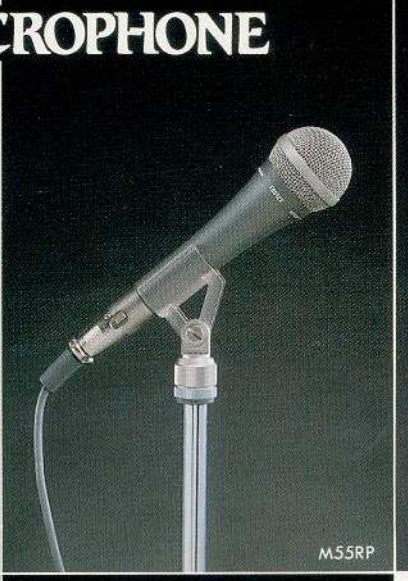
PRINTED RIBBON TYPE MICROPHONE


M11RP


M22RP

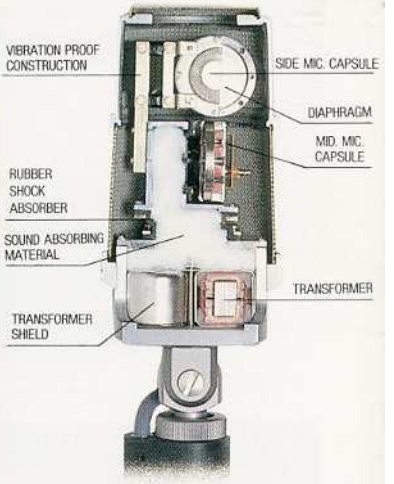

M55RP


M77RP


M80RP


M85RP

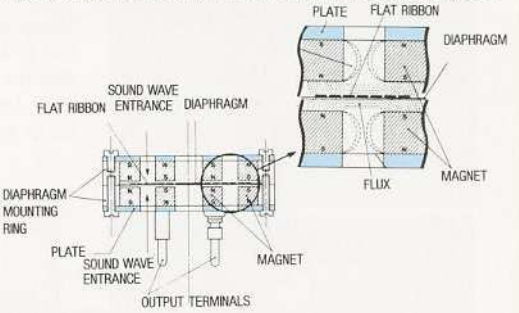

M88RP



Fostex Printed Ribbon Microphone-For Professional Use.

Fostex RP microphones employ a unique regular phase printed ribbon capsule powered by a magnetic field, to produce a new type of dynamic microphone. This technique was patented by Fostex in microphones, loudspeakers and headphones. The M11RP is designed for studio announcing and speech recording. The M22RP, the world's first and only dynamic M-S Stereo microphone, is ideally suited for studio remote sound recording and broadcasting. The M55RP is a uni-directional microphone designed for vocals on stage or in the studio. The M77RP is also a uni-directional microphone with a three position contour switch and is best suited for instrument recording or broadcasting. The M80RP and M88RP are studio quality bi-directional models for recording and broadcasting. Finally, the M85RP is a noise cancelling (or near field) microphone for recording or broadcasting in high-noise environments. All RP microphones feature the smooth, natural sound character of a classic ribbon with the warmth of a condenser and the durability and long life of a dynamic.

BASIC CONSTRUCTION OF THE PRINTED RIBBON CAPSULE



PRINTED RIBBON TYPE MICROPHONES

Model	M11RP	M22RP	M55RP	M77RP	M80RP	M85RP	M88RP	M51RP (NEW)
Type	Printed Ribbon	Printed Ribbon	Printed Ribbon	Printed Ribbon	Printed Ribbon	Printed Ribbon	Printed Ribbon	Printed Ribbon
Directional Chracteristics	UNI	M-S Stereo UNI, BI	UNI	UNI	BI	Noise Canceling	BI	UNI
Frequency Range [Hz]	40~18,000	40~13,000	70~18,000	40~18,000	80~18,000	50~12,000	40~18,000	90~20,000
Sensitivity [dB] 0 dB=1V/Pa, 1,000Hz	−55	−55	−57	−56	−56	−60	−56	−59
Output Impedance [Ω]	250	250	250	250	250	250	250	250
Hum Pickup Level [dBSPL]	−4 or under	−6 or under	——	0 or under	−2 or under	−10 or under	−2 or under	——
Wind Induced Noise [dBSPL]	49 or under	40 or under	42 or under	49 or under	49 or under	38 or under	45 or under	——
Switch	0: FLAT 1: −4dB at 100Hz 2: −8dB at 100Hz	——	——	0: FLAT 1: −4dB at 100Hz 2: −2dB at 10kHz	——	——	0: FLAT 1: −4dB at 100Hz 2: −8dB at 100Hz	——
Output Connector	XLR-3-12C	XLR-5-11C	XLR-3	XLR-3	XLR-3	XLR-3	XLR-3	XLR-3
Cable (Dia.×Length)	5×3m	6×3m	——	——	——	——	——	——
Dimensions [mm]	H179×W67×D63	70×245	50×167	45×172	H137×W52×D46	52×163	H136×W52×D46	50×170
Weight [g]	580	730	250	360	270	280	330	290
Thread for Mic. Stand	PF⅝	PF⅝	PF⅝	PF⅝	Hanger P303 Cannon XLR-3-11C	PF⅝	Hanger P303 Cannon XLR-3-11C	PF⅝
Supplied Accessories	Adapter Screw P253 Carrying Case P352	Wind Screen Adapter Screw P253	Mic. Holder Carrying Bag Adapter Screw P253	Mic. Holder Carrying Case Adapter Screw P253	Isomount P303 Carrying Case P350	Mic. Holder Carrying Bag P253	Isomount P303 Carrying Case P350	Mic. Holder Carrying Bag
Accessories [Optional]		Matrix Box P400 Flight Case P351						
Application	Studio Vocal Recording Kick Drum Broadcasting-Studio	Studio-Drum Overhead Mic. Tour-Drum Overhead Mic. Broadcast-True Mono/Stereo	Vocals	Kickdrum Bass Guitar Amp. Bass or Viola (String)	Vocals Strings (Violin/Viola)	Snare Drum	Vocals	Vocals

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8930800550 July 1984 Printed in Japan.

Model M11RP

This model has the smoothest cardioid pattern in the RP series. Very careful attention has been focused upon the frequency response of this mic: extended and extremely flat. The M11RP is an ideal vocal mic for the broadcast or recording studio. Due to its low distortion at high output levels, the M11RP is also very well suited for kick drums.
There is a three position low frequency roll-off switch which allows you to compensate for varrying degrees of the proximity effect.
The M11RP is complete with an integral isolation-mounting to reduce vibration-generated noise.

Model M51RP

This model, arguably, is the first studio-quality vocal microphone rugged enough to take the rigors of the road. The low distortion characteristics of the RP design can now be used on the stage as well as in the studio.
In the excitement of a concert setting, with the ambient crowd noise, inaccurate dynamic mic response is tolerable (desireable, even, to some ears). In the studio, it is not. And for really demanding vocalists, like Geddy Lee of Rush, it is not acceptable on stage, either.
This absolute clarity and lack of distortion must be heard to be appreciated. The smoothness of the response, particularly in the important midrange frequencies, is startling in its transparency.
Before you cut your next vocal track, or pack up for your next road tour, audition the mic that can handle both jobs with same high quality results. The M51RP Vocal Mic from Fostex.

Model M77RP

This cardioid microphone has an excellent reputation as an instrument microphone and as one of the best kick and snare drum microphones available. It has been used on many major albums on kick drum, bass amplifier, acoustic bass and cello.
There is a three-position equalizer switch which tailors the response to the job at hand. In the "O" position, there is a slight midrange presence. Here, the M77RP is very similar to the M55RP and can even be used on vocals. In the "1" position, the midrange presence remains, but a low cut filter is inserted to reduce low frequency response, thereby compensating for the proximity effect. In the "2" position, the midrange presence and the low cut filter are removed to produce a very flat cardioid mic, similar to the M11RP, for accurate instrument recording.
A tip from the field: for exceptionally flat and accurate response in the "2" position, the top cover is removed to expose the capsule.

Model M88RP

In this model, the bi-directional capsule is used in its purest form. Since there is no need to delay sound, or to allow phase cancellation effects to taper the sound pattern, the bi-directional design is the smoothest and most uncolored.
Obviously, the rear pick-up pattern must be dealt with; but in the studio, controlling sound is everything. In most acoustically dry environments, the rear pattern can be left alone, producing a slight, pleasing ambience.
A most useful feature of bi-directional microphones is the very deep notch in response 90° off axis. A cardioid mic, theoretically, has very little rear pick-up; but in practice, some frequencies almost always defy the theory. The bi-directional design, in both theory and practice, has a deep notch 90° off axis – at all frequencies. Thus you can position a bi-directional mic to be highly discriminating in the presence of many sound sources.

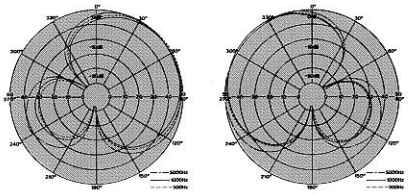
RP Technology Microphones

M22RP

Specifications

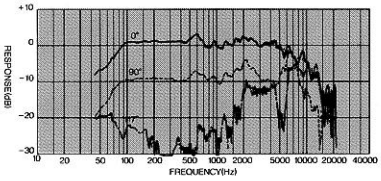
● **Type:** Printed Ribbon ● **Polar Pattern:** (M) Uni - directional; (S) Bi - directional ● **Frequency Range:** 40 ~ 18000 Hz ● **Output Impedance:** 600 ohms ● **Sensitivity:** Open Circuit Voltage: −51 dB (0dB = V/Pa) Output Level: −54.8 dBm (0dBm = 1 mW/Pa) EIA Microphone Rating GM: −148 dB ● **Hum Pick Up Level:** 6 dB SPL Under (dB/10^{-7}T) ● **Wind Noise:** 40 dB SPL Under ● **Output Connector:** XLR5-11 ● **Phase:** (M) 2 −⊕ 3 −⊖ ; (S) 4 −⊕ 5 −⊖ ● **Finish:** Die - Cast Aluminum Alloy, Black Finish ● **Dimensions:** ø70 × 245 mm ● **Net Weight:** 730 g

Polar Response Pattern



M + S (L) M − S (R)

Frequency Response

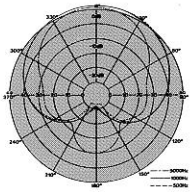


M11RP

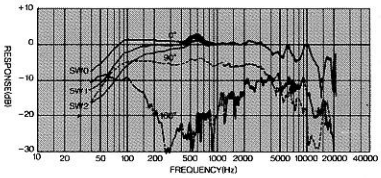
Specifications

● **Type:** Printed Ribbon ● **Polar Pattern:** Uni − directional ● **Frequency Range:** 40 ~18000 Hz ● **Output Impedance:** 600 ohms ● **Sensitivity:** Open Circuit Voltage: −51 dB (0dB = V/Pa) Output Level: −54.8 dBm (0dBm = 1 mW/Pa) EIA Microphone Rating GM: 148 dB ● **Hum Pick Up Level:** 4 dB SPL Under (dB/10^{-7}T) ● **Wind Noise:** 49 dB SPL Under ● **Output Connector:** XLR-3-12C ● **Phase:** 2 − ⊕ ; 3 − ⊖ ● **Finish:** Die-Cast Zinc Alloy, Black Finish ● **Dimensions:** 67 × 63 × 179 mm (W, D, H) ● **Net Weight:** 580 g

Polar Response Pattern



Frequency Response

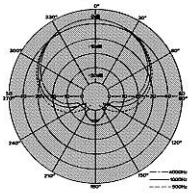


M51RP

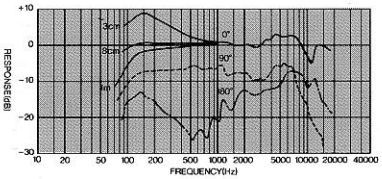
Specifications

● **Type:** Printed Ribbon ● **Polar Pattern:** Uni-directional ● **Frequency Range:** 80 ~ 20,000 Hz ● **Output Impedance:** 250 ohms ● **Sensitivity:** Open Circuit Voltage (0dB = 1V/Pa) −58 dB Output Level: (0dBm = 1 mW/Pa) −58 dBm EIA Microphone Rating GM: −149 dB ● **Hum Pick Up Level:** 2 dB SPL Under (dB/10^{-7}T) ● **Wind Noise:** 47 dB SPL Under ● **Output Connector:** XLR/A3F ● **Phase:** 2 − ⊕ ; 3 − ⊖ ● **Finish:** Die-Cast Zinc Alloy, Black Finish (non reflective) ● **Dimensions:** ø50 mm × 171 mm (dia × length) (2in × 6 3/4in) ● **Net Weight:** 290 g (10.2 oz)

Polar Response Pattern



Frequency Response

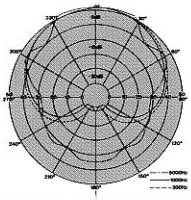


M77RP

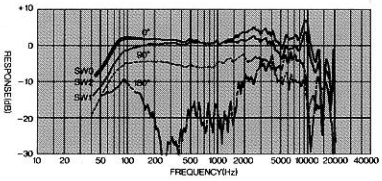
Specifications

● **Type:** Printed Ribbon ● **Polar Pattern:** Uni-directional ● **Frequency Range:** 40 ~ 18000 Hz ● **Output Impedance:** 250 ohms ● **Sensitivity:** Open Circuit Voltage: −56 dB (0dB = V/Pa) Output Level: −56.0 dBm (0dBm = 1 mW/Pa) EIA Microphone Rating GM: −147 dB ● **Hum Pick Up Level:** 0 dB SPL Under (dB/10^{-7}T) ● **Wind Noise:** 49 dB SPL Under ● **Output Connector:** XLR-3-12C ● **Phase:** 2 − ⊕ ; 3 − ⊖ ● **Finish:** Die-Cast Aluminum Alloy, Black Finish ● **Dimensions:** ø45 × 172 mm ● **Net Weight:** 360 g

Polar Response Pattern



Frequency Response

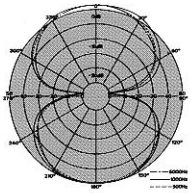


M88RP

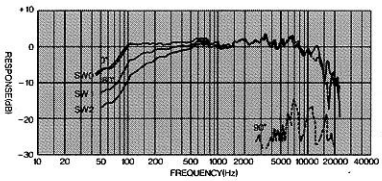
Specifications

● **Type:** Printed Ribbon ● **Polar Pattern:** Bi-directional ● **Frequency Range:** 40 ~ 18000 Hz ● **Output Impedance:** 600 ohms ● **Sensitivity:** Open Circuit Voltage: −52 dB (0dB = V/Pa) Output Level: −55.8 dBm (0dB = 1 mW/Pa) EIA Microphone Rating GM: −149 dB ● **Hum Pick Up Level:** 2 dB SPL Under (dB/10^{-7}T) ● **Wind Noise:** 45 dB SPL Under ● **Output Connector:** XLR-3-12C ● **Phase:** 2 − ⊕ ; 3 − ⊖ ● **Finish:** Die-Cast Aluminum Alloy, Black Finish ● **Dimensions:** 52 × 46 × 136 mm (W, D, H) ● **Net Weight:** 330 g

Polar Response Pattern



Frequency Response



ACCESSORIES

- **M11RP:** Carrying Case
- **M22RP:** Window Screen
  Matrix Box P400
  Trunk P351
- **M77RP:** Mic Holder
  Carrying Case
- **M88RP:** Hanger P303
  Carrying Case P350

* Specifications subject to change without notice.

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