### PRINTED RIBBON TYPE MICROPHONES

<table>
<thead>
<tr>
<th>Model</th>
<th>Type</th>
<th>Frequency Range (Hz)</th>
<th>Sensitivity (mV)</th>
<th>Output Impedance (Ω)</th>
<th>Max. Pickup Level (GRPS)</th>
<th>Wind Shielded Noise (GRPS)</th>
<th>Switch</th>
<th>Output Connector</th>
<th>Cable (Dia. x Length)</th>
<th>Dimensions (mm)</th>
<th>Weight (g)</th>
</tr>
</thead>
<tbody>
<tr>
<td>M11RP</td>
<td>Printed Ribbon</td>
<td>40–18,000</td>
<td>0.85</td>
<td>200</td>
<td>5 or under</td>
<td>42 or under</td>
<td>0 dB</td>
<td>XLR-3</td>
<td>5 x 3 m</td>
<td>70 x 245</td>
<td>250</td>
</tr>
<tr>
<td>M22RP</td>
<td>Printed Ribbon</td>
<td>40–18,000</td>
<td>0.85</td>
<td>200</td>
<td>5 or under</td>
<td>42 or under</td>
<td>0 dB</td>
<td>XLR-3</td>
<td>6 x 3 m</td>
<td>70 x 245</td>
<td>250</td>
</tr>
<tr>
<td>M55RP</td>
<td>Printed Ribbon</td>
<td>70–18,000</td>
<td>0.85</td>
<td>210</td>
<td>10 or under</td>
<td>48 or under</td>
<td>0 dB</td>
<td>XLR-3</td>
<td>5 x 3 m</td>
<td>100 x 265</td>
<td>200</td>
</tr>
<tr>
<td>M77RP</td>
<td>Printed Ribbon</td>
<td>70–18,000</td>
<td>0.85</td>
<td>210</td>
<td>10 or under</td>
<td>48 or under</td>
<td>0 dB</td>
<td>XLR-3</td>
<td>5 x 3 m</td>
<td>100 x 265</td>
<td>200</td>
</tr>
<tr>
<td>M80RP</td>
<td>Printed Ribbon</td>
<td>70–18,000</td>
<td>0.85</td>
<td>210</td>
<td>10 or under</td>
<td>48 or under</td>
<td>0 dB</td>
<td>XLR-3</td>
<td>5 x 3 m</td>
<td>100 x 265</td>
<td>200</td>
</tr>
<tr>
<td>M88RP</td>
<td>Printed Ribbon</td>
<td>70–18,000</td>
<td>0.85</td>
<td>210</td>
<td>10 or under</td>
<td>48 or under</td>
<td>0 dB</td>
<td>XLR-3</td>
<td>5 x 3 m</td>
<td>100 x 265</td>
<td>200</td>
</tr>
<tr>
<td>M51RP</td>
<td>Printed Ribbon</td>
<td>70–18,000</td>
<td>0.85</td>
<td>210</td>
<td>10 or under</td>
<td>48 or under</td>
<td>0 dB</td>
<td>XLR-3</td>
<td>5 x 3 m</td>
<td>100 x 265</td>
<td>200</td>
</tr>
</tbody>
</table>

**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 sound 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 M51RP 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.

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Tour Design and Specifications subject to change without notice.

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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 varying 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 (desirable, 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, pick up for your next road tour, audition the mic that can handle both jobs with same high quality results. The M51RP Vocal Mic from Foster.

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 tater 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**
- **Type:** Printed Ribbon
- **Polar Pattern:** Uni-directional
- **Frequency Range:** 40 – 18,000 Hz
- **Output Impedance:** 600 ohms
- **Sensitivity:** Open Circuit Voltage: 56 mV; 36 dB (0 dB = 1 mV/1 kPa)
- **Hum Pick Up Level:** 144 dB SPL Under (dB/10Hz) 50 mV/1 kPa
- **Wind Noise:** 49 dB SPL Under
- **Connector:** XLR-3-12C
- **Phase:** 2 – 0; 3 – 0
- **Dimensions:** 70 × 245 mm
- **Net Weight:** 730 g

**M11RP**
- **Type:** Printed Ribbon
- **Polar Pattern:** Uni-directional
- **Frequency Range:** 40 – 18,000 Hz
- **Output Impedance:** 600 ohms
- **Sensitivity:** Open Circuit Voltage: 56 mV; 36 dB (0 dB = 1 mV/1 kPa)
- **Hum Pick Up Level:** 144 dB SPL Under (dB/10Hz) 50 mV/1 kPa
- **Wind Noise:** 49 dB SPL Under
- **Connector:** XLR-3-12C
- **Phase:** 2 – 0; 3 – 0
- **Dimensions:** 67 × 63 × 177 mm (W, D, H)
- **Net Weight:** 580 g

**M51RP**
- **Type:** Printed Ribbon
- **Polar Pattern:** Uni-directional
- **Frequency Range:** 40 – 18,000 Hz
- **Output Impedance:** 600 ohms
- **Sensitivity:** Open Circuit Voltage: 56 mV; 36 dB (0 dB = 1 mV/1 kPa)
- **Hum Pick Up Level:** 144 dB SPL Under (dB/10Hz) 50 mV/1 kPa
- **Wind Noise:** 49 dB SPL Under
- **Connector:** XLR-3-12C
- **Phase:** 2 – 0; 3 – 0
- **Dimensions:** 60 × 171 mm (Dia × length) (2in × 69mm)
- **Net Weight:** 290 g (10.3 oz)

**M77RP**
- **Type:** Printed Ribbon
- **Polar Pattern:** Uni-directional
- **Frequency Range:** 40 – 18,000 Hz
- **Output Impedance:** 600 ohms
- **Sensitivity:** Open Circuit Voltage: 56 mV; 36 dB (0 dB = 1 mV/1 kPa)
- **Hum Pick Up Level:** 144 dB SPL Under (dB/10Hz) 50 mV/1 kPa
- **Wind Noise:** 49 dB SPL Under
- **Connector:** XLR-3-12C
- **Phase:** 2 – 0; 3 – 0
- **Dimensions:** 485 × 172 mm
- **Net Weight:** 360 g

**M88RP**
- **Type:** Printed Ribbon
- **Polar Pattern:** Bi-directional
- **Frequency Range:** 40 – 18,000 Hz
- **Output Impedance:** 600 ohms
- **Sensitivity:** Open Circuit Voltage: 52 dB (0 dB = 1 mV/1 kPa)
- **Hum Pick Up Level:** 144 dB SPL Under (dB/10Hz) 50 mV/1 kPa
- **Wind Noise:** 45 dB SPL Under
- **Connector:** XLR-3-12C
- **Phase:** 2 – 0; 3 – 0
- **Dimensions:** 52 × 48 × 136 mm (W, D, H)
- **Net Weight:** 330 g

**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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