

f50 Dynamic Vocal Microphone

OVERVIEW

The f50 is a dynamic vocal microphone designed for a wide variety of live and studio applications. The f50 is known for its warm, natural sound reproduction, resistance to feedback and ability to handle high sound pressure levels without distortion.

The f50 is characterized with a unidirectional and uniformly controlled cardioid polar pattern which helps to isolate the vocals from the rest of the instruments on stage. With a wide frequency range of 50 Hz – 16 kHz, the f50 is also available with a noiseless, magnetic on-off switch (f50S).

The f50 is designed to sound clear and full bodied on small to mid-size PA systems. The f50 is well balanced, comfortable to hold, durable and manufactured with very high standards and tight tolerances. Roadworthy construction includes a precision cast zinc alloy, black e-coat finish, steel mesh grill and gold plated XLR connector.

MODEL VARIATIONS

f50CBL - Same as f50 with high performance XLR-XLR low impedance microphone cable

f50S - Same as f50 with On-Off switch

SUPPLIED ACCESSORIES

MC1 - Heavy-duty nylon molded clip with brass insert

P1 - Carrying pouch

OPTIONAL ACCESSORIES

CBLDR25 - 25' premium right angle XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6 mm PVC jacketed.

CBL20 - 20' premium XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6 mm PVC jacketed.

TRIPOD - Metal tripod desktop stand for use with any 5/8" threaded mic clip.

T50K - Professional impedance matching transformer that allows a low impedance mic to be connected to a high impedance input.

WS357 - Optional high quality external foam windscreen for reducing wind, sibilance, and pop noise.



FEATURES

- All purpose, affordable vocal mic for live sound and home studios
- Warm, natural vocal sound optimized for small to mid-size PA systems
- Cardioid pattern for feedback resistance
- Rugged all metal body, low impedance
- 3 year warranty

APPLICATIONS

- Stage, karaoke, corporate, AV, rehearsal studio, education, Houses of Worship
- Home studio - vocal and instrument
- Acoustic instruments
- Drums, guitar cabs



MC1



P1



CBLDR25



CBL20



TRIPOD



T50K



WS357

f50

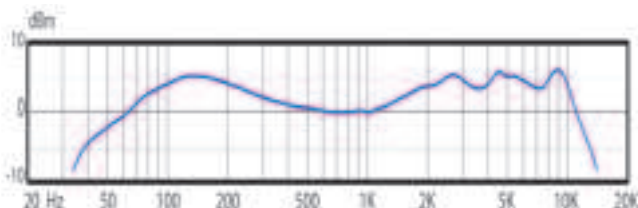
SPECIFICATIONS

Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	1.8 mV / Pa @ 1k
Off Axis Rejection	>20 dB
Maximum SPL	≥138 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black E-coat
Weight	312 g / 11 oz
Length	169 mm / 6.7 in

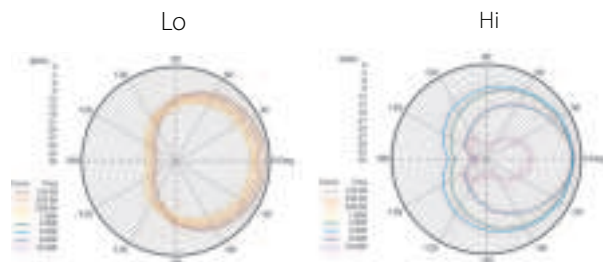
DIMENSIONS (mm)



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 of the dynamic type operating on the moving coil principle and the polar pattern of the microphone shall be cardioid. The nominal output impedance shall be equal to 250 ohms at 1 kHz. The microphone shall have a sensitivity of 1.8 mV / Pa at 1 kHz and a sound pressure level ≥138 dB. The microphone body shall be die cast zinc alloy and the grill shall be steel mesh. The overall dimensions shall be 23.5 mm in diameter at the base, 53.5 mm at the widest point on the grill, and 169 mm in length.

OPERATION AND MAINTENANCE

The f50 is a low impedance microphone and should be plugged into a "mic level" input on the console, mixer or recording device. Please note that the microphone does not require phantom power, however, the microphone will not be affected in any way by phantom power should it be running simultaneously when the microphone is in 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.

The f50 is manufactured to exacting specs with road worthy 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 effect the sound and performance of your microphone.

USER TIPS

The f50 has a unidirectional (cardioid) pick-up pattern in order to help eliminate sound from other instruments on stage from "bleeding" into the microphone. Operating distance for vocal application can vary between 2-6 inches depending on how many other instruments are on stage, the volume of the music and the type of monitors being used. When using floor monitors, position the microphone so that it is parallel to the floor. When using multiple microphones on a live performance stage, allow a distance of 2-3 feet between mics to avoid phase issues.

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