

# VX10

## ELITE CONDENSER VOCAL MICROPHONE

### OVERVIEW

The VX10 condenser vocal microphone was designed to set new performance standards for live sound and broadcast applications. With a uniformly controlled frequency response from 40 Hz - 20 kHz, the VX10 is highly sensitive to transient response and will reproduce vocals and speech with exceptional detail and realism.

The VX10 has a cardioid polar pattern which helps isolate vocals. This mic includes a 21 mm gold vapor capsule and a multi-stage internal pop filter. It is also available in a low output model (VX10LO) for greater control with loud stage volumes or extremely powerful vocalists.

Aside from vocals, the VX10 cardioid condenser microphone will capture acoustic instruments such as guitars, woodwinds, brasses, percussion toys, drum overheads, hi-hats, and pianos.

Designed, machined, assembled, and tested by Audix in Wilsonville, Oregon.

### MODEL VARIATIONS

- **VX10LO** - For high SPL applications and close proximity vocals

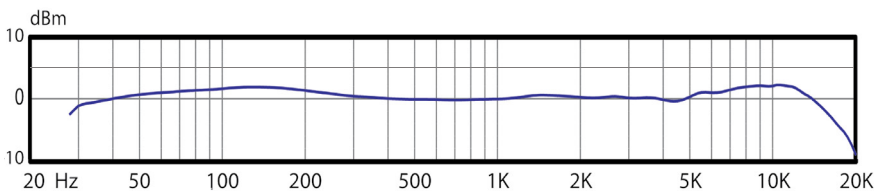
### FEATURES

- Elite condenser vocal mic with studio quality sound
- Reproduces vocals and speech with exceptional detail
- 21 mm gold sputtered diaphragm
- Ideal for broadcast and live recording

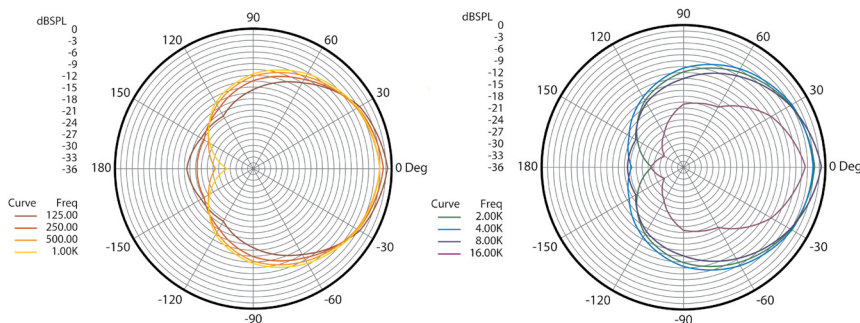
### APPLICATIONS

- Studio vocals
- Lead or backing vocals
- Speech
- On air announce microphone
- Live performance and broadcasts
- Excellent for use with in-ear monitors
- Acoustic instruments

### FREQUENCY AND POLAR RESPONSE



### POLAR PATTERNS



### SPECIFICATIONS

<b>Transducer</b>	Condenser
<b>Frequency Response</b>	40 Hz - 16.5 kHz
<b>Polar Pattern</b>	Cardioid
<b>Output Impedance</b>	250 ohms
<b>Sensitivity</b>	24 mV / Pa @ 1 kHz VX10LO - 4mV / Pa @ 1 kHz
<b>Equivalent Noise Level</b>	19 dB (a-weighted)
<b>Signal to Noise Ratio</b>	75 dB
<b>Maximum SPL</b>	>138 dB (w/ -10 pad)
<b>Off-Axis Rejection</b>	>20 dB
<b>Polarity</b>	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
<b>Power Requirements</b>	48-52 V
<b>Connector</b>	3-pin XLRm
<b>Materials / Finish</b>	Zinc Alloy & Machined Brass / Black

## ARCHITECT AND ENGINEER SPECIFICATIONS

The microphone shall be of the condenser type with a cardioid polar pattern. The microphone shall operate on 48-52 Volts phantom power and the nominal output impedance shall be equal to 250 ohms at 1 kHz. The microphone shall have a sensitivity of 24 mV / Pa at 1 kHz. The microphone shall have a maximum SPL level of  $\geq 138$  dB with a THD of 0.5%. The microphone shall have a steel mesh grill and a body of die cast zinc alloy with dimensions of 24 mm diameter at the base, 50 mm in diameter at the and 180 mm in length.

## OPERATION AND MAINTENANCE

The VX10 is a low impedance microphone and should be plugged into a "mic level" input on your console, mixer, or recording device. The VX10 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. Phantom power will be needed for your equipment (such as the Audix APS2).

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 VX10 & VX10LO are 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 effect the sound and performance of your microphone.

## USER TIPS

The VX10, an excellent choice for lead and background vocals, has a cardioid pick-up pattern which helps to minimize sound from other instruments on stage from "bleeding" into the microphone. The VX10 is highly sensitive and will accommodate working distances of 1-12 inches from the performers mouth. Depending on the instrumentation and volume on stage, the vocalist may have to experiment to find the optimum working range.

When using stage monitors, avoid pointing the back of the microphone directly into the stage monitor. Instead, set the microphone at an angle parallel to the floor, putting the angle of the mic on a different plane with the angle of the monitor. Allow a distance of 2-3 feet between microphones to avoid phase cancellation issues.

Further miking techniques may be found at [www.audixusa.com](http://www.audixusa.com).

## SUPPLIED ACCESSORIES

- **POUCHAXSM** - Protective zippered carrying case
- **MCI** - Heavy duty nylon molded snap on clip
- **P1** - Carrying pouch

## OPTIONAL ACCESSORIES

- **TRIPOD** - Metal tripod desktop mic stand
- **STANDKD** - Short pedestal stand with telescoping boom arm
- **DFLEX** - Dual pivot rim mounted clip with extra wide butterfly jaws
- **CBL20** - 20' premium XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for conductivity. 6 mm PVC jacketed
- **CBLDR25** - 25' premium right angle XLR balanced mic cable. Quad conductor, twisted pair with braided shield for conductivity. 6 mm PVC jacketed
- **WS10** - External foam windscreen
- **APS2** - Two-channel 48 V phantom power supply for condenser microphones. 110 V switchable to 240 V. Detachable power cord.

## DIMENSIONS

