capsule Technology	27.5 mm(1.08 in)Gold Vapor Diaphragm
Frequency Range	20 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	120 Ohms
Sensitivity	18 mV / Pa @ 1k
Equivalent Noise Floor	15 dB (A weighted)
Signal to Noise Ratio	79 dB
Power Requirements	48 volts phantom
Maximum SPL	≥138 dB / ≥ 148 dB with Pad
Dynamic Range	123 dB
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Aluminium & Zinc Alloy
Finish	Black satin
Weight	340 g / 12 ounces
Length	165 mm / 6.5 inches

FREQUENCY / POLARS:

***All specifications subject to change without notice.

SERVICE AND WARRANTY:

This microphone is under warranty for a period of 3 years 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 returning any products.

CARE AND MAINTENANCE:

The CX-112B is manufactured to exacting specs with roadworthy construction. However, the capsule is highly sensitive and should be handled with care. Avoid extreme temperatures and be sure to store your microphone in the pouch provided when not in use. Moisture of any kind can adversely affect the sound and performance of your microphone.

ARCHITECTS AND ENGINEERS SPECIFICATIONS:

The microphone shall be of the condenser type with a cardioid polar pattern. The microphone shall operate on 48 volts phantom power and the nominal output impedance shall be equal to 120 ohms at 1 kHz. The microphone shall have a sensitivity of 18 mV / Pa and shall have a maximum SPL level of ≥143 dB with a THD of 0.5% when the 10 dB pad is engaged. The microphone shall have a fine steel mesh grill and a brass body 50 mm in diameter and 165 mm in length. The microphone shall be the Audix CX-112B.

OPERATION:

The CX-112B is a low impedance microphone and should be plugged into a "mic level" input on your console, mixer, or recording device. The CX-112B requires phantom power and 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, you will have to procure a phantom power supply (such as the Audix APS-2).

Avoid plugging or unplugging the microphone from a PA system unless the channel is muted or the volume of the system turned down. Failure to do so may result in a loud "popping" noise which could seriously damage the speakers in the PA system.

USER TIPS:

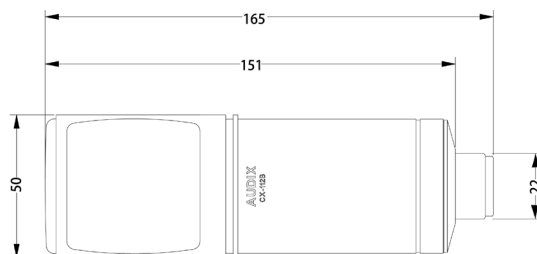
The correct side: Note that the front of the microphone element is on the same side as the printing. This side of the microphone should be facing towards the sound source.

The Switches: The CX-112B is equipped with 2 slider switches that control the -10 dB pad and bass roll-off. They are located directly above the Audix logo on the front of the mic.

10 dB Pad: The 10 dB switch is located above the Audix logo and to the right. When the switch is all the way to the left, (the 0 dB position), it is NOT engaged, and the mic is at its normal output level. The 10 dB pad allows you to change the sensitivity (output level) of the microphone right at the capsule. This is much more effective than padding the mic at the preamp stage at the console or mixing device. The net result is the ability to record very high sound pressure levels before distortion.

Bass Roll-Off: This feature allows you to change the frequency response of the CX-112B and gently diminish the bass response from 300 Hz and below. The bass roll-off (also referred to as "attenuation") is the switch on the left-hand side above the Audix logo. When the switch is all the way to the left (the "Flat" position), the bass roll-off is NOT engaged. In some cases, you will want to roll-off or filter out the bass frequencies from your recording or performance. These frequencies can be controlled by external EQ, however, the advantage of having them on the microphone is it is much cleaner to control these frequencies at the capsule level. In the case of live recording, the bass roll-off will help to eliminate unwanted boominess or rumble coming from other instruments on the stage (for example, the bass and bass drum). In the case of a recording environment, it will depend on the instrument or voice being recorded. The roll-off can help to eliminate plosives or popping from a vocal or it may be utilized to clean up the excessive bass frequencies from certain instruments. In any case, it is recommended to try "with" and "without" roll-off before making any final decisions.

*Further miking techniques can be found on our website at www.audixusa.com

DIMENSIONS (mm):

www.audixusa.com
503-682-6933 Fax: 503-682-7114
Audix Corporation 9400 SW Barber St. Wilsonville, OR 97070

**AUDIX WARRANTY REGISTRATION FORM**

Name: _____ Model: _____
Company: _____ Serial Number: _____
Address: _____ Store: _____
City: _____ Store Location: _____
Prov./State: _____ Zip: _____ Purchase Date: _____
Phone: () _____ Signature: _____
Email: _____ Date: _____

Please register your product online at www.audixusa.com or mail this form to:
Audix Microphones P.O. Box 4010 Wilsonville, OR 97070

Please Check all that apply:

☐ Male ☐ Female

Age:

- ☐ 18 or Under
☐ 19-25
☐ 26-35
☐ 36-45
☐ 46-55
☐ 55 +

Occupation:

- ☐ Musician
☐ Producer
☐ Sound Eng.
☐ Radio/TV
☐ Production
☐ Other _____

Primary Instruments:

- ☐ Vocal
☐ Guitar / Bass
☐ Drums
☐ Keyboard
☐ Brass
☐ Woodwinds
☐ Strings
☐ Other _____

Product to be used for:

- ☐ Pro live sound
☐ Pro recording
☐ Home recording
☐ Rehearsal
☐ Installation
☐ School
☐ House of Worship
☐ Other _____

How did you hear about Audix?

- ☐ Magazine Ad ☐ Online Ad
☐ On-line Store ☐ Friend
☐ Salesman ☐ Other _____

Do you own other Audix Products? ☐ Yes ☐ No

Model(s) _____

Have you visited the Audix website? ☐ Yes ☐ No