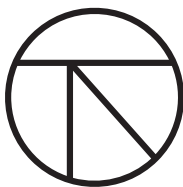


TURNSTILEAUDIO



Platform Series

TAP300

Broadcast Microphone



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⚠ Important Safety Instructions

- Please read, follow, and keep all directions.
- Do not expose the microphone to extreme heat or cold.
- Do not expose the microphone to damp or wet conditions such as rain.
- Do not expose the microphone to excessive foreign particles as dirt or dust.
- Do not use any harsh chemical solvent to clean the microphone.
Do not attempt to disassemble the microphone as Turnstile Audio is not responsible for any damage caused.
- Do not attempt to modify the microphone as Turnstile Audio is not responsible for any damage caused by modifications.
- Keep the microphone in the box when it is not use.
- To clean the microphone use a dry cloth, do not use a damp cloth.

Exposure to extremely high noise levels may cause permanent hearing loss. Individuals vary considerably in susceptibility to noise-induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a period of time.

The U.S. Government’s Occupational Safety and Health Administration (OSHA) has specified the permissible noise level exposures shown in the chart. According to OSHA, any exposure in excess of these permissible limits could result in some hearing loss:

Noise Exposure Limits

Exposure Time	NIOSH	OSHA	
	dB SPL	dB SPL	
8 hrs	85	85	NIOSH The National Institute for Occupational Safety and Health.
4 hrs	88	90	
2 hrs	91	95	OSHA Occupational Safety and Health Administration.
1 hr	94	100	
30 min	97	105	dB SPL Decibel sound pressure level.
15 min	100	110	
7.5 min	103	115	
3.75 min	106	120	
> 2 min	109	-	
> 1 min	111	-	

Introduction

Thank you for choosing the Turnstile Audio Platform Series TAP300 broadcast microphone. This guide will help you set up your microphone so that you can get a premium-grade audio recording. The TAP300 is optimized for podcasting, broadcast, and voice recording, giving you a clean and natural sound.

The microphone's cardioid polar pattern is designed to reduce the amount of background noise, so you just pick up only what is in front of the mic. Plus, there is an internal pop filter to reduce plosive “P” and “B” sounds so your audio sounds clear and smooth. The included shock mount aids sonic clarity by removing handling noise, which is helpful when you need to reposition the microphone on the fly. Also, since the TAP300 is a cardioid dynamic microphone, it does not require the use of external power such as 48v phantom power.

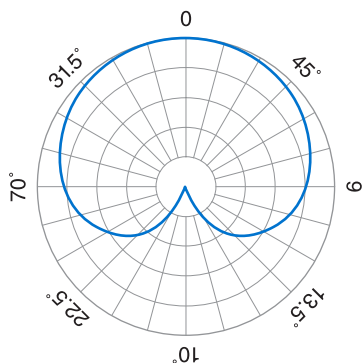
Microphone Controls & Output

Microphone Setup: To mount the TAP300 microphone to the provided shock mount, simply screw the base of the microphone to the shock mount's threaded section. The TAP300 also comes with a Euro mic stand adapter that can be added to the shock mount's mic stand thread.

The Low-Cut switch is used to remove the frequencies below 300Hz. The low-cut does this by reducing the levels at 300Hz and below by 10dB (10 Decibels), the frequency level where most of the low-end rumble occurs that is typically not desired. For tone control, the low-cut switch reduces rumble, especially when the audio source is too close to the microphone. For example: when a speaker gets too close to the microphone when talking and you hear too much bass in their voice. Note: Every 3dB up or down is doubling in either more sound or less sound. The decibel scale is logarithmic and not linear.

Note: If the incoming signal level is too low, an external microphone preamplifier such as the TAP100MP may be needed.

How To Record



Cardioid

The TAP300 has a cardioid polar pattern, so the sound is picked up from the front of the microphone and not the back or sides. This works best for podcasts, live streaming, voiceovers, vocals, and recording single instruments.

There are two traditional ways to record with this polar pattern: close miking (near) and distant miking (far).

For podcast, voiceover, vocal and instrument applications, start by positioning the microphone in front of you and close to your face or instrument.

Speak or play directly into the mic with about 1-6 inches (2.5 - 15 cm) space between you and the microphone. The spacing will be determined by how loud you talk or play into the microphone.

Note: Speaking closer to the microphone results in more bass response, like voices on a typical radio broadcast. Make additional gain adjustments if necessary. If you are getting too much low end, engage the low-cut filter to reduce the excessive bass sound.

For dealing with the sound source that is further away, such as in a live-streaming environment, or with a screen or distance-miking an instrument.

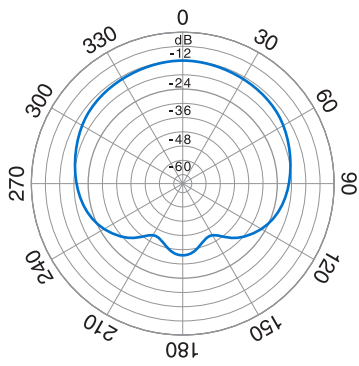
Point the microphone directly at the sound source with the placement being 6 to 18 inches (15 to 45 cm) away. Make additional gain adjustments.

Tip: Because the TAP300 is highly directional, ensure that the microphone is pointed directly at the source. If possible, experiment with mic placement to find where it sounds best. Make any additional level adjustments on your audio device as needed.

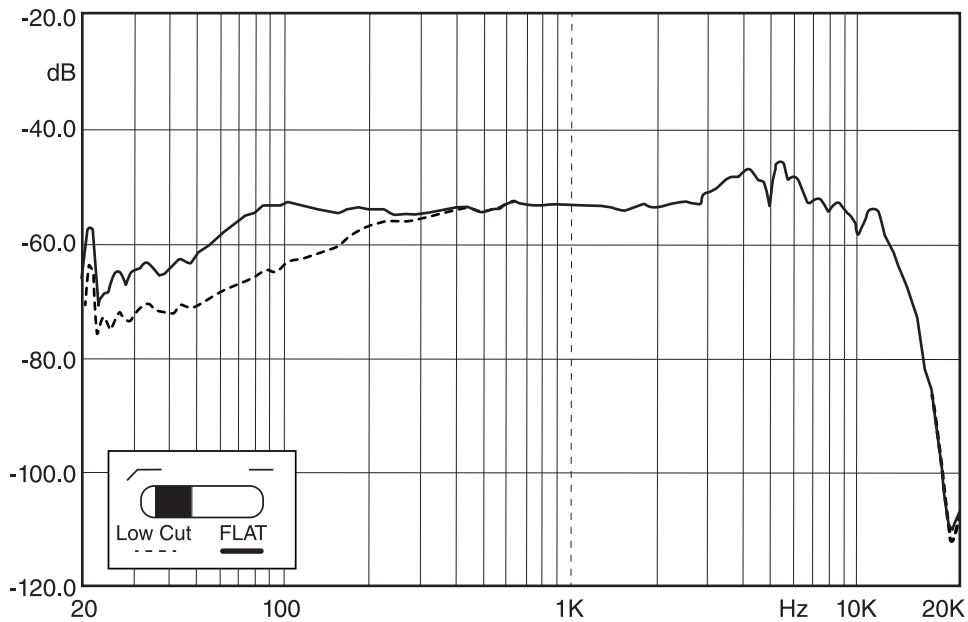
Specifications

Polar Pattern	Cardioid
Capsule Type	Dynamic
Frequency Response	50HZ~20KHz
Sensitivity	-54dB±3dB at 1KHz(1V/Pa)
Low Cut Roll Off	-10dB @ 300Hz
Pop Filter	Integrated Internal
Output Connector	XLR 3 pin
Case Material	Anodized black aluminum
Dimensions	8.14 L × 2.16in (207mm × 55mm)
Net Weight	11.3oz (320g)

Frequency Response



TAP300 Polar Pattern



TAP300 Frequency Response [20 to 20,000 Hz]

Turnstile Audio 2 Year Limited Warranty

Turnstile Audio warrants to the original purchaser that your Turnstile Audio product shall be free from defects in material and workmanship for the period of two (2) years from the date of purchase (or delivery as may be required in certain jurisdictions), or thirty (30) days after replacement, whichever comes later.

Turnstile Audio's entire liability and your exclusive remedy for any breach of warranty shall be, at Turnstile Audio's option, to repair or replace the hardware, provided that the hardware is returned to the point of purchase or such other place as Turnstile Audio may direct with a copy of the sales receipt or dated itemized receipt.

Turnstile Audio may, at its option, replace your product, offer to provide a functionally equivalent product, or repair any product with new, refurbished or used parts as long as such parts are in compliance with the product's technical specifications.

Any replacement hardware product will be warranted for the remainder of the original warranty period or thirty (30) days, whichever is longer, or for any additional period of time that may be applicable in your jurisdiction.

If the product has been discontinued, the warranty provider reserves the right to replace it with a model of equivalent quality and function.

This warranty does not cover problems or damage resulting from accident, abuse, misapplication, or any unauthorized repair, modification or disassembly, improper operation or maintenance, normal wear and tear, or usage not in accordance with product instructions or connection to improper voltage supply, use of consumables, such as replacement batteries, not supplied by Turnstile Audio, except where such restriction is prohibited by applicable law.

Except where prohibited by applicable law, this warranty is nontransferable and is limited to the original purchaser and the country in which the product was purchased.

This warranty gives you specific legal rights, and you may also have other rights, including a longer warranty duration that may vary under local laws.

To start a warranty claim contact the Turnstile Audio Customer Service Department to obtain a return merchandise authorization ("RMA") number, and return the defective product to Turnstile Audio, along with the RMA number and proof of purchase.

Customer Service

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