AUDIX®

MICROPHONES

PRODUCT CATALOG

2013

2013

Davy Knowles

WELCOME

Audix commenced in 1984 with a mission that remains unchanged: To design, engineer and manufacture high performance, innovative products that contribute to the advancement of the professional audio industry. Year after year, Audix microphones are recognized for their design, performance, quality, durability and value.

Audix is determined to push the limits of technology. From concept to completion, our on-site research and development team combined with an in-house manufacturing facility, enable us to proudly provide products designed, assembled and tested at our Wilsonville, Oregon manufacturing facility. Audix continues to evolve as we strive to provide you with products that exceed your expectations.

We attribute our continued success to several factors: our devoted customers who provide Audix with invaluable product feedback, a talented research and development team whose goal is to produce state of the art products, a high quality network of distributors and dealers and a highly trained staff who want to help you get the most from your Audix products.

Ingenuity and passion are alive and well at Audix – and we have every intention to keep it this way. From everyone at Audix, thank you for your continued patronage.

Clifford J. Castle
Vice President of Sales
Audix Corporation

AUDIX®
MICROPHONES

TABLE OF CONTENTS

Symbols:

C Cardioid

Also Available in Wireless

HC Hypercardioid

O Omni

S Supercardioid (Shotgun)

Alanis Morissette - Audix OM5 - Photo Courtesy of Guitar Center Sessions, Direct TV®

Touring Artists:

Bonnie Raitt (OM5)
George Strait (VX10)
Buckcherry (OM5)
Willie Nelson (OM3)
Ani DiFranco (OM5)
Crosby, Stills & Nash (OM6)
Steve Earle (VX5)
Jimmy Eat World (OM6)
Jonatha Brooke (VX10)
Yellowcard (VX5)
Alanis Morissette (OM5)
The Doobie Brothers (OM7)
Alkaline Trio (OM7)
Gaslight Anthem (OM6)
The Decemberists (VX10)
Dry The River (OM7)
The The Commander-in-Chief (OM7)
Davy Knowles (OM7)
Phil Keaggy (VX10)

VOCAL

Audix vocal microphones are the choice of today's top artists, professional performers and live sound and broadcast engineers.

Dynamic vocal microphones are most popular for live performances because of their durability, flexibility, pattern control and cost. Audix broke new ground by introducing the OM Series VLM™ (Very Low Mass) technology. OM Series mics have been the choice of professionals for years and set new performance standards for clarity, low handling noise, durability, high SPL capability (Sound Pressure Level) and gain before feedback, particularly on stages with very high volume levels."

Condenser microphones, because of their sensitivity and studio quality sound, have become increasingly popular for live stage and touring applications. Unlike dynamic microphones, condenser mics require a power source provided by either phantom power or a small battery. The Audix VX5 and VX10 are examples of vocal condenser microphone technology at its finest. Hand held vocal condensers have become very popular because they offer studio quality sound and features in a hand held, live performance mic design.

DYNAMIC

- OM1
- OM2
- OM3
- OM5
- OM6
- OM7
- f50

CONDENSER

- VX5
- VX10
- HT2P
- HT5P

Rob Beckley - Pillar

OM1

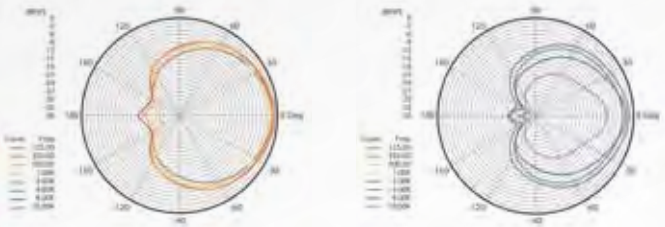
The OM1 is a hand-made microphone, first issued in 1986. The response of the OM1 is tailored to cut through the mix, providing extra presence and articulation to the vocals even at very high stage volumes.

- Concert level, professional vocal mic for live sound, broadcast and studio
- Clear, accurate vocal sound that cuts through the mix
- Precision machined brass construction
- Extremely low handling noise
- Handles exceptionally high SPLs without distortion
- VLM™ Capsule

HC

RE-ISSUE OF THE ORIGINAL OM1 FROM 1986

Polar Chart:



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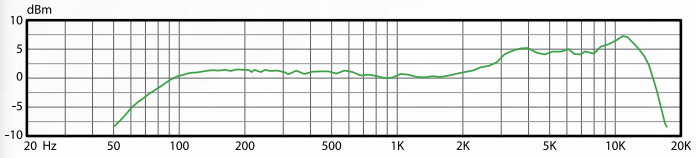


Transducer Type	Dynamic
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	200 ohms
Sensitivity	1.9 mV / Pa @ 1k
Capsule Technology	VLM™ C
Off Axis Rejection	>30 dB
Maximum SPL	≥140 dB
Power Requirements	None
Connector	3 Pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass/ Black Finish
Weight	370 g / 13 ounces
Length	179 mm / 7 inches

OM2

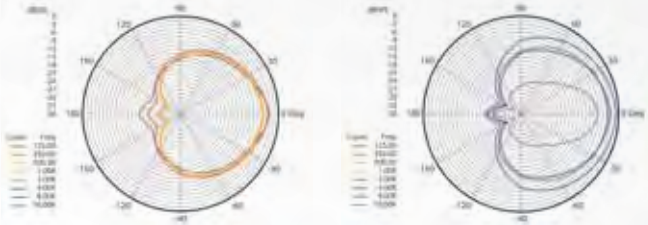
Designed with a slight bass proximity and a tailored mid-range, the OM2 has a full-bodied sound on small to mid-sized PA systems while retaining accurate sound on large or professional PA systems.

- All purpose professional vocal mic for live sound, home studio
- Warm, full sound optimized for small to mid-size PA systems
- Provides excellent isolation on stage
- Handles high SPLs without distortion
- VLM™ Capsule

Model Variations:
OM2S - With on/off switch

HC

Polar Chart:



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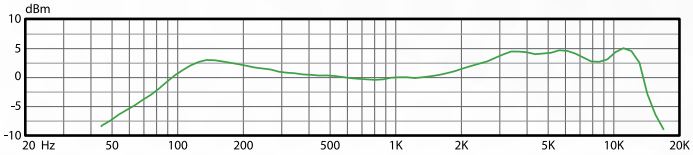



Willie Nelson

Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Hypercardioid
Output Impedance	290 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM™ Type B
Off Axis Rejection	>25 dB
Maximum SPL	≥140 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 Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

OM3

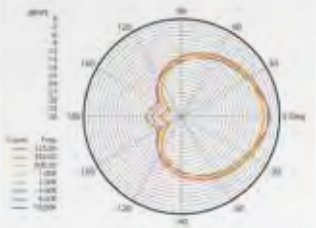
A slight natural roll-off in the lower mid-bass frequencies allows the OM3 to reduce boominess and handling noise. This, in conjunction with an extremely articulate mid-range, makes this mic an excellent choice for PA systems of all sizes.

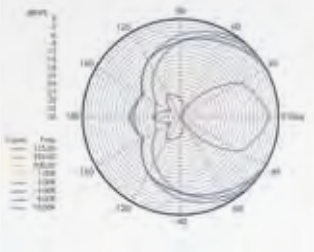
- All purpose professional vocal mic for live sound, home studio
- Clear, natural, accurate sound for mid-size to large PA systems
- Excellent off axis rejection on stage
- Handles high SPL without distortion
- VLM™ Capsule

Model Variations:
OM3S - With on/off switch

HC

Polar Chart:





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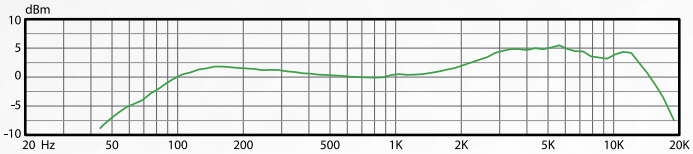


Transducer Type	Dynamic
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	290 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM™ Type B
Off Axis Rejection	>25 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3 Pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

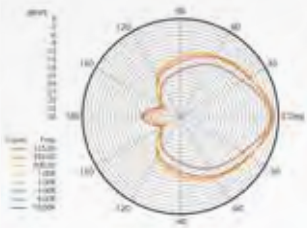
OM5

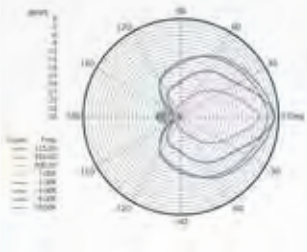
The OM5 is naturally attenuated at 120 Hz to reduce boominess and handling noise. The mid-range is tailored to provide extra presence in the vocals allowing the vocalist to be easily heard through the main speakers as well as the monitors.

- Concert level, professional vocal mic for live sound, broadcast, and studio
- Clear, accurate sound with slight mid-range boost
- Allows vocals to cut through the stage mix
- Extreme off axis rejection provides excellent isolation on stage
- VLM™ Capsule

HC

Polar Chart:





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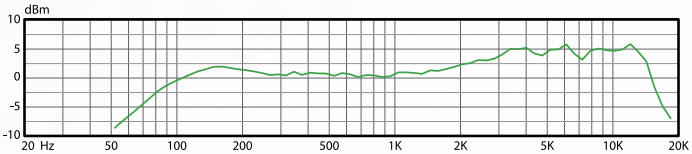


Transducer Type	Dynamic
Frequency Response	48 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	200 ohms
Sensitivity	2 mV / Pa @ 1k
Capsule Technology	VLM™ Type C
Off Axis Rejection	>30 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3 Pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	330 g / 10.8 ounces
Length	176 mm / 6.9 inches

Sarah & Stephanie Snyder- Deer Park Avenue

John Gourley, Portugal. The Man

Lucy Levinsohn - Evolove


Brian Fallon - The Gaslight Anthem

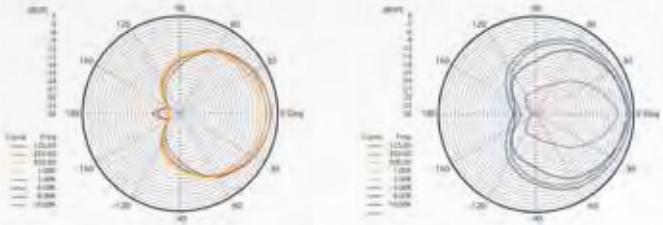
OM6

Designed with condenser-like qualities, the OM6 has a smooth, rising response between 2kHz - 10kHz along with a flat, fully extended bass response from 60 Hz - 1 kHz. Its extremely flat mid-range makes the OM6 an excellent choice for broadcast and live recording.

- Concert level, professional vocal mic for live sound, broadcast and studio
- Wide, flat, frequency response with highly accurate sound reproduction
- Extremely tight pick up pattern minimizing feedback
- Excellent isolation on stage
- VLM™ Capsule

HC

Polar Chart:



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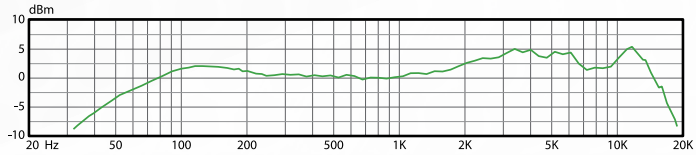


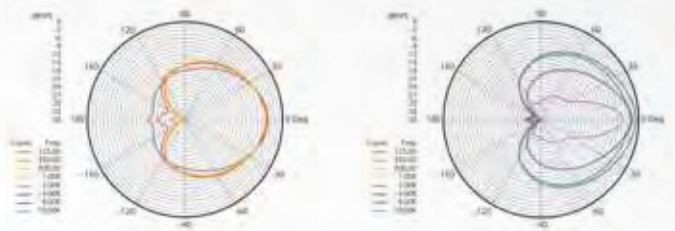
Transducer Type	Dynamic
Frequency Response	40 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	290 ohms
Sensitivity	1.5 mV / Pa @ 1k
Capsule Technology	VLM™ Type D
Off Axis Rejection	>25 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3 Pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

OM7

The OM7 is used by professional sound companies, front of house and mixing engineers as well as high profile fixed installations. The OM7 provides unprecedented gain before feedback without sacrificing sound quality.

- Concert level, professional vocal mic for live sound, broadcast and studio
- Unprecedented gain before feedback
- Handles incredibly high SPLs without distortion
- VLM™ Capsule

Polar Chart:



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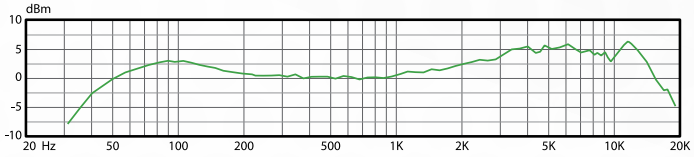



The Commander-in-Chief

Transducer Type	Dynamic
Frequency Response	48 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	50 ohms
Sensitivity	0.8 mV / Pa @ 1k
Capsule Technology	VLM™ Type C
Off Axis Rejection	>30 dB
Maximum SPL	≥144 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 Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

Jonatha Brooke
Photo By: Pierre Baudet

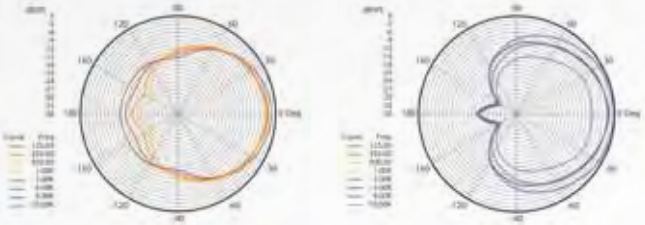
VX5

The VX5 is a multi-purpose, professional vocal condenser microphone designed for live, studio and broadcast applications.

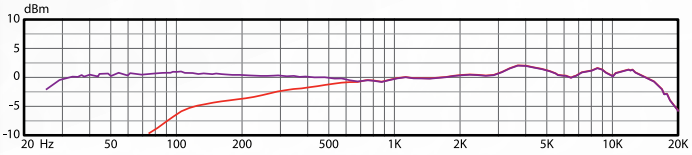
In addition to vocals, the VX5 is designed to capture instruments such as guitars, pianos, woodwinds and brass, percussion, cymbals and drums overhead.

- Premium electret condenser for vocals and acoustic instruments
- Smooth accurate frequency response
- Switches for -10 dB pad and bass roll-off
- Suited for acoustic music as well as loud stages

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	40 Hz - 16.5 kHz
Polar Pattern	Supercardioid
Output Impedance	150 ohms
Sensitivity	5 mV / Pa @ 1k
Equivalent Noise Level	26 dB (A-weighted)
Signal to Noise Ratio	68 dB
Off Axis Rejection	>20 dB
Maximum SPL	≥140 dB (w/ -10 pad)
Power Requirements	9-52 V
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 & Machined Brass / Black Finish
Weight	277 g / 8 ounces
Length	181 mm / 7.1 inches

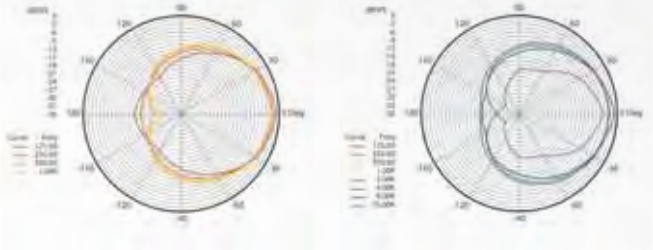
VX10

The VX10 microphone was designed to set new performance standards for live sound and broadcast applications. The VX10 has excellent transient response and will reproduce vocal and speech with exceptional detail and realism.

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

Model Variations:
VX10 LO - For high SPL applications and close proximity vocals

Polar Chart:



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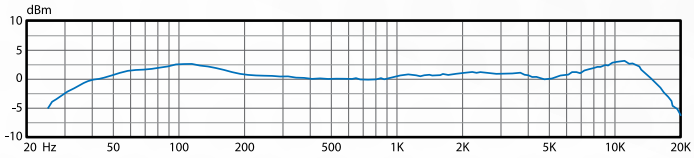



George Strait

Transducer Type	Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	VX10 - 24 mV / Pa @ 1k | VX10LO - 4 mV / Pa @ 1k
Equivalent Noise Level	19 dB (A-weighted)
Signal to Noise Ratio	75 dB
Off Axis Rejection	>20 dB
Maximum SPL	≥138 dB
Dynamic Range	119 dB
Power Requirements	48-52 V
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 & Machined Brass / Black Finish
Weight	310g
Length	180 mm / 7.1 inches

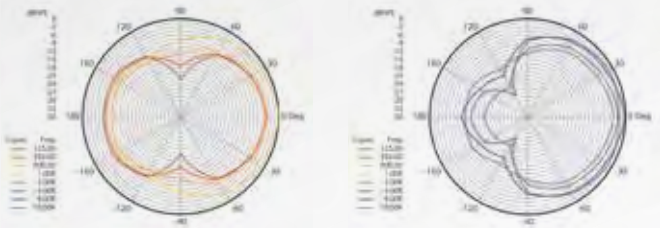
HT2P

With a uniformly controlled supercardioid polar pattern, the HT2 captures vocals from a comfortable distance of 2"-3" off axis. The HT2 handles very high SPLs without distortion.

- Hands free, head worn vocal microphone
- Excellent for live sound vocals
- Adjustable and durable headset assembly
- Includes battery powered phantom power adapter with on-off switch

Model Variations:
HT2 - Mic only for use with RAD360 Wireless

Polar Chart:



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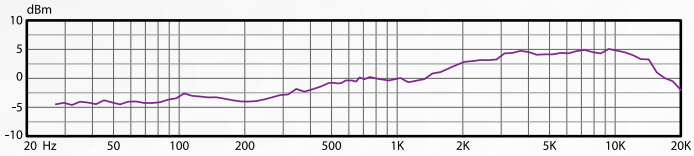


Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz - 15 kHz
Polar Pattern	Supercardioid
Output Impedance	250 ohms balanced
Sensitivity	4 mV / Pa @ 1k
Equivalent Noise Level	26 dB (A-weighted)
Signal to Noise Ratio	68 dB
Maximum SPL	≥140 dB
Connector	Miniature 3 pin or 4 pin XLRf connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Flexible steel alloy / Black Finish
Weight	68 g / 2.4 ounces

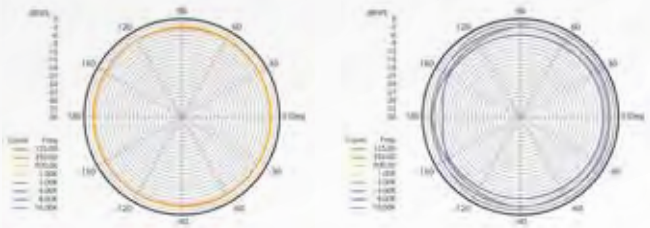
HT5P

The HT5 headset condenser microphone has excellent sonic characteristics, intelligibility and high sensitivity. Available in black or beige, the HT5 is easy to position, lightweight and manufactured to very tight tolerances

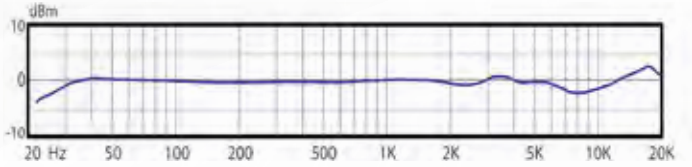
- Hands free, head worn presentation microphone
- Optimized for clear, accurate speech
- Lightweight and low profile
- Available in black and beige

Model Variations:
HT5PBG - Beige version with phantom power adapter.
HT5 - Headset mic only with a 3' cable terminating with 3 pin mini-XLR for use with RAD360 Wireless
HT5BG - As above in beige

Polar Chart:



Frequency Response:



Transducer Type	Pre-Polarized Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Omnidirectional
Output Impedance	250 ohms balanced
Sensitivity	5 mV / Pa @ 1k
Equivalent Noise Level	26 dB (A-weighted)
Signal to Noise Ratio	68 dB
Maximum SPL	≥140 dB
Connector	Miniature 3 pin or 4 pin XLRf connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Flexible steel alloy / Black Finish
Weight	31 g / 1.1 ounces

F50

The F50 is a great sounding, affordable dynamic vocal mic for small to midsize PA systems. Its warm, natural sound reproduction, resistance to feedback and ability to handle high SPLs without distortion enables the F50 to be utilized in a variety of live and studio applications.

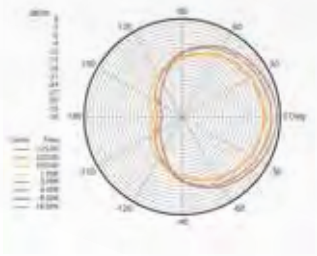
- All purpose, affordable vocal mic for live sound and home studios
- Warm, natural vocal sound optimized for small to mid-size PA systems
- Cardioid pattern for feedback resistance
- Rugged all metal body, low impedance

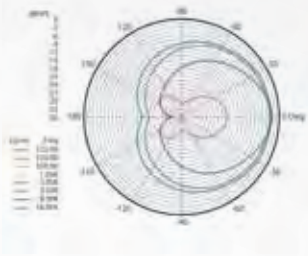
fusion series

Model Variations:
f50S - With on/off switch

C

Polar Chart:





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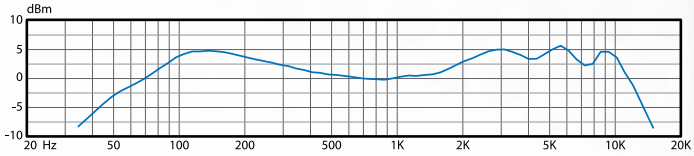


New Orleans - Native American music

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 gold plated male XLR connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	312 g / 11 ounces
Length	169 mm / 6.7 inches

Touring Artists:

Pancho Sanchez
Giovanni Hidalgo
Travis Barker
Thomas Lang
Tower of Power
Naveen Kumar
Recycled Percussion
Marco Minnemann
Kimberly Thompson
Bashiri Johnson
Thomas Pridgen
Little Feat
Airto
Todd Sucherman
Galactic
Walfredo Reyes Jr.
Richie “Gajate” Garcia
Denver and the Mile High Orchestra
Narada Michael Walden

INSTRUMENT

Audix dynamic VLM™ instrument microphones are preferred for live performance because of their utility, ruggedness, performance, high SPL handling and pattern control. These instrument mics have also become exceedingly popular for recording applications.

In 1993, Audix combined VLM™ (Very Low Mass) capsule technology with a transformerless design to achieve new performance standards. The innovative D Series featuring precision machine brass housings, broadened the category of dynamic instrument microphones and expanded the genre of drum and percussion applications.

The introduction of the D6 in 2002 set the world standard for kick drum microphones. Product developments continued as we released the i5 - an outstanding mic for snare drum and guitar cabinets. The Fireball™ Series of professional harmonica and beatbox microphones were also added to this evolving lineup.

Reliable, consistent and durable, Audix instrument microphones are used throughout the world by sound engineers and performing artists in live and studio environments.

DYNAMIC

- D2
- D4
- D6
- i5
- Fireball™
- FireballV
- f2
- f5
- f6

CONDENSER

- ADX10FLP
- ADX20iP
- MicroD
- MicroHP
- f90
- f9

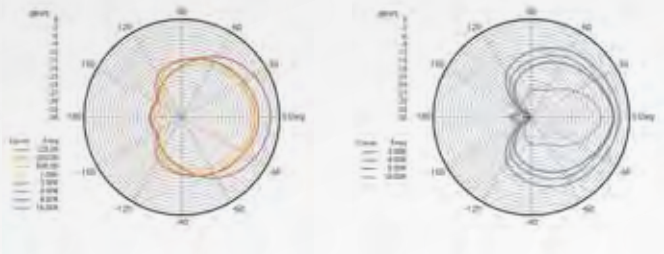
D2

The D2 is an excellent choice for miking a wide range of instruments including rack toms, congas, percussion, saxophones, brass and guitar cabinets. Transformerless design, low impedance and balanced output insure that the D2 will perform interference-free.

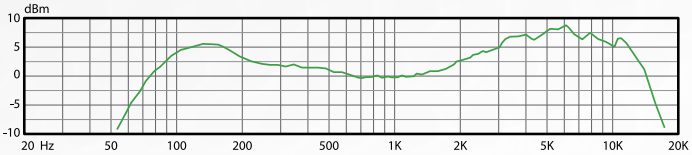
- Professional dynamic instrument microphone for live sound or studio
- Full response with punchy mid-bass
- For rack toms, congas and horns
- VLM™ Capsule

HC

Polar Chart:



Frequency Response:



Transducer Type	Dynamic
Frequency Response	68 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	280 ohms
Sensitivity	1.2 mV / Pa @ 1k
Capsule Technology	VLM™ Type B
Off Axis Rejection	>30 dB
Maximum SPL	≥144 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	Black Hard Coat
Weight	128 g / 4.5 ounces
Length	100 mm / 3.9 inches

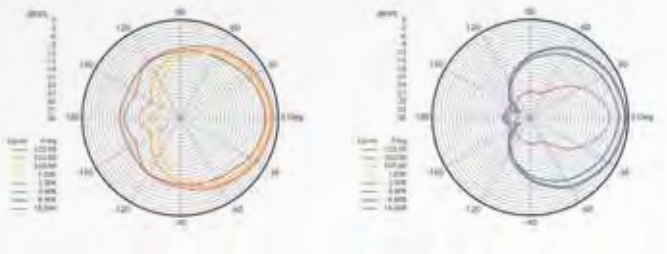
D4

With a wide frequency response of 40 Hz - 18 kHz and the ability to handle SPLs in excess of 144 dB, the D4 is an excellent choice for miking instruments that require precise, low frequency reproduction.

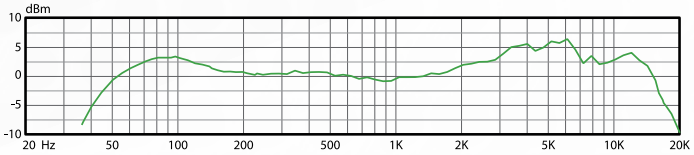
- Professional dynamic instrument microphone for live sound or studio
- Wide spectrum frequency response with extended bass response
- For floor toms, djembe, baritone sax and Leslie low speaker
- VLM™ Capsule

HC

Polar Chart:



Frequency Response:



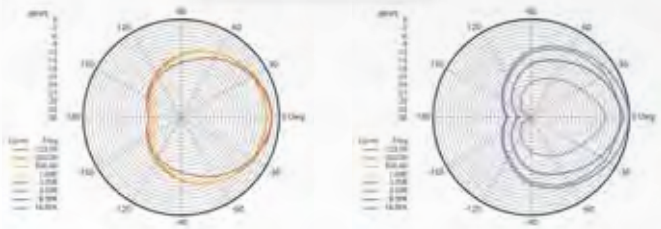
Transducer Type	Dynamic
Frequency Response	40 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	280 ohms
Sensitivity	1.4 mV / Pa @ 1k
Capsule Technology	VLM™ Type D
Off Axis Rejection	>20 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3 Pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Black Hard Coat
Weight	128 g / 4.5 ounces
Length	100 mm / 3.9 inches

i5

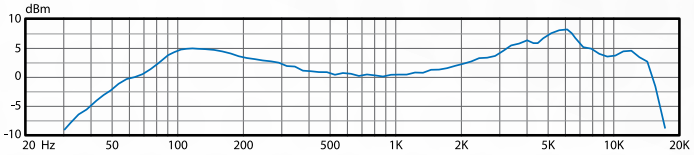
The i5 is used for stage, studio and broadcast applications and is able to handle SPLs in excess of 140 dB without distortion. The i5 can be used to mic a wide variety of musical instruments, guitars and bass cabinets, as well as vocals and speech.

- All-purpose professional dynamic instrument mic for live sound or studio
- Clear, accurate sound with wide frequency response
- For snare, guitar cabinets, wide variety of instruments
- VLM™ Capsule

Polar Chart:



Frequency Response:




Stephen "Doc" Kupka - Tower of Power

Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM™ Type B
Off Axis Rejection	>23 dB
Maximum SPL	≥140 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 Finish
Weight	248g
Length	141.5 mm / 5.6 inches

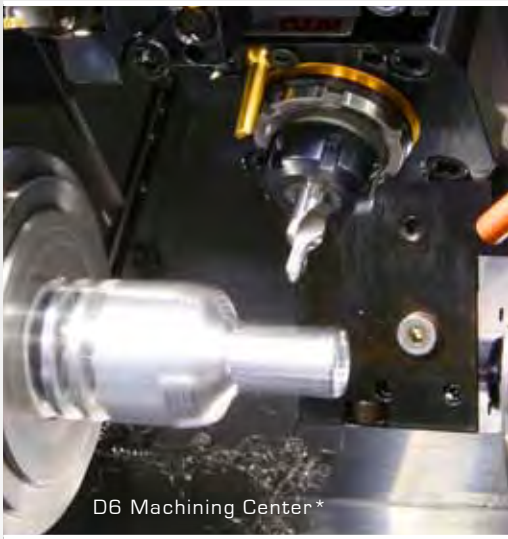
D6

Lightweight, compact and easy to position, the D6 is an excellent choice for miking instruments requiring extended low frequency reproduction such as kick drums, large toms and bass cabinets.

- Professional dynamic instrument microphone for live sound or studio
- Ground-shaking low end with excellent definition and clarity
- For kick drum, floor toms and bass cabinets
- VLM™ Capsule

Model Variations:
D6N - Nickel plated
D6S - Silver anodized

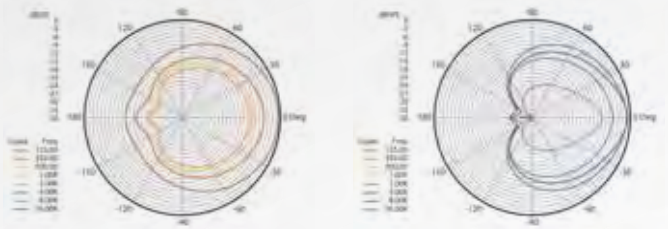
D6 "VLM" Coil



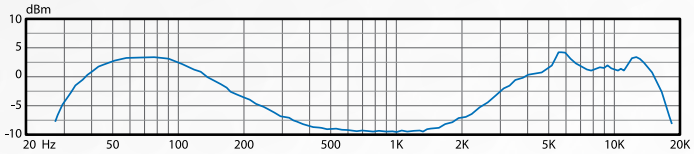
D6 Machining Center*

Alatri Blues Festival – Italy

Polar Chart:



Frequency Response:



Transducer Type	Dynamic
Frequency Response	30 Hz - 15 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	0.8 mV / Pa @ 1k
Capsule Technology	VLM™ Type E
Off Axis Rejection	>20 dB
Maximum SPL	≥144 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	Machined Aluminum / Black Finish
Weight	254g
Length	117 mm / 4.6 inches

*AUDIX D6 Manufacturing - Wilsonville, Oregon USA

DYNAMIC

Joseph "Zigaboo" Medeliste, The Meters
Stanton Moore, Galactic
Photo By: Robert Downs

"Best kick drum mic I've ever used. Replaced the kick drum mic I'd been using for 15 years!"

Paul Rogers, Front of House, George Strait

"The first time I put the D6 in our drummer's (Rickie Fataar) kick drum was in sound check at one of our gigs. We didn't even get through the first 8 bars when he asked what I did to the kick drum sound. He said it was shaking the whole stage and that he could really feel the improved low end. The D6 is now part of our sound."

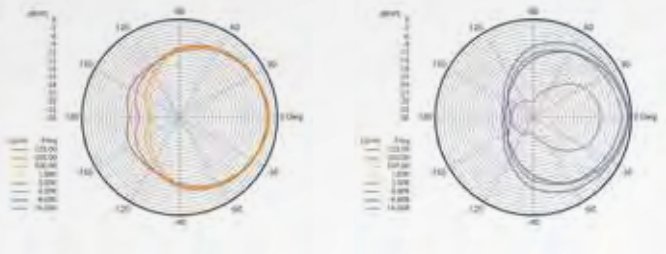
Paul Middleton, Front of House, Bonnie Raitt

FireBall™

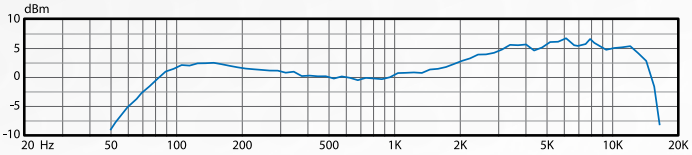
The FireBall™ is designed for harmonica (both diatonic and chromatic) and beatbox. Clear, accurate and capable of handling SPLs in excess of 140 dB without distortion, the FireBall™ is ideally suited for both live stage and studio recording applications.

- Ultra-small professional dynamic instrument mic for live sound or studio
- Clear, accurate sound with wide response
- For harmonica, beatbox
- Precision machined body with two tone marble finish unique to every mic
- VLM™ Capsule

Polar Chart:



Frequency Response:



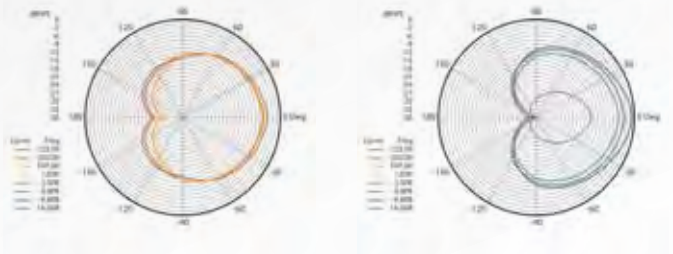
Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	1.5 mV / Pa @ 1k
Capsule Technology	VLM™ Type B
Off Axis Rejection	>23 dB
Maximum SPL	≥140 dB
Power Requirements	None
Connector	3 Pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Aluminum / Anodized
Weight	128 g / 4.5 ounces
Length	77.5 mm / 3.05 inches

FireBallV

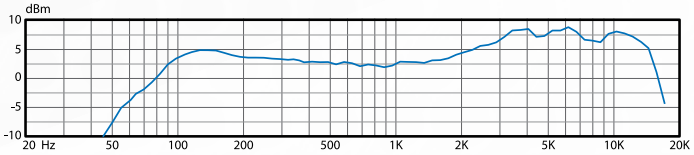
The FireBallV, with a cardioid pickup pattern for isolation and feedback control, is equipped with a VLM™ diaphragm for natural sound reproduction and exceptional transient response. The FireBallV has the added feature of a volume control knob.

- Ultra-small professional dynamic instrument mic for live sound and studio
- Volume control knob
- Clear, accurate sound with wide response
- For harmonica, beatbox
- Zinc diecast body with black finish
- VLM™ Capsule

Polar Chart:



Frequency Response:



Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	1.5 mV / Pa @ 1k
Capsule Technology	VLM™ Type B
Off Axis Rejection	>23 dB
Maximum SPL	≥140 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 Finish
Weight	180 g / 5 ounces
Length	99.5 mm / 3.9 inches

f2

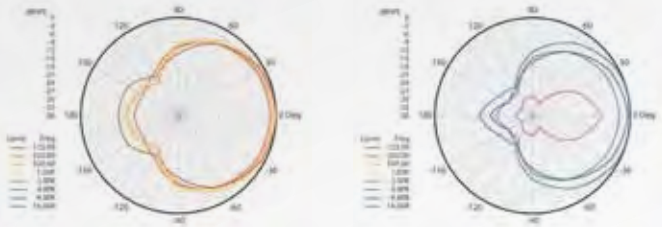
The f2 is designed to accurately reproduce instruments that require mid-bass and mid-high emphasis like rack toms, congas, and horns. Its hypercardioid pick-up pattern helps to minimize feedback and isolate the instrument from ambient sounds.

- Affordable dynamic instrument microphone for live sound or home studio
- Full response with punchy mid-bass
- For rack toms, congas and horns

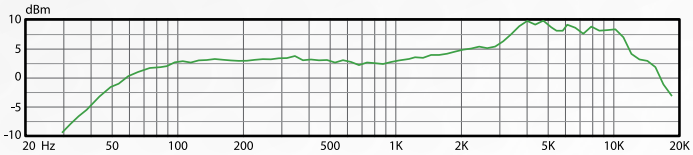
fusion series

HC

Polar Chart:



Frequency Response:



f5

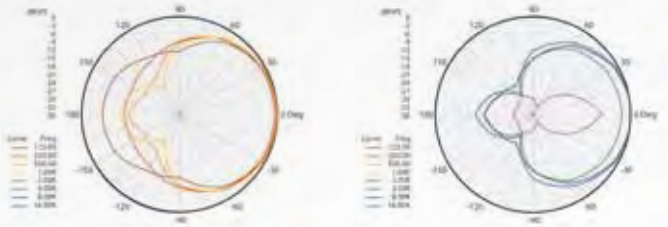
The f5 is an ideal choice for snare, toms, percussion and acoustic instruments in live and studio applications. The hypercardioid pick-up pattern helps to minimize feedback and isolate the instrument from ambient sounds.

- Affordable, all purpose instrument mic for live sound or home studio
- Clear and accurate sound with wide frequency response

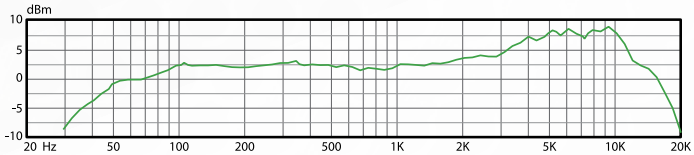
fusion series

HC

Polar Chart:



Frequency Response:



Transducer Type	Dynamic
Frequency Response	52 Hz - 15 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off Axis Rejection	>20 dB
Maximum SPL	≥139 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 Finish
Weight	247 g / 8 ounces
Length	104 mm / 4.09 inches

Transducer Type	Dynamic
Frequency Response	55 Hz - 15 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	2.2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off Axis Rejection	>20 dB
Maximum SPL	≥137 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 Finish
Weight	283 g / 10 ounces
Length	145 mm / 5.7 inches

f6

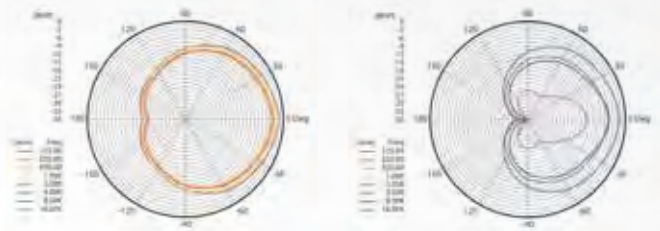
The f6 is designed for instruments requiring bass reproduction in live and studio applications. The f6's hypercardioid pick-up pattern helps to minimize feedback and isolate the instrument from ambient sounds on stage.

- Affordable dynamic instrument microphone for live sound or home studio
- Punchy low end with excellent attack
- For kick drum, floor toms and bass cabinets

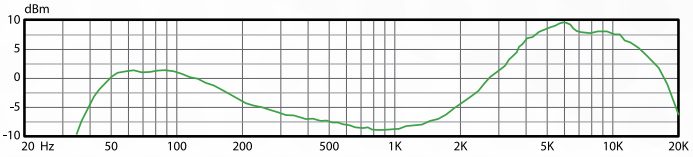
fusion series

HC

Polar Chart:



Frequency Response:



f9

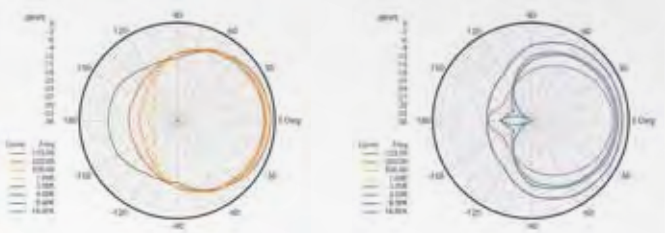
Suited for instruments requiring detailed reproduction in mid-high and high-end frequency ranges, the f9 excels in live and studio applications. A wide cardioid pick-up pattern paired with high sensitivity, allows close, overhead and distance miking.

- All-purpose pencil condenser microphone for live sound or home studio
- Excellent transient response
- For overheads, high hat, acoustic instruments
- Modular capsule design

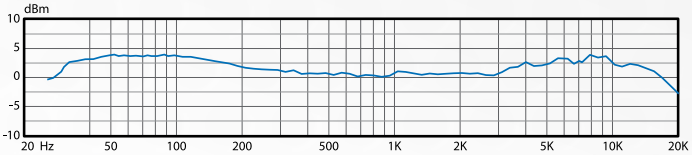
fusion series

C

Polar Chart:



Frequency Response:



Transducer Type	Dynamic
Frequency Response	40 Hz - 16 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	1.2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off Axis Rejection	>23 dB
Maximum SPL	≥140 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 Finish
Weight	311 g / 11 ounces
Length	121 mm / 4.76 inches

Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	200 ohms
Sensitivity	8 mV / Pa @ 1k
Capsule Technology	Gold vapor deposition
Equivalent Noise Level	25 dB (A-weighted)
Signal to Noise Ratio	69 dB
Off Axis Rejection	>24 dB
Maximum SPL	≥137 dB
Dynamic Range	112 dB
Power Requirements	12-48 V phantom
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 Finish
Weight	95 g
Length	111 mm / 4.37 inches

ADX10FLP

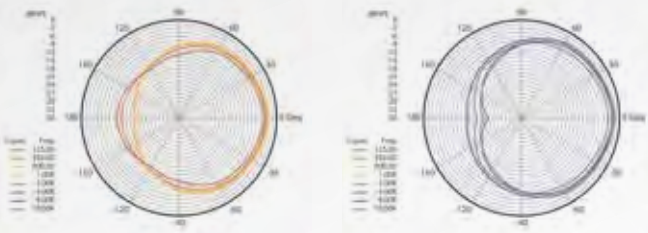
Specifically for use with standard size flutes, the ADX10FLP includes a clip that attaches to the flute head joint, an 8' cable terminating to a mini-XLRf connector, an APS911 phantom power supply with on/off switch and AA battery power option.

- Miniature condenser flute microphone
- Natural, accurate sound reproduction
- May be used wired or with RAD360 Wireless System

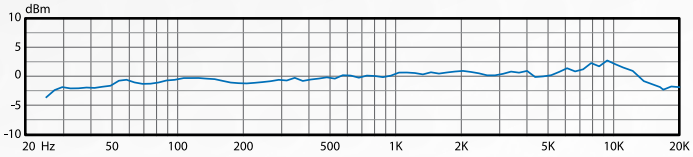
Model Variations:

ADX10FL - For use with RAD360 Wireless System (no power supply)

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	4.5 mV / Pa @ 1k
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥120 dB
Power Requirements	5-52 V phantom
Connector	Shielded 3' terminating to a miniature 3 pin XLRf
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass Capsule / Black Finish
Weight	110 g / 4 ounces
Length	25 mm / .98 inches

ADX20iP

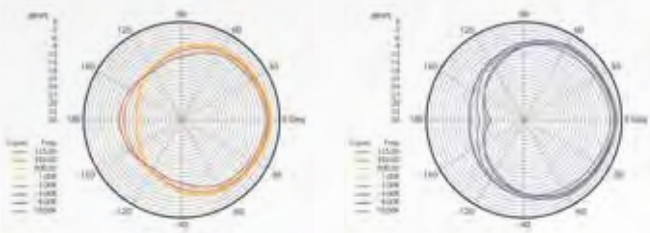
The ADX20iP is primarily for miking saxophones and brass instruments. Lightweight, compact and simple to use, ADX20iP features a shock mounted gooseneck that attaches easily to the bell of the instrument.

- Miniature condenser clip-on microphone
- Natural, accurate sound reproduction
- Butterfly type clip ideal for brass instruments
- Rubber shock mount system reduces vibration

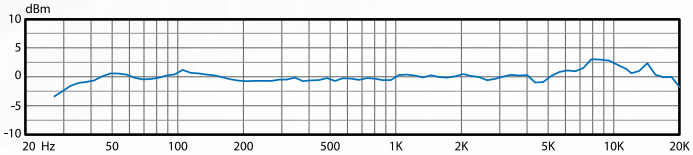
Model Variations:

ADX20i - For use with RAD360 Wireless System (no power supply)

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	6 mV / Pa @ 1k (C) | 5.6 mV / Pa @ 1k (HC)
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥135 dB
Power Requirements	9-52 V phantom
Connector	Shielded 6' terminating to a miniature 3 pin XLRf
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass Capsule / Black Finish
Gooseneck	Flexible Steel
Weight	48 g / 1.7 ounces
Length	29 mm / 1.14 inches

Naveen Kumar, A.R. Rahman

Denver and the Mile High Orchestra

David Garibaldi - Tower of Power

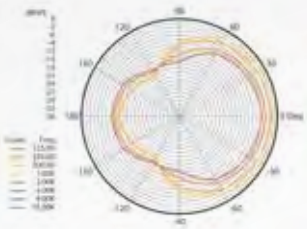
MicroD

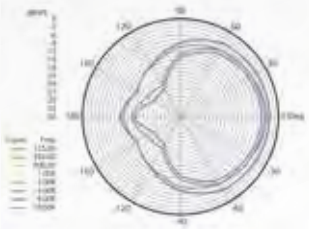
The MicroD is primarily a drum and percussion instrument microphone for professional stage and studio applications. Lightweight, compact and simple to use, the MicroD is housed in an aluminum ring and isolated by means of a rubber shock mount system.

- Miniature condenser clip-on microphone
- Manages high SPLs without distortion
- DVICE rim mount clip
- Rubber shock mount system reduces vibration
- Includes APS910 phantom power adapter

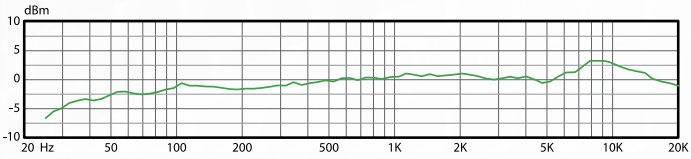
HC

Polar Chart:





Frequency Response:



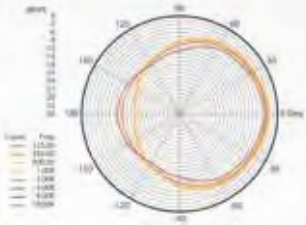
Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Hypercardioid
Output Impedance	250 ohms
Sensitivity	5.6 mV / Pa @ 1k
Equivalent Noise Level	24 dB (A-weighted)
Signal to Noise Ratio	70 dB
Maximum SPL	≥140 dB
Power Requirements	9-52 V phantom
Connector	3 pin mini to 3 Pin XLRm (APS 910)
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass Capsule / Black Finish
Gooseneck	Flexible Steel
Weight	47 g / 1.6 ounces
Length	30 mm / 1.14 inches

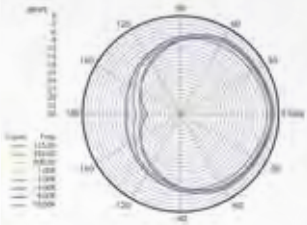
MicroHP

For professional stage and studio applications, the MicroHP is designed with clarity, excellent transient response, resistance to feedback and SPL handling. This mic is targeted for drum and hand percussion instrument applications.

- Miniature condenser lug-mounted microphone
- Manages high SPLs without distortion
- Features DCLAMP mount clip for hand percussion
- Rubber shock mount system to reduce vibration
- Includes APS910 phantom power adapter

Polar Chart:





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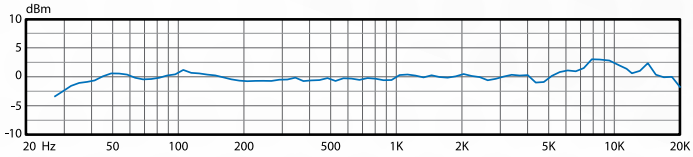


Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	6 mV / Pa @ 1k
Equivalent Noise Level	24 dB (A-weighted)
Signal to Noise Ratio	70 dB
Maximum SPL	≥140 dB
Power Requirements	9-52 V phantom
Connector	3 pin mini to 3 Pin XLRm (APS 910)
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass Capsule / Black Finish
Gooseneck	Flexible Steel
Weight	47 g / 1.6 ounces
Length	30 mm / 1.14 inches

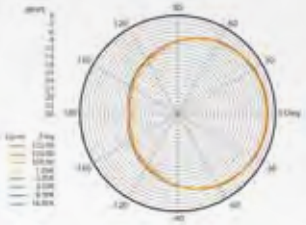
f90

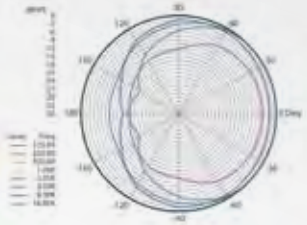
The F90 is a cost effective, miniature clip-on condenser microphone for drum and percussion applications. The F90 is intended for rehearsal bands, small clubs, schools and Houses of Worship.

- Low profile condenser clip-on microphone
- Warm, natural sound reproduction
- For rack and floor tom, etc.
- Tension fit clamping system for rim mounting
- Includes APS910 phantom power adapter

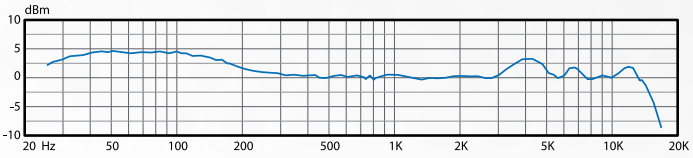
fusion series

Polar Chart:





Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	8.8 mV / Pa @ 1k
Equivalent Noise Level	29 dB (A-weighted)
Signal to Noise Ratio	65 dB
Maximum SPL	≥135 dB
Power Requirements	9-52 V phantom
Connector	3 pin mini to 3 Pin XLRm (APS 910)
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass Capsule / Black Finish
Gooseneck	Flexible Steel
Weight	170 g / 6 ounces
Length	147 mm / 5.1 inches

Tarpan Studios - San Rafael, California

STUDIO

Audix set a goal for creating the studio condenser microphone: To record exceptional sound at every level – from home studios to elaborate recording and broadcasting facilities. The studio condenser microphones found in this section are utilized to capture vocal, instrument and ambient sounds. While designed for the studio, it is not uncommon for Audix studio condenser mics to be featured on live stages.

Like the lens of a camera, the different microphone capsule sizes provide alternative snapshots of the voice or instrument. With these tools, the studio engineer has a plethora of creative choices for which to record.

The SCX Series consists of two superb microphones for studio and live mediums. Both models are designed, machined, assembled and tested at the Audix manufacturing facility in Oregon. The CX Series are traditional large diaphragm condenser microphones with discreet low noise circuitry and a contemporary design. Alternatively, the ADX51 pencil condenser offers exceptional performance at a compelling price.

CONDENSER

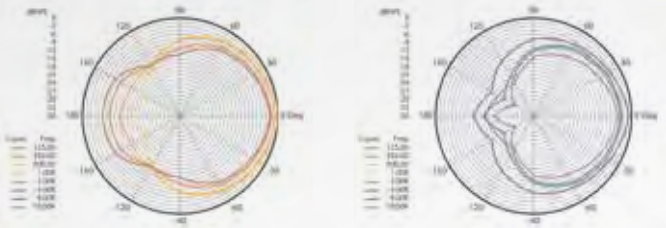
ADX51
CX112B
CX212B
SCX1
SCX25A

ADX51

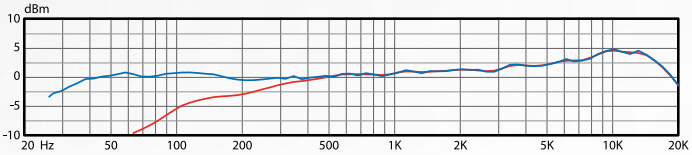
The ADX51 is a professional, pre-polarized condenser microphone for stage, studio and broadcast applications. The ADX51 is clear sounding, accurate in response and handles both close and distance miking for various acoustic instruments.

- Premium electret condenser microphone
- Smooth accurate frequency response
- Switches for -10 dB pad and bass roll-off
- For overheads, high hat and acoustic instruments

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	100 ohms
Sensitivity	17 mV / Pa @ 1k
Capsule Technology	Back Electret GV Diaphragm
Off Axis Rejection	>15 dB
Maximum SPL	≥132 dB
Power Requirements	9-52 V phantom
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	Brass / Black Finish
Weight	184 g / 6.5 ounces
Length	160 mm / 6.3 inches

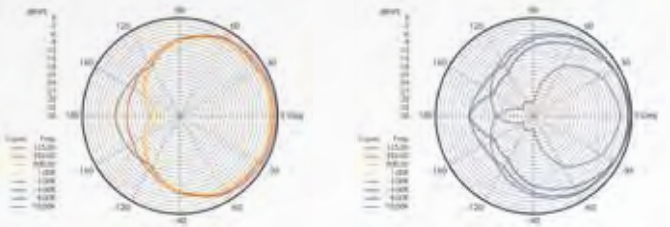
CX112B

A large diaphragm condenser microphone with a contemporary design and superior performance characteristics, The CX112B is an exceptional tool for professional audio production, project studios and live stage.

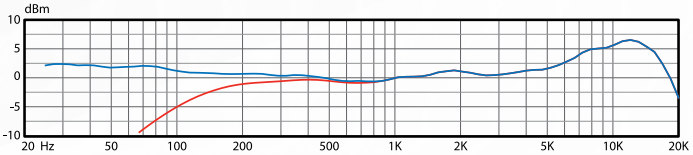
- High quality sound, affordable excellence
- For vocals, overheads, guitar cabinets, acoustic instruments
- Bass roll-off filter and -10 dB pad
- Discreet low noise preamp circuitry

Model Variations:
CX112BMP - Matched stereo pair

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	120 ohms
Sensitivity	18 mV / Pa @ 1k
Capsule Technology	27.5 mm / 1.08 in. GV Diaphragm
Equivalent Noise Level	15 dB (A-weighted)
Signal to Noise Ratio	79 dB
Maximum SPL	≥135 dB / ≥145 dB with Pad
Dynamic Range	120 dB
Power Requirements	48 V phantom
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	Aluminum & Zinc Alloy / Black Finish
Weight	340 g / 12 ounces
Length	165 mm / 6.5 inches

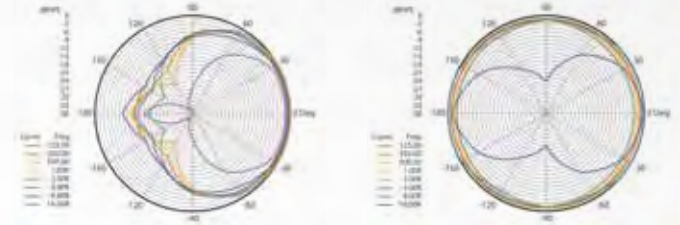
CX212B

The CX212B is a multi-pattern, dual diaphragm condenser microphone with a proprietary design and excellent performance characteristics. The CX212B offers a choice of three polar patterns: cardioid, omnidirectional and figure eight.

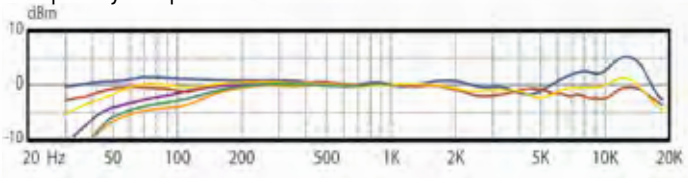
- Large diaphragm multi-pattern studio condenser microphone
- High quality sound, affordable excellence
- Features cardioid, omni, or figure 8 polar patterns
- Equipped with bass roll-off filter
- For vocals, overheads and acoustic instruments
- Discreet low noise preamp circuitry

C O ∞

Polar Chart:



Frequency Response:



SCX1

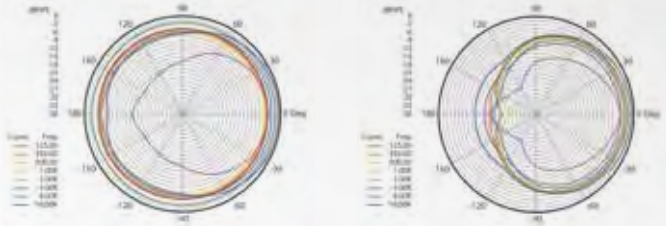
A professional studio pencil condenser microphone, the SCX1 is for recording, broadcast and live sound applications. Exhibiting excellent phase coherence and minimal proximity effect, the SCX1 is offered in three polar patterns: cardioid, hypercardioid and omnidirectional.

- Professional, studio quality cardioid condenser
- Extremely sensitive with pin-point accuracy
- For overheads, orchestra, symphony
- 21 mm Gold vapor capsule with modular design

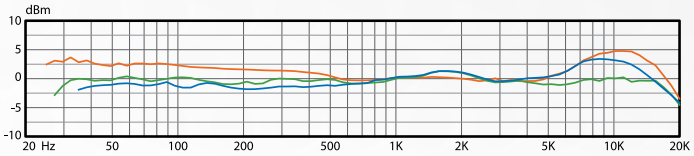
Model Variations:
SCX1CMP – Cardioid - Matched Pair
SCX1HC - Hypercardioid
SCX1O - Omni

C HC O

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Cardioid / Omni /Figure 8
Output Impedance	120 ohms
Sensitivity	14 mV / Pa @ 1k
Capsule Technology	27.5 mm / 1.08 in. GV Diaphragm
Equivalent Noise Level	19 dB (A-weighted)
Signal to Noise Ratio	75 dB
Maximum SPL	≥133 dB
Dynamic Range	114 dB
Power Requirements	48 V phantom
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	Aluminum & Zinc Alloy / Black Finish
Weight	365 g / 12.9 ounces
Length	165 mm / 6.5 inches

Transducer Type	Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid / Hypercardioid / Omni
Output Impedance	200 ohms
Sensitivity	26 mV (C) | 17 mV (HC) | 15 mV (O) / Pa @ 1k
Equivalent Noise Level	14 dB (A-weighted)
Signal to Noise Ratio	80 dB
Maximum SPL	≥130 dB
Dynamic Range	116 dB
Power Requirements	48-52 V phantom
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	Machined Brass / Black Finish
Weight	114 g / 4 ounces
Length	104 mm / 4.1 inches

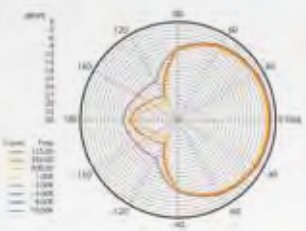
SCX25A

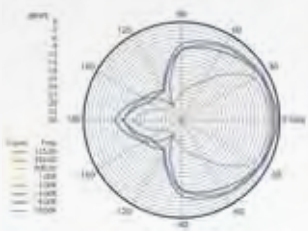
The SCX25A is a professional studio condenser microphone with an elegant design and a patented capsule suspension system. Uniquely shock-mounted within a precision machined brass ring, the SCX25A capsule is completely isolated from the mic body and electronics.

- Premium large diaphragm studio microphone for studio or live sound
- Delivers pure open air sound
- For overheads, piano, vocal and acoustic instruments
- Shock mounted capsule suspension system

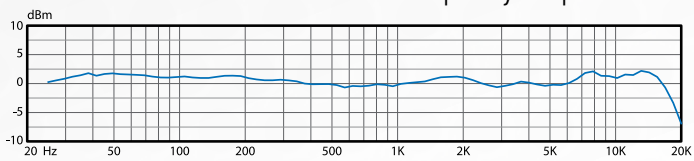
Model Variations:
SCX25ALO -
SCX25AMP - Matched pair
SCX25APS - Piano miking system

Polar Chart:





Frequency Response:

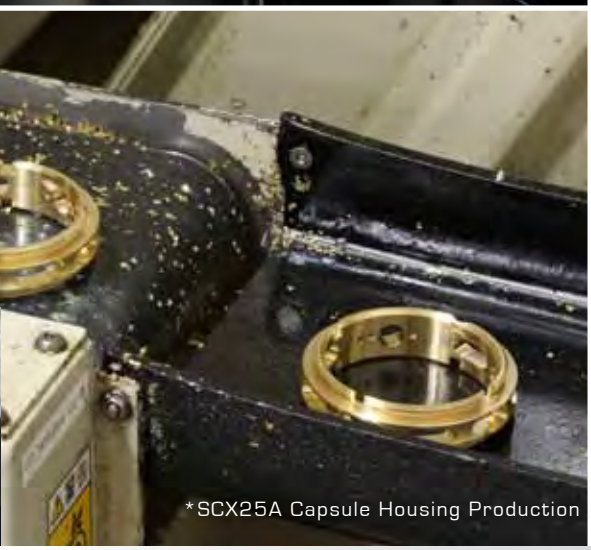


CONDENSER

Transducer Type	Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	200 ohms
Sensitivity	28 mV / Pa @ 1k
Equivalent Noise Level	14 dB (A-weighted)
Signal to Noise Ratio	80 dB
Maximum SPL	≥135 dB
Dynamic Range	121 dB
Power Requirements	48-52 V phantom
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	Machined Brass / Black Finish
Weight	244 g / 8.6 ounces
Length	148 mm / 5.8 inches

*AUDIX Manufacturing Facility - Wilsonville, Oregon USA

Paul Mitchell & Joe Sample



*SCX25A Capsule Housing Production

David Grisman

"What you hear is what you get. Not only is it the best sounding piano mic available, the shape, size and mount allow you to get right on top of the soundboard."

Paul Mitchell, Front of House, Joe Sample and The Crusaders

"I honestly think the SCX25A is one of the best mics available, and destined to become a classic."

Dennis Leonard, SupervisingSound Editor, Skywalker Sound

Kimberly Thompson

MICROPHONE PACKS

Audix has simplified the approach to selecting microphones for drum kits, percussion ensembles, piano, live bands and studio recording by offering a variety of innovative pre-packaged microphone collections. These signature mic packs contain models designed to perform congruently while capturing the distinct and natural sound of each instrument. All ensembles are equipped with an assortment of accessories and are packed securely within a rugged aluminum carrying case.

The Audix microphone packs provide an extraordinary value along with a life time of performance.

PACKS

- DP5A
- DP7
- DP ELITE 8
- SCX25APS
- STUDIO ELITE 8
- DP QUAD
- FP QUAD
- FP5
- FP7
- BP5PRO
- BP7PRO
- BP5F
- BP7F

DP5A

Live Sound or Recording.

The DP5A drum pack contains the five microphones required to mic a standard rock kit: kick, snare, rack toms and floor tom. Perfect for stage or studio, this selection of dynamic mics features exclusive Audix VLM™ capsule technology offering accurate sound reproduction in very high SPL applications. Mic clips, mounts and rugged aluminum carrying case are included.

- Professional set of 5 drum mics for stage or studio
- Mics work in tandem to replicate each drum accurately and independently
- Easy to set up and position

Includes:
1 x D6 Kick Drum Mic
1 x i5 Snare Drum Mic
1 x D4 Floor Tom Mic
2 x D2 Rack Tom Mics
4 x DVICE Rim Mount Mic Holders
1 x DCLIP Mic Clip
1 x MC1 Mic Clip
Aluminum Road Case
"How to Mic Your Drums" DVD

DP7

Live Sound or Recording.

Whether on stage or in the studio, the DP7 drum pack includes the ideal collection of seven microphones for the standard five piece drum kit. Audix VLM™ dynamic mics manage the transients of the drums at close range while the condensers capture the cymbals and a stereo image of the entire kit from overhead. This award-winning combination of microphone clips and mounting accessories is packaged securely within a rugged aluminum carrying case.

- Professional set of 7 drum mics for stage or studio
- ADX51 condensers for overheads added for spacial dimension
- Recognized industry wide for exceptional performance and consistency

Includes:
1 x D6 Kick Drum Mic
1 x i5 Snare Drum Mic
1 x D4 Floor Tom Mic
2 x D2 Rack Tom Mics
2 x ADX51 Overhead Mics
4 x DVICE Rim Mount Mic Holders
3 x DCLIP Mic Clips
1 x MC1 Mic Clip
2 x WS81C Windscreens
Aluminum Road Case
"How to Mic Your Drums" DVD

Voted Best Drum Microphones.

107 magazines representing 25 countries voted AUDIX the winner of the *2007 Musikmesse International Press Award for "Best Drum Mic"*. Audix would like to thank all the members of MIPA for this recognition.

AUDIX
MICROPHONES

DP ELITE 8

Live Sound and Recording

The DP ELITE 8 drum pack is a premium ensemble of microphones designed to mic a five-piece kit with accuracy and fine control. Kick, snare, rack toms and floor tom mics feature Audix VLM™ capsule technology for natural and precise sound reproduction in high SPL applications. A dedicated hi-hat mic and overhead cymbal mics capture complex timbres and wide dynamic ranges. Included are DVICE rim mounts eliminating the need for bulky mic stands. All mics and accessories are securely packaged in a rugged aluminum carrying case.

- Professional set of 8 drum mics for stage or studio
- Complete solution for a 5 piece kit
- SCX1 pencil condensers for overheads and high hat
- Includes all mounting clips and rugged aluminum road case

Includes:
1 x D6 Kick Drum Mic
1 x i5 Snare Drum Mic
1 x D4 Floor Tom Mic
2 x D2 Rack Tom Mics
2 x SCX1C Overhead Mics
1 x SCX1HC High Hat Mic
4 x DVICE Rim Mount Mic Holders
4 x DCLIP Mic Clips
1 x MC1 Mic Clip
3 x WS81C Windscreens
Aluminum Road Case
"How to Mic Your Drums" DVD

SCX25APS

Concert-level Piano Sound

The SCX25APS mic pack provides a concert-level miking solution for fine pianos. The SCX25A is widely known for its elegant design and pure open air sound. The capsule of the SCX25A is uniquely shock mounted within an intricately machined brass ring, isolating it from the body of the microphone. By minimizing reflections and diffractions, the SCX25A captures the true essence of the piano even when working with a short stick or closed lid position. DFLEX dual pivot mounting clips are provided for easy positioning along any of the piano rails. A pair of high quality, quad conductor, low impedance mic cables are included to complete the package. Aluminum carrying case included.

- Complete piano miking system
- Featuring a pair of SCX25A large diaphragm condensers
- DFLEX mounting clips allow for easy placement and flexible positioning
- Includes high quality mic cables and rugged aluminum road case

Includes:
2 x SCX25A Piano Condenser Mics
2 x DFLEX Mic Clips
2 x 20' High Quality Mic cables
Aluminum Road Case

STE8

The Ultimate Recording Pack

The STUDIO ELITE 8 is an all-star pack of Audix's best performing microphones for all levels of live or studio recording. This comprehensive selection of dynamic and condenser microphones perform in tandem to provide continuity of sound, from drums and percussion to piano, winds, strings and vocals. Shock-mounts, mic clips and DVICE mounts are included in a rugged aluminum carrying case.

- Ideal microphone selection for home, project or professional recording studios
- Drum, instrument, piano, percussion, wind, brass and vocal mics for all musical styles and sessions
- Dynamic and condenser mics for nearly any sound level and coverage
- Comprehensive collection of shock-mounts, clips and clamps to meet nearly any mic mounting need
- Rugged aluminum carrying case for storage or remote locations

Bashiri Johnson

Todd Sucherman - Styx

Includes:
1 x i5 Multi-purpose Mic
1 x D6 Kick Drum / Bass Cab Mic
1 x D4 Floor Tom / Djembe / Woodwinds Mic
2 x D2 Rack Tom / Congas / Brass Mics
2 x SCX25A Vocal / Piano / Acoustic Instrument Mics
1 x SCX1 High Hat / Acoustic Instrument Mic
4 x DVICE Mic Holders
4 x DCLIP Mic Clips
1 x MC1 Mic Clip
2 x SMT25 Shockmounts for SCX25A
1 x WS81C Windscreens
Aluminum Road Case

DPQUAD

Simple, Effective, Professional

The DPQUAD pack consists of four microphones grouped to mic a full drum kit with the least number of mics. This arrangement employs a high-left overhead placement to cover hi-hat, cymbals and rack toms, and a low-right placement to encompass the floor tom and ride cymbal. Individual snare and kick mics complete the essential punch needed for a good drum mix. All mics, clips and accessories are packed in a durable aluminum carrying case.

- Professional set of 4 drum mics for stage or studio
- Designed to capture the essence of a full kit with the least number of mics
- Combines close miking technique with overhead ambient positioning

Includes:
2 x ADX51 Overhead Condenser Mics
1 x i5 Snare Drum / Instrument Mic
1 x D6 Kick Drum Mic
3 x MC1 Mic Clips
1 x DVICE Mic Clip
2 x WS81C Windscreens
Aluminum Road Case

FPQUAD

Simple and Economical

The FPQUAD mic pack provides the same capabilities of the DPQUAD with a selection of economical microphones to meet smaller budgets. A carefully selected collection of dynamic and condenser mics provide a simple, effective and affordable solution to miking smaller drum kits for studio or live applications.

- Affordable set of 4 drum mics
- Club, rehearsal, school, home studio
- Combines dynamics for close miking with overhead condensers
- Includes mounting clips and durable aluminum road case

fusion series

Includes:
2 x f9 Overhead Condenser Mics
1 x f5 Snare Drum / Instrument Mic
1 x f6 Kick Drum Mic
1 x MC1 Mic Clips
3 x DVICE Mic Clip
1 x DFLEX Mic Clip
Aluminum Road Case

FP5 - FP7

Economical for Stage or Studio

The FP5 drum pack incorporates microphones to close-mic the drums of a standard rock kit: kick, snare, rack toms and floor tom. This selection of dynamic mics features exclusive Audix LM™ capsule technology for natural, accurate sound reproduction. The FP7 includes two additional overhead condensers to capture cymbals and a stereo image of the entire kit. Mic clips, mounts and a sturdy aluminum carrying case are included.

- Affordable solution for drum miking
- Club, rehearsal, school, home studio
- Hypercardioid capsule design for higher gain before feedback

fusion series

*FP5

*FP7

Recycled Percussion

Marco Minnemann

FP5 Includes:
1 x f6 Kick Drum Mic
1 x f5 Snare Drum Mic
3 x f2 Floor & Rack Tom Mics
4 x DCLIP Mic Clip
4 x DFLEX Mic Clips
1 x MC1 Mic Clip
Aluminum Road Case

FP7 Includes:
1 x f6 Kick Drum Mic
1 x f5 Snare Drum Mic
3 x f2 Floor & Rack Tom Mics
2 x f9 Overhead Mics
6 x DCLIP Mic Clip
4 x DFLEX Mic Clips
1 x MC1 Mic Clip
2 x WSF9 Windscreens
Aluminum Road Case

Peter Liddle - Dry the River

Gaslight Anthem

BP5PRO - BP7PRO

Packs for Groups, Sound Companies, Engineers

The Band Pack Pro microphone packs are a new concept combining vocal and instrument mics for ensemble groups. OM series mics for lead and backing vocals are joined with versatile dynamic instrument mics. All microphones feature exclusive Audix VLM™ capsule technology offering accurate sound, clarity and resistance to feedback. All mics and clips are packaged in a rugged aluminum carrying case for safe travel and storage.

- Professional set of dynamic VLM™ microphones
- Effective combination of vocal and instrument mics
- For live sound and recording
- Achieves maximum separation of sound with minimal bleed
- Includes mic stand adapters and heavy duty aluminum case

*BP5PRO

*BP7PRO

BP5PRO Includes:
1 x i5 Snare Drum / Instrument Mic
1 x D6 Kick Drum Mic
1 x OM5 Lead Vocal Mic
2 x OM2 Background Vocal Mics
1 x DCLIP Mic Clip
4 x MC1 Mic Clips
Aluminum Road Case

BP7PRO Includes:
3 x i5 Snare Drum / Instrument Mics
1 x D6 Kick Drum Mic
1 x OM5 Lead Vocal Mic
2 x OM2 Background Vocal Mics
1 x DCLIP Mic Clip
6 x MC1 Mic Clip
Aluminum Road Case

BP5F - BP7F

Affordable Live Solution

The Fusion Series Band Packs are economical collections of dynamic vocal and instrument mics for a wide variety of applications including bands, rehearsal studios, sound companies, Houses of Worship, small ensembles, rehearsal studios and schools. All microphones feature exclusive Audix LM™ capsule technology providing accurate sound reproduction and feedback resistance. Mics and clips are packaged inside a durable foam-lined aluminum carrying case.

- Affordable set of dynamic microphones
- Combination includes vocal and instrument mics
- Excellent for live performance, rehearsal, school, home studio
- All mics feature durable die cast bodies and steel mesh grills
- Includes mic stand adapters and heavy duty aluminum case

fusion series

*BP5F

*BP7F

Ryan Key - Yellowcard

Indigio Jam Unit - Japan

BP5F Includes:
1 x f5 Snare Drum / Instrument Mics
1 x f6 Kick Drum Mic
3 x f50 Vocal Mics
1 x DCLIP Mic Clip
4 x MC1 Mic Clip
Aluminum Road Case

BP7F Includes:
3 x f5 Snare Drum / Instrument Mics
1 x f6 Kick Drum Mic
3 x f50 Vocal Mics
1 x DCLIP Mic Clip
6 x MC1 Mic Clip
Aluminum Road Case


AUDIX
M1250B

THE MICROS[t]

Audix redefined miniaturized condenser technology with the creation of The Micros series. Inspired by the challenge of attaining the utmost performance within the smallest possible space, Audix undertook this monumental task by using the proven circuitry and microphone topology of the award winning SCX Series to design the world's smallest condenser mic with fully imbedded electronics. The Micros offer balanced signal, detachable cables, interchangeable capsules, low noise circuitry, wide dynamic range and immunity to RF. The result is a miniature condenser mic with exceptional performance and phenomenal sound.

The Micros feature tailored frequency responses and three application-specific levels of sensitivity: the standard output M1250B, the lower output M44 for drum miking and the high output M1255B for distance miking. Additionally the M1280B offers the widest frequency range of The Micros, often applied to field recording and musical instrument miking.

The MicroBoom™ is a portable, lightweight carbon fiber boom arm system for choir and orchestra while the MicroPod™ Series of gooseneck mics is applicable to podium and conference applications. Both of these products were developed to be used with The Micros.

THE MICROS™

M44
M1250B
M1255B
M1280B
MICROBOOM™
MICROPOD™

M1250B

M1250B is a fully integrated condenser microphone available in four polar patterns: cardioid, hypercardioid, omni and shotgun. Miking applications include podium, choir and accoustic instruments.

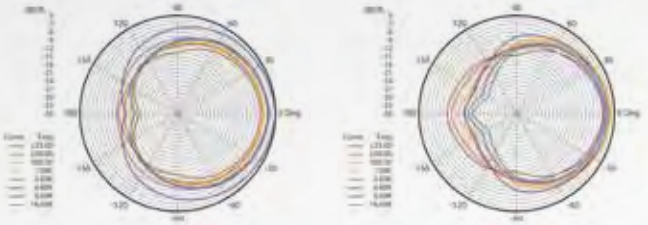
- Miniature condenser with fully integrated preamp
- Ideal for speech, group vocals and instruments
- Studio quality sound
- RF Immunity from cell phones, GSM devices

Model Variations:

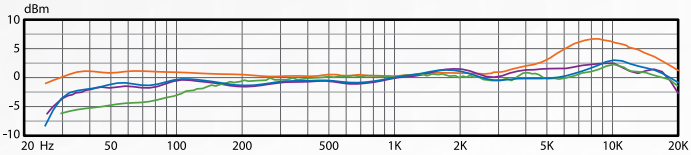
M1250BW - White version
M1250BHC - With hypercardioid capsule
M1250WHC - With hypercardioid capsule in white
M1250BO - With omnidirectional capsule
M1250BWO - With omnidirectional capsule in white
M1250BS - With supercardioid (shotgun) capsule

C HC O S

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid | Hypercardioid | Omni | Supercardioid
Output Impedance	150 ohms
Sensitivity	10 mV (C) | 10 mV (HC) | 11 mV (O) / Pa @ 1k
Equivalent Noise Level	21 dB (A-weighted)
Signal to Noise Ratio	73 dB
Maximum SPL	≥140 dB
Dynamic Range	119 dB
Power Requirements	18-52 V phantom
Connector	3 pin mini-XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black Finish
Weight	16 g / 0.56 ounces
Length	54 mm / 2.1 inches

M1255B

The M1255B is a miniaturized condenser microphone with a fully integrated preamp and detachable cable. This mic is highly sensitivity for distance miking.

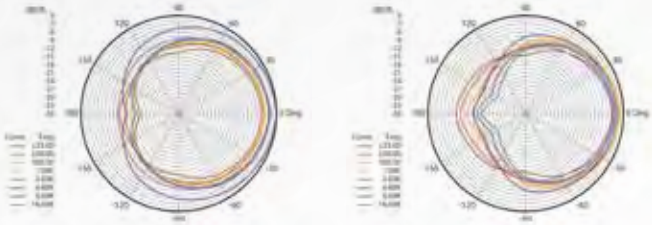
- Miniature condenser with fully integrated preamp
- For conference, choir and distance learning
- RF Immunity from cell phones, GSM devices

Model Variations:

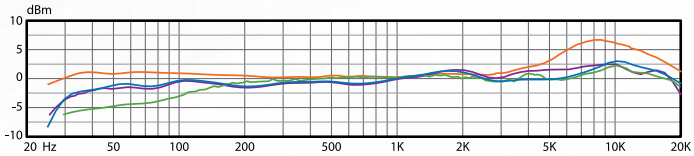
M1255BW - White version
M1255BHC - With hypercardioid capsule
M1255BWHC - With hypercardioid capsule in white
M1255BO -With omnidirectional capsule
M1255BWO - With omnidirectional capsule in white
M1255BS - With supercardioid (shotgun) capsule

C HC O S

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid | Hypercardioid | Omni | Supercardioid
Output Impedance	150 ohms
Sensitivity	38 mV (C) | 32 mV (HC) | 40 mV (O) | 60 mV (S) / Pa @ 1k
Equivalent Noise Level	21 dB (A-weighted)
Signal to Noise Ratio	73 dB
Maximum SPL	≥130 dB
Dynamic Range	109 dB
Power Requirements	18-52 V phantom
Connector	3 pin mini-XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black Finish
Weight	16 g / 0.56 ounces
Length	54 mm / 2.1 inches

AVI - SPL Conference Room - Chicago, Illinois

*Micros Series Tight Tolerance Production Center

*AUDIX Manufacturing Facility - Wilsonville, Oregon USA

Automated PCB Assembly

M1280B

The M1280B, equipped with a cardioid capsule, and is also available with hypercardioid, omni or shotgun capsules. The extended low-end response of the M1280B makes it a great choice for field recording and musical instrument miking.

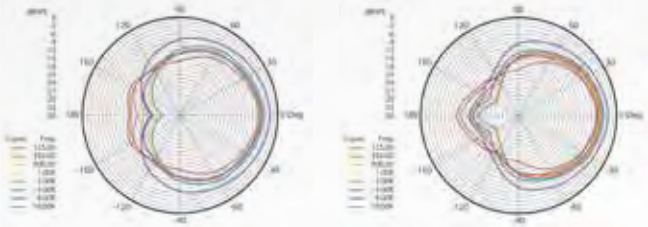
- Miniature condenser with fully integrated preamp
- Studio quality sound reproduction
- Ideal for cymbals, acoustic instruments
- RF Immunity from cell phones, GSM devices

Model Variations:

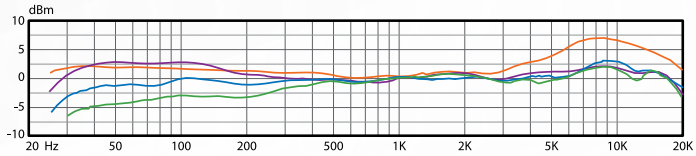
M1280BHC - With hypercardioid capsule
M1280BO - With omnidirectional capsule
M1280BS - With supercardioid (shotgun) capsule

C HC O S

Polar Chart:



Frequency Response:



*AUDIX Manufacturing Facility - Wilsonville, Oregon USA

Transducer Type	Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid | Hypercardioid | Omni | Supercardioid
Output Impedance	150 ohms
Sensitivity	10 mV (C) | 10 mV (HC) | 12 mV (O) | 18 mV (S) / Pa @ 1k
Equivalent Noise Level	21 dB (A-weighted)
Signal to Noise Ratio	73 dB
Maximum SPL	≥147 dB
Dynamic Range	126 dB
Power Requirements	18-52 V phantom
Connector	3 pin mini-XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black Finish
Weight	28 g / 1 ounces
Length	67 mm / 2.6 inches

M44

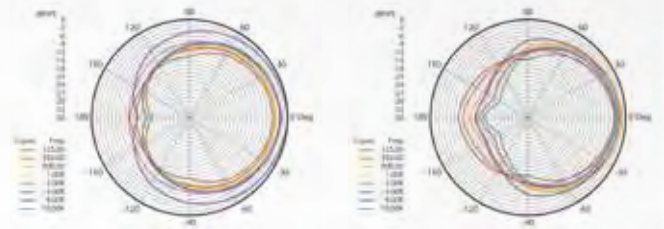
The M44 miniaturized condenser microphone is for close-miking instruments with high SPLs and sound effects. A variety of clips and accessories are available for drum and percussion mounting.

- Miniature condenser with fully integrated preamp
- Studio quality sound
- For loud instruments, explosive sounds

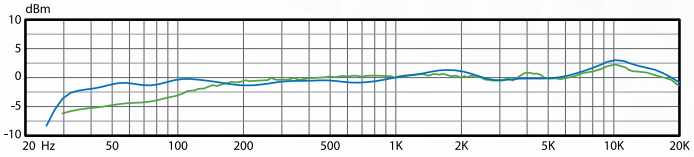
Model Variations:
M44HC - With hypercardioid capsule

C HC

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid | Hypercardioid
Output Impedance	150 ohms
Sensitivity	3 mV / Pa @ 1k
Equivalent Noise Level	25 dB (A-weighted)
Signal to Noise Ratio	69 dB
Maximum SPL @ .5 THD	≥150 dB
Dynamic Range	125 dB
Power Requirements	18-52 V phantom
Connector	3 pin mini-XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black Finish
Weight	20 g / 0.7 ounces
Length	54 mm / 2.1 inches

MICROPOD™

The MicroPod Series is a modular system consisting of the M1250B and M1255B miniature condenser microphones available with either a 6", 12" or 18" gooseneck shaft*. For presentations, meetings and teleconferencing, this series is immune to RF interference and is excellent in sound quality.

- Fully intergrated condenser microphones
- Smooth accurate frequency response, optimized for speech
- Can be table mounted or used with ATS1L, ATS1 or ATS10 table bases (table bases sold seperately)
- RF immunity

Model Variations:

Micropod6 - M1250B Cardioid mic with 6" gooseneck
Micropod6HC - With Hypercardioid mic
Micropod6S - M1255B Shotgun mic with 6" gooseneck
Micropod12 - M1250B Cardioid mic with 12" gooseneck
Micropod12HC - With Hypercardioid mic
Micropod18 - M1250B Cardioid mic with 18" gooseneck
Micropod18HC - With Hypercardioid mic
Micropod6WS - White M1255B shotgun mic with 6" gooseneck

REPLACEMENT CAPSULES:

CPSMICROC - Cardioid
CPSMICROHC - Hypercardioid
CPSMICROS - Shotgun

- (table bases sold seperately)

MICROBOOM™

The MicroBoom carbon fiber system is compatible with any of the Micros™. It is produced in three lengths: 24", 50" and 84"*.

The MicroBoom is a problem solver for many hard-to-reach miking applications, including choir, live theater and orchestra.

- Modular carbon fiber rod for use with the Micros™
- Attaches to any mic stand
- Lightweight, easy to set up and position
- Clean look on stage and video

Model Variations:

MICROBOOM24 - 24" carbon fiber boom arm with clutch assembly
MICROBOOM50 - 50" carbon fiber boom arm with clutch assembly
MICROBOOM84 - 84" carbon fiber boom arm with clutch assembly

MICROBOOM MODELS AVAILABLE WITH MICROPHONE:
MB5050 - 50" carbon fiber boom, clutch assembly, & M1250B cardioid mic
MB5050HC - Same as above with M1250B hypercardioid mic
MB5055 - Same as above with M1255B high output cardioid mic
MB5055HC - Same as above with M1255B hypercardioid mic
MB8450 - 84" carbon fiber boom, clutch assembly, & M1250B cardioid mic
MB8450HC - Same as above with M1250B hypercardioid mic
MB8455 - Same as above with M1255B high output cardioid mic
MB8455HC - Same as above with M1255B hypercardioid mic
(See individual mics for specifications)

- (mic stands not included)

Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid | Hypercardioid | Supercardioid
Output Impedance	150 ohm
Sensitivity	9 mV (C) | 8 mV (HC) | 62 mV (S) / Pa @ 1k
Capsule Technology	27.5 mm / 1.08 in. GV Diaphragm
Equivalent Noise Level	21 dB (A-weighted)
Signal to Noise Ratio	73 dB
Maximum SPL	≥140 dB
Dynamic Range	119 dB
Power Requirements	18-52 V phantom
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	Machined Brass / Black Finish
Gooseneck Length	6/12/18 inches | 157.5/373/430 mm

Rod Material	Carbon Fiber
Gooseneck	Flexible Steel
Length MB24	24" | 609 mm
Length MB50	50" | 1270 mm
Length MB84	84" | 2134 mm
Diameter	.20" | 7.4mm
Connectors	Bottom: Mini-XLRm Top: Mini-XLRf
Weight	45 g / 1.6 ounces 78 g / 2.5 ounces 111 g / 4 ounces
Finish	Black Finish

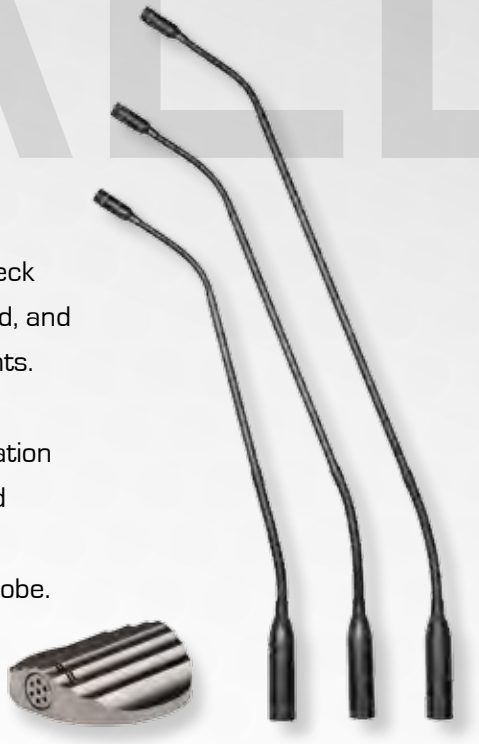
First Emmanuel Baptist Church

"Living Hope" Vancouver, WA

Installations:

US Embassies
Lockheed Martin
University of North Carolina
New York Law School
T. Rowe Price
DLA Piper
Fidelity Investments
Quest
Kroegers
Costco
Northrup Grumman
Sidney Austin Law
Army War College
Fort Knox

INSTALLED SOUND



Contractor (installed) microphones are necessary for applications requiring mounting or permanent installation. Products in this category include gooseneck mics for podiums and boardrooms, hanging mics for capturing sound overhead, and ceiling mics for VTC (video teleconferencing) and distance learning environments.

The M40 and M70 ceiling microphones are excellent examples of Audix innovation providing consultants and installed sound professionals with new and improved ways to capture high quality sound from overhead. We are proud our installed sound products have been preferred for prestigious installations around the globe.

Installers and consultants request Audix products because they are reliable, consistent, durable, versatile and are easy to install.

CONDENSERS

- L5P
- ADX10
- ADX40
- ADX60
- ADX12
- ADX18
- MG12
- MG15
- MG18
- M40
- M55
- M60
- M70
- ATS1
- ATS1L

M40

Ceiling

The M40 is a miniaturized condenser microphone with a fully integrated preamp design with very high sensitivity for distance miking. The primary applications for the M40 include ceiling mounted video conferences, distance learning, hospital rooms, surveillance, and ambient room miking.

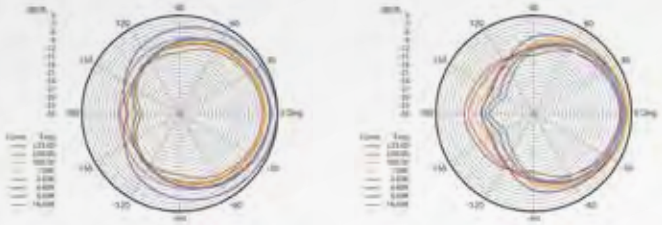
- High output for distance miking
- Optimized for voice recognition
- Immunity from RF interference
- Point and shoot directivity
- Miniaturized integrated preamp circuitry
- No external power adapter needed
- Available with a cardioid, hypercardioid or shotgun capsule

Model Variations:

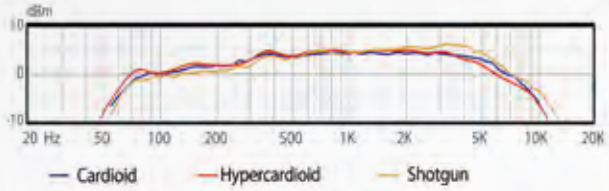
M40W6 - White, cardioid, 6"
M40W12 - Same as above, 12"
M40WHC6 - White, hypercardioid, 6"
M40WHC12 - Same as above, 12"
M40WS6 - White, supercardioid, 6"
M40WS12 - Same as above, 12"

C HC S

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	60 Hz - 10 kHz
Polar Pattern	Cardioid | Hypercardioid | Supercardioid
Output Impedance	150 ohms
Sensitivity	37 mV / Pa @ 1k
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Maximum SPL	≥130 dB
Dynamic Range	108 dB
Power Requirements	18-52 V phantom
Connector	Phoenix Connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Copper and Steel / White Finish
Weight	75 g / 89 g
Length	165mm & 310mm

M55

Ceiling

The M55 is an innovative hanging microphone system designed for conference room application where aesthetics and sound quality are critical. All electronics are fully integrated and optimized for high sensitivity and low noise.

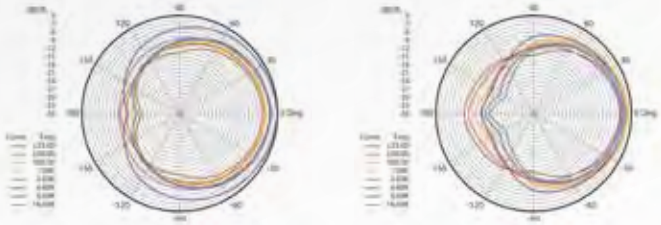
- Designed for distance miking
- Adjustable height via thumbscrew
- Easy to position and stabilize
- Frequency response optimized to capture speech
- No external power adapter needed
- Includes plenum-rated junction box

Model Variations:

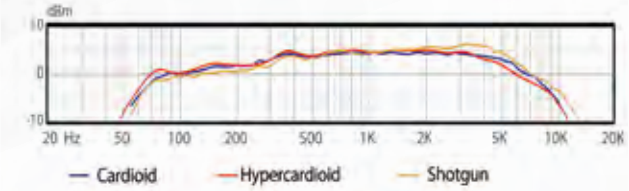
M55W - White finish with 6' cable terminating in Phoenix
M55WHC White finish hypercardioid

C HC S

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	60 Hz - 10 kHz
Polar Pattern	Cardioid | Hypercardioid | Supercardioid
Output Impedance	150 ohms
Sensitivity	37 mV / Pa @ 1k
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Maximum SPL	≥130 dB
Dynamic Range	108 dB
Power Requirements	18-52 V phantom
Connector	Phoenix Connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Copper and Steel / White Finish
Weight	70 g / 2.4 ounces
Length	54 mm / 2.1 inches

M60

Table

The M60 boundary microphone has a striking design and exceptional performance. Primary applications for the M60 are: podium, corporate board rooms, meetings and video conferencing where aesthetics and audio quality are critical.

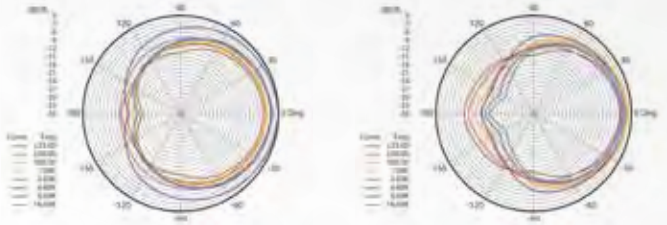
- Extremely high sensitivity
- Employs proprietary low noise circuitry
- Stylized brass housing
- Immunity from RF interference
- Cable may be positioned at 180 or 90 degrees
- Available with either XLRm or Phoenix connector

Model Variations:

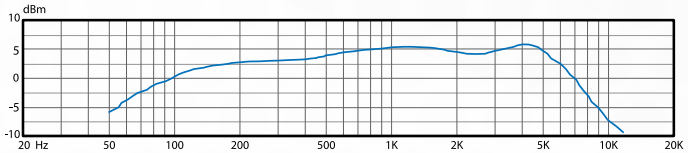
M60 - Black, XLRm connector
M60P - Black, Phoenix connector
M60N - Satin nickel, XLRm connector
M60NP - Satin nickel, Phoenix connector
M60W - White, XLRm connector
M60WP - White, Phoenix connector

C HC

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	70 Hz - 8 kHz
Polar Pattern	Hemi - Card
Output Impedance	150 ohms
Sensitivity	68 mV / Pa @ 1k*
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Maximum SPL	≥130 dB
Dynamic Range	108 dB
Power Requirements	18-52 V phantom
Connector	3 pin mini-XLRm or Phoenix Connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Black / White / Nickle
Weight	232 g / 8.3 ounces
Diameter	63 mm
Height	16.5mm

*measured at 20" 94dB on 20"x20" (500mm x 500mm) surface

M70

Ceiling

The M70 is an innovative flush mount condenser microphone designed for overhead distance miking. Featuring a fully integrated preamp, an extremely high sensitivity rating of 38 millivolts, and a small footprint of only 3 inches in diameter. The M70 will virtually disappear from view after installation.

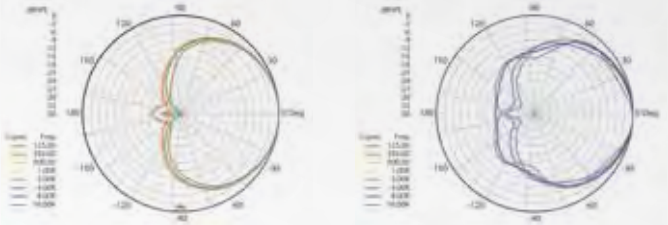
- High output for distance miking
- Optimized for voice recognition
- Immunity from RF interference
- Point and shoot directivity
- Miniaturized integrated preamp circuitry
- No external power adapter needed
- Includes plenum-rated junction box

Model Variations:

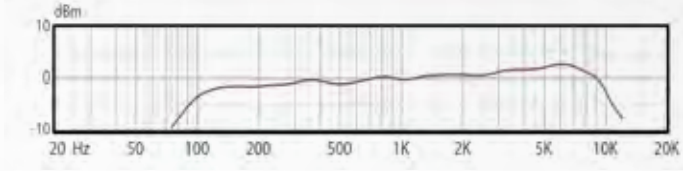
M70W - White version
M70N - Satin Nickel version

C

Polar Chart:



Frequency Response:



Transducer Type	Condenser
Frequency Response	60 Hz - 10 kHz
Polar Pattern	Cardioid
Output Impedance	150 ohms
Sensitivity	38 mV / Pa @ 1k
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Maximum SPL	≥130 dB
Dynamic Range	108 dB
Power Requirements	18-52 V phantom
Connector	Phoenix Connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass, Aluminium & Steel / White or Nickel Finish
Weight	28 g / 1 ounces
Length	67 mm / 2.6 inches

ADX12 - ADX18

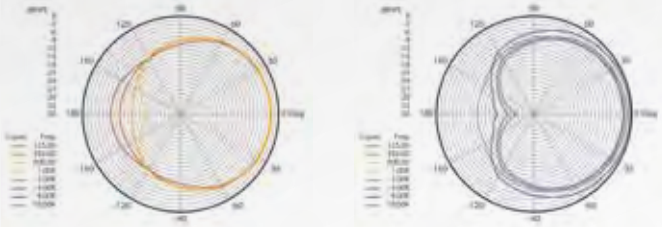
The ADX12 and ADX18 are professional miniature gooseneck condenser microphones designed for podium, presentation, meetings and teleconferencing. These mics can also be used on a standard mic stand or in conjunction with the Audix ATS10, AST1 or AST1L table stands.

- Low profile, condenser gooseneck microphone
- Optimized for clear, accurate speech
- Can be installed or used with table base
- Balanced circuitry, shielded from RF interference

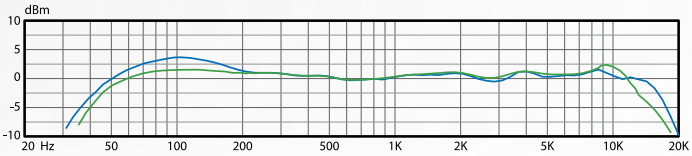
Model Variations:
ADX12HC - With hypercardioid capsule
ADX18HC - With hypercardioid capsule

C HC

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 18 kHz
Polar Pattern	Cardioid | Hypercardioid
Output Impedance	150 ohms
Sensitivity	24 mV (C) | 30 mV (HC) / Pa @ 1k
Equivalent Noise Level	28 dB (A-weighted)
Signal to Noise Ratio	66 dB
Maximum SPL	≥120 dB
Power Requirements	18-52 V phantom
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	Machined Aluminum & Brass / Black Finish
Weight	ADX12 - 113g ADX18 - 159g
Length	ADX12 - 16 inches / 403mm ADX18 - 22 inches / 558mm

MG12 - MG15 - MG18

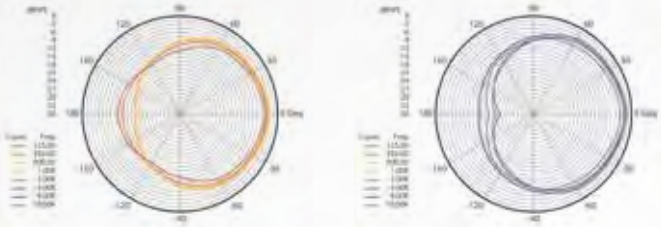
The MG12/15/18 Micros™ gooseneck system is equipped with a sophisticated dual preamp circuitry – one circuit located in the capsule housing and the other built into the base of the XLR. This circuitry is internally balanced, insuring the audio path will be isolated from hum and noise.

- Elite condenser gooseneck microphone
- Optimized for clear, accurate speech
- Features Micros™ technology with GSM & RF immunity
- Dual balanced preamp circuitry

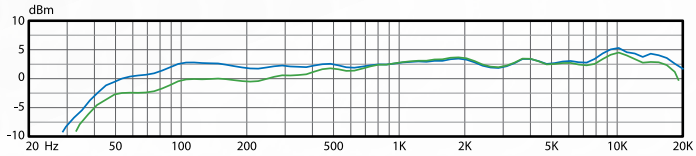
Model Variations:
MG12HC - With hypercardioid capsule
MG15HC - With hypercardioid capsule
MG18HC - With hypercardioid capsule

C HC

Polar Chart:

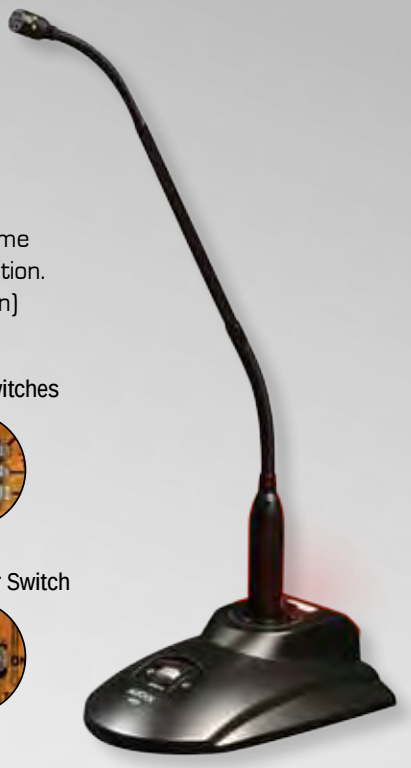


Frequency Response:



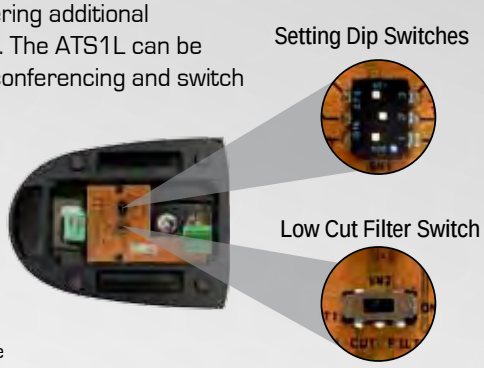
Transducer Type	Pre-polarized Condenser
Frequency Response	60 Hz - 19 kHz
Polar Pattern	Cardioid | Hypercardioid
Output Impedance	150 ohms
Sensitivity	38 mV (C) | 32 mV (HC) / Pa @ 1k
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Maximum SPL	≥130 dB
Dynamic Range	108 dB
Power Requirements	18-52 V phantom
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	Machined Brass / Black Finish
Weight	MG12 - 118g / MG15 - 126g / MG18 - 134g
Length	MG12 - 415mm / MG15 - 480mm / MG18 - 570mm

ATS1L - ATS1



Logic Table Stand with Programmable Switch and LED Indicator

The ATS1 and ATS1L are the industry's only programmable, shock absorbent table stands with an LED indicator that does not require external power supplies, eliminating the added expense and complication associated with installation and wiring. The LED indicator and audio switching circuitry operate on the same phantom power source supplied to the microphone. The result is simplified installation and reliable operation. The base has programmable functions that are changed with a simple, intuitive dip switch (see illustration) which can be set to operate in Toggle On, Toggle Off, Momentary Talk and Momentary Mute modes. Also supplied within the base is a Low Cut Filter offering additional protection from bass frequencies that may cause rumble or hum. The ATS1L can be further programmed to operate seamlessly with automated teleconferencing and switch systems in external logic control mode.



- Heavy duty die cast base provides stability
- Shock mount design limits touch noise and vibration
- Four programmable talk-mute functions
- Local remote control function settings
- Seamless integration with automated mixers (ATS1L)

Model Variations:

Model Variations: ATS1LP - 5 pin Phoenix connector located inside the base
ATS1LX – 5 pin XLRm connector located at the back of the base
ATS1 - All the features of ATS1L with exclusion of remote logic mode
Economical solution for applications not requiring a remote controlled mixer
ATS10 - Table stand with latching on/off switch.

ATS1

The ATS1 offers all the functionality of the ATS1L without external logic control providing a simple, economical solution when no external switching system is required. The programmable functions Toggle On, Toggle Off, Momentary Talk and Momentary Mute modes are set by a dip switch in the base, where the Low Cut Filter switch is also found. An industry standard 3pin xlr cable connects the ATS1 to the mixer. The ATS1 is an excellent solution for simple budget conferencing systems or where temporary, installations restrict permanent wiring, such as meeting rooms (hotels, conference centers), class rooms.

DIP SWITCH SETTINGS & FUNCTIONS: (External Mode), (Local Mode)


Momentary Mute: Mic is on; switch is pressed and held to mute.


Momentary Talk: Mic is off; switch is pressed and held to talk.


Toggle Off: Mic is on; switch is pressed to turn the mic off and on


Toggle On: Mic is off; switch is pressed to turn the mic on and off


Georgia Southwestern State University

Mic Input Connector:	3 pin XLRf
Base Output Connector:	5 pin Phoenix Terminal (ATS1LP)
	5 pin XLRm (ATS1LX)
Switch:	Noise free mechanical
Off (mute) attenuation:	45 dB minimum
Phantom power requirements:	36-52 V DC, 2mA typical
Dimensions:	160 mm / 6.9 inches length
	124 mm / 5.9 inches width
	45 mm / 1.8 inches height
Weight:	1.4kg / 3lbs

LOGIC CONNECTIONS:

Closure I/O voltage:	-0.5 V to 30 V
Closure through current:	200 mA (resettable fuse protected)
On resistance:	>10 omhs
I/O leakage current:	1 uA
LED input:	Active when low (0.7 V DC), TTL compatible

L5P

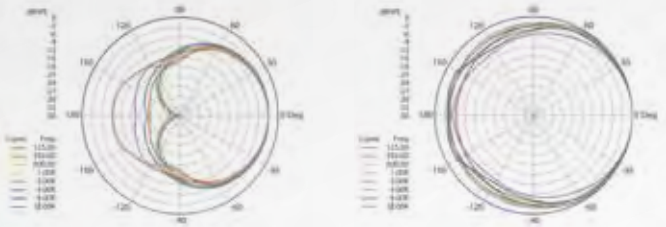
The L5P is a micro-sized (5 mm) cardioid lavalier condenser microphone also available with an omnidirectional polar pattern. The L5P and its interchangeable capsules can also be used with the RAD360 Wireless System (see W3L5).

- Micro-sized condenser for live sound and broadcast
- Natural, accurate sound reproduction
- For speech and acoustic instruments
- Includes phantom power adapter for hard-wired use
- May be used with RAD360 Wireless

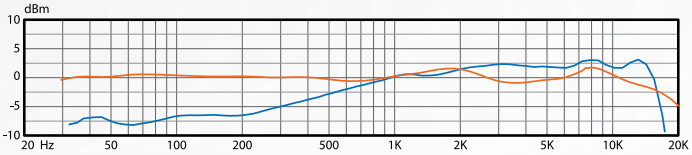
Model Variations:

L5 - Cardioid microphone with 3' cable with a mini-XLRf connector
L5O - With omnidirectional capsule
L5OP - Omnidirectional

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid | Omni
Output Impedance	200 ohms
Sensitivity	6 mV (C) | 8 mV (O) / Pa @ 1k
Equivalent Noise Level	<30 dB (A-weighted)
Signal to Noise Ratio	>64 dB
Maximum SPL @ .5 THD	≥130 dB
Power Requirements	9-48 V phantom
Connector	Shielded 3' (L5) or 8' (L5P) to a mini 3 pin XLRf
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black Finish
Weight	13 g / 0.47 oz
Length	23 mm / 0.91 inches

ADX10P

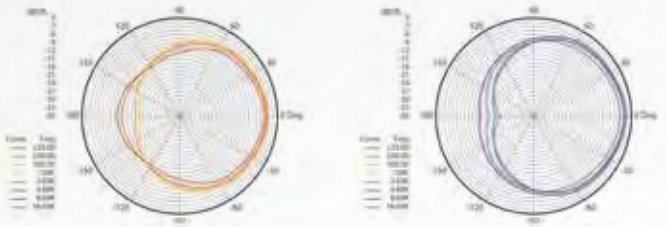
The ADX10P is a miniaturized condenser microphone designed for lavalier applications such as speech, presentation and theatrical production. The ADX10P features a modular capsule and can be used in conjunction with the RAD360 Wireless System (see W3ADX10).

- Miniature lavalier condenser for live sound and broadcast
- Clear and accurate sound reproduction
- For speech and acoustic instruments
- Includes phantom power adapter for hard-wired use
- May be used with RAD360 Wireless

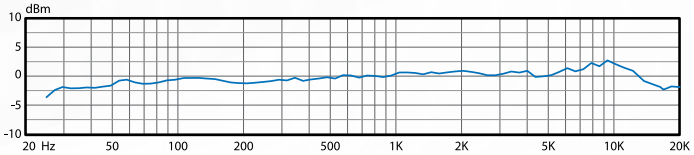
Model Variations:

ADX10 - Microphone with 3' cable with a mini-XLRf connector

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	5 mV / Pa @ 1k
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥120 dB
Power Requirements	9-52 V phantom
Connector	Shielded 3' to a mini 3 pin XLRf
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black Finish
Weight	21 g / 0.74 ounces
Length	25 mm / 0.98 inches

ADX40

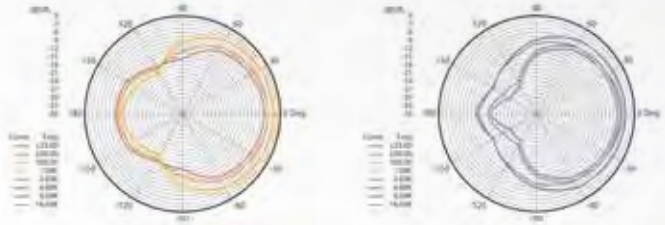
The ADX40, available in both cardioid and hypercardioid patterns, is a miniaturized condenser microphone designed to hang from an overhead position. Applications such as choir, theatrical productions and room ambience are a few examples of the ADX40 applications.

- Low profile condenser for overhead application
- Natural, accurate sound reproduction
- For overhead miking
- Available in black or white, with hanging clip

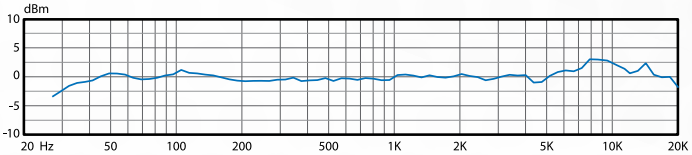
Model Variations:
ADX40W - White Version
ADX40HC - Hypercardioid capsule in black
ADX40WHC - Hypercardioid capsule in white

C HC

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid | Hypercardioid
Output Impedance	250 ohms
Sensitivity	5 mV (C) | 4.6 mV (HC) / Pa @ 1k
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥130 dB
Power Requirements	9-52 V phantom
Connector	Shielded 30' to a mini 3 pin XLRf
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass / Black Finish
Weight	110 g / 4 ounces
Length	30 mm / 1.2 inches

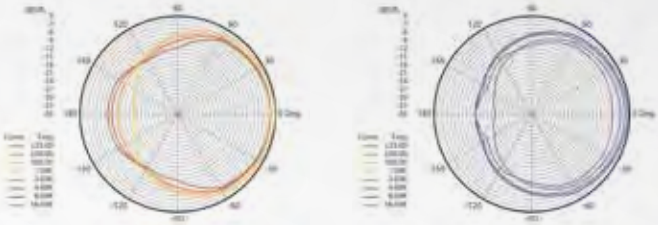
ADX60

A professional boundary condenser microphone, the ADX60 is for stage, studio and broadcast applications. The ADX60 is highly sensitive and able to handle distance and area miking including conferences, plays, theatre and acoustic instruments.

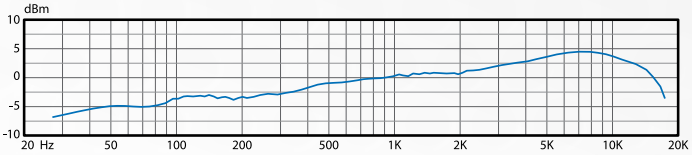
- Low profile condenser boundary microphone
- Highly sensitive, natural sound reproduction
- Ideal for conference, theatre, ceremonies
- Hemi-cardioid pattern picks up specified locations

C

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	9 mV / Pa @ 1k *
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥130 dB
Power Requirements	9-52 V phantom
Connector	3 pin mini-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 Finish
Weight	143 g / 5 ounces
Length	80 mm / 3.1 inches

* Measured at 20" at 94 dB on 20" x 20" (500 mm x 500 mm) surface

Diego Boneta

WIRELESS

The RAD360 Wireless System is a true diversity system with 193 selectable frequencies per group. Both the receiver and the transmitter feature menu driven displays and are synthesizer controlled via Phase-Locked Loop (PLL) for stable Radio Frequency (RF) signals.

The handheld transmitters are constructed of durable metal. These units feature the legendary OM series dynamic microphones built with the Audix VLM™ capsule technology. Each transmitter includes a convenient gain setting control to help prevent overload or distortion.

The modular design of the threaded microphone head assembly enables the user to change the transmitter mic capsule from one OM Series model to another in a matter of seconds.

The body pack transmitter constructed of durable ABS composite, is housed within a protective metal cradle and can be used with a variety of lavalier, headset and specialty instrument microphones.

HANDHELD
- W30M3
- W30M5
- W30M6
- W30M7

LAVALIER
- W3L5
- W3ADX10

HEADSETS
- W3HT2
- W3HT5
- W3HT5BG

INSTRUMENT
- ADX20i
- ADX10FL

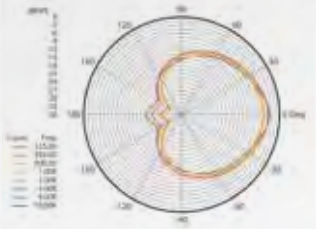
W3 OM3

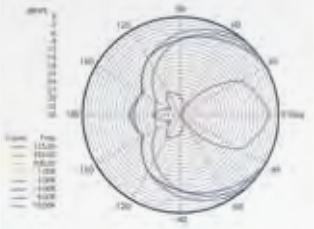
The W3OM3 system is excellent for general musical performances, presentations, and Houses of Worship. Clear, natural, accurate sound emmiates from the W3OM3.

- Durable metal housing
- Menu driven, back-lit display
- Excellent off axis rejection
- Mute switch located on bottom of transmitter
- Available in a variety of frequency groups according to the regulations in each country

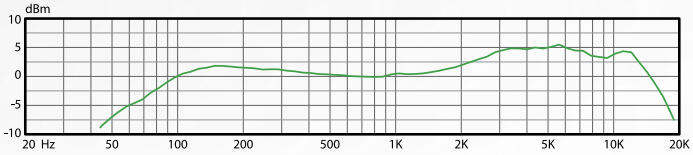
HC

Polar Chart:





Frequency Response:



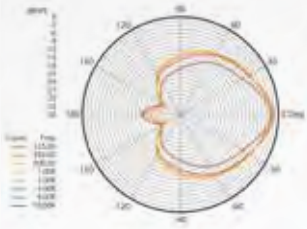
W3 OM5

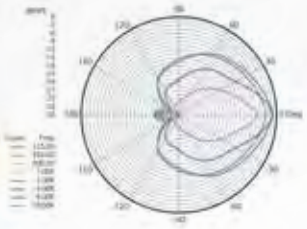
The W3OM5 wireless system is designed for professional stage performances where sound quality is critical. The OM5 is designed to help vocals cut through the mix.

- Clear, accurate vocal sound with slight mid-range boost
- Durable metal housing
- Menu driven, back-lit display
- Excellent off axis rejection
- Mute switch located on bottom of transmitter
- Available in a variety of frequency groups according to the regulations in each country

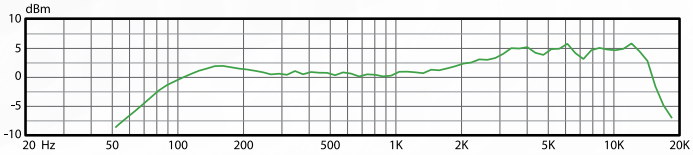
HC

Polar Chart:





Frequency Response:



OM3 HANDHELD MICROPHONE TRASMITTER

Transducer Type	Dynamic
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	300 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM™ Type B
Off Axis Rejection	>25 dB
Maximum SPL	≥144 dB
RF Power Output	50 mW Max
Power	2 - AA 1.5 V Batteries
Battery Life	Approximately 12 hours
Switchable Frequencies	193 (per group of 24 MHz at 125 kHz apart)
Weight	363 g / 12.8 ounces
Length	240 mm / 9.4 inches

OM5 HANDHELD MICROPHONE TRASMITTER

Transducer Type	Dynamic
Frequency Response	48 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	200 ohms
Sensitivity	2 mV / Pa @ 1k
Capsule Technology	VLM™ Type C
Off Axis Rejection	>30 dB
Maximum SPL	≥144 dB
RF Power Output	50 mW Max
Power	2 - AA 1.5 V Batteries
Battery Life	Approximately 12 hours
Switchable Frequencies	193 (per group of 24 MHz at 125 kHz apart)
Weight	363 g / 12.8 ounces
Length	240 mm / 9.4 inches

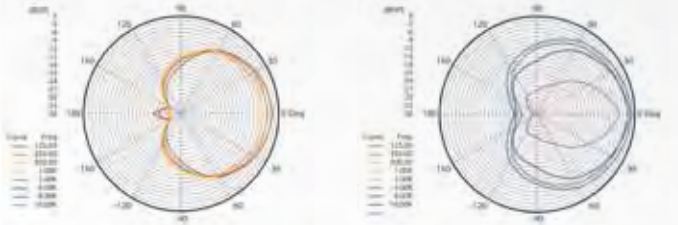
W3 OM6

The W3OM6 features a wide response capsule with exceptional detail and clarity. This is an outstanding mic for the lead vocalist who wants to replicate the sound of their voice with utmost accuracy; the W3OM6 is a perfect choice.

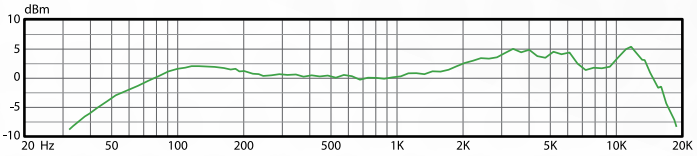
- Durable metal housing
- Menu driven, back-lit display
- Excellent off axis rejection
- Mute switch located on bottom of transmitter
- Available in a variety of frequency groups according to the regulations in each country

HC

Polar Chart:



Frequency Response:



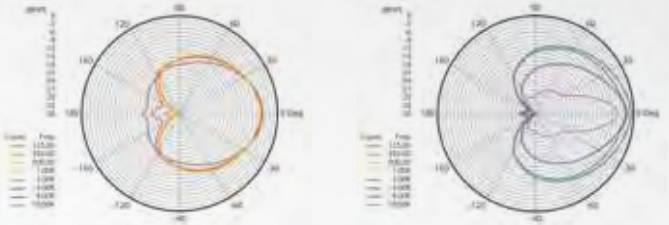
W3 OM7

The W3OM7 operates in a loud stage environment where gain before feedback is a critical factor. Featuring the acclaimed OM7 capsule, this system helps to isolate the vocals from the rest of the instruments on stage.

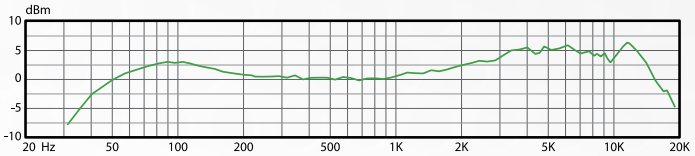
- Durable metal housing
- Menu driven, back-lit display
- Excellent off axis rejection
- Mute switch located on bottom of transmitter
- Available in a variety of frequency groups according to the regulations in each country

HC

Polar Chart:



Frequency Response:



WIRELESS HANDHELD

OM6 HANDHELD MICROPHONE TRASMITTER

Transducer Type	Dynamic
Frequency Response	40 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	290 ohms
Sensitivity	1.5 mV / Pa @ 1k
Capsule Technology	VLM™ Type D
Off Axis Rejection	>25 dB
Maximum SPL	≥144 dB
RF Power Output	50 mW Max
Power	2 - AA 1.5 V Batteries
Battery Life	Approximately 12 hours
Switchable Frequencies	193 (per group of 24 MHz at 125 kHz apart)
Weight	363 g / 12.8 ounces
Length	240 mm / 9.4 inches

OM7 HANDHELD MICROPHONE TRASMITTER

Transducer Type	Dynamic
Frequency Response	48 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	50 ohms
Sensitivity	0.8 mV / Pa @ 1k
Capsule Technology	VLM™ Type C
Off Axis Rejection	>30 dB
Maximum SPL	≥144 dB
RF Power Output	50 mW Max
Power	2 - AA 1.5 V Batteries
Battery Life	Approximately 12 hours
Switchable Frequencies	193 (per group of 24 MHz at 125 kHz apart)
Weight	363 g / 12.8 ounces
Length	240 mm / 9.4 inches

W3L5

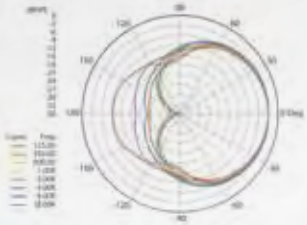
The W3L5 is a true diversity wireless system featuring the micro-size L5 condenser. The L5 is an extremely low profile cardioid microphone optimized for speech, presentation and theatrical productions.

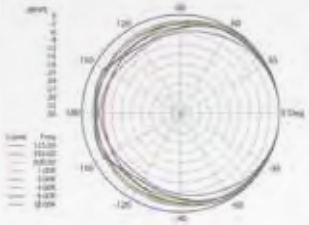
- Extremely low profile
- 5mm high performance cardioid capsule
- Broadcast quality sound

Model Variations:
W3L50 - Omni directional capsule

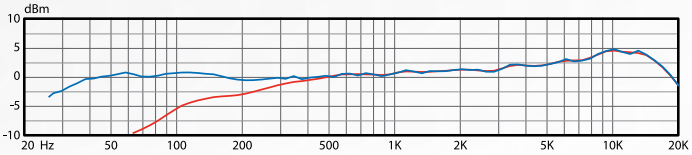
C O

Polar Chart:





Frequency Response:



BODY PACK TRASMITTER WITH L5

Transducer Type	Pre-polarized Condenser
Frequency Response	100 Hz - 20 kHz (C) I 20 Hz - 20 kHz (O)
Polar Pattern	Cardioid I Omni
Output Impedance	200 ohms
Sensitivity	2.2 / 2.5 mV / Pa @ 1k
Capsule Technology	Back Electret GV Diaphragm
Off Axis Rejection	>15 dB
Maximum SPL	≥130 dB
Power Requirements	2 - AA 1.5 V Batteries
Connector	3 pin mini-XLRf
Current Consumption	100 mA Typical
Battery Life	Approximately 12 hours
Input Impedance	10k ohm

W3ADX10

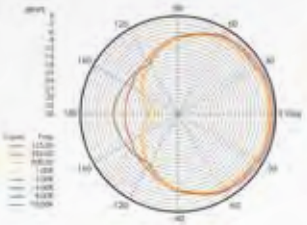
The W3ADX10 is the ideal wireless system for speech and presentation. The cardioid pattern of the ADX10 helps to isolate the voice while minimizing unwanted room noise. Simply put, the performance of this system is robust, clear and reliable.

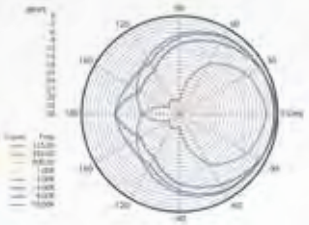
- Optimized for speech and vocal presentation
- Cardioid pattern for sound isolation
- Full, natural response

Model Variations:
ADX10 - mic only with a 3' cable terminating with 3 pin mini-XLRf
ADX10FL - Wireless flute system
W3 310 - Combo system including ADX10 & OM3 Hand-held transmitter

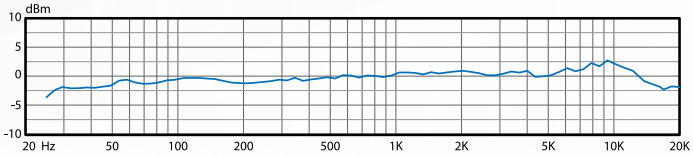
C

Polar Chart:





Frequency Response:



BODY PACK TRASMITTER WITH ADX10

Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	4.5 mV / Pa @ 1k
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥120 dB
Power Requirements	2 - AA 1.5 V Batteries
Connector	3 pin mini-XLRf
Current Consumption	100 mA Typical
Battery Life	Approximately 12 hours
Input Impedance	2k ohm

W3HT2

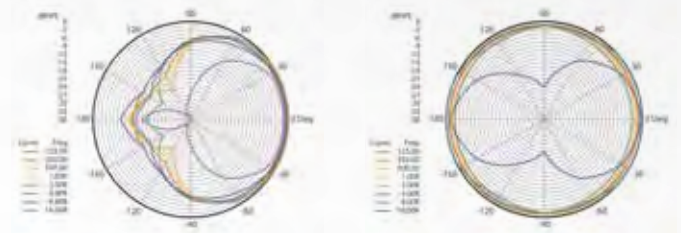
The W3HT2 is a wireless system featuring the hands free HT2 headset microphone. The supercardioid pattern of the HT2 helps isolate the vocal on a live sound stage.

- Lead and background vocals for live performance
- Supercardioid pattern helps to isolate the vocals
- Adjustable and durable headset assembly

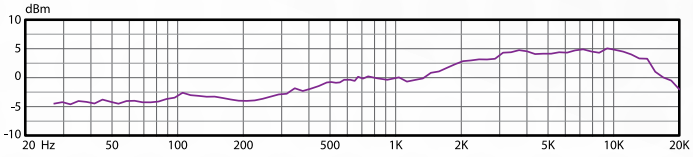
Model Variations:
HT2P - Includes battery powered phantom power supply with on/off switch, bass roll-off and belt clip

S

Polar Chart:



Frequency Response:



BODY PACK TRASMITTER WITH HT2

Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz - 15 kHz
Polar Pattern	Supercardioid
Output Impedance	250 ohms balanced
Sensitivity	4 mV / Pa @ 1k
Equivalent Noise Level	26 dB (A-weighted)
Signal to Noise Ratio	68 dB
Maximum SPL	≥140 dB
Power Requirements	2 - AA 1.5 V Batteries
Connector	3 pin mini-XLRf
Current Consumption	100 mA Typical
Battery Life	Approximately 12 hours
Input Impedance	>2k ohm

W3HT5

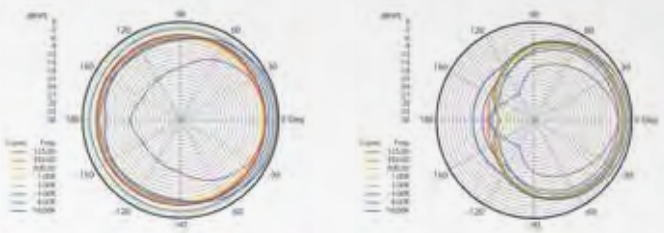
The W3HT5 wireless system features the HT5 lightweight, low profile headset mic designed for presentations where speech quality and intelligibility are critical. The HT5 is optimized for voice and is available in black or beige.

- Hands free, head worn presentation microphone
- Optimized for clear, accurate speech
- Lightweight and low profile
- Matte black finish

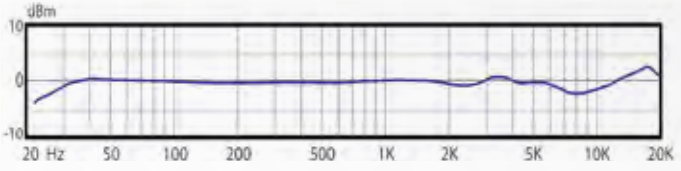
Model Variations:
W3HT5BG – beige

O

Polar Chart:



Frequency Response:



BODY PACK TRASMITTER WITH HT5

Transducer Type	Pre-Polarized Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Omni-directional
Output Impedance	250 ohms balanced
Sensitivity	5 mV / Pa @ 1k
Equivalent Noise Level	26 dB (A-weighted)
Signal to Noise Ratio	68 dB
Maximum SPL	≥140 dB
Power Requirements	2 - AA 1.5 V Batteries
Connector	3 pin mini-XLRf
Current Consumption	100 mA Typical
Battery Life	Approximately 12 hours
Input Impedance	>2k ohm

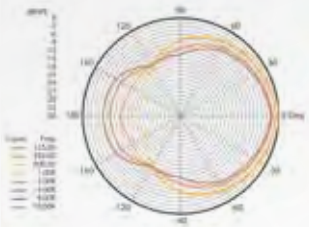
W3ADX20i

The W3ADX20i wireless system is excellent for sax, brass and woodwinds. The microphone is compact and easy to attach to the bell of an instrument.

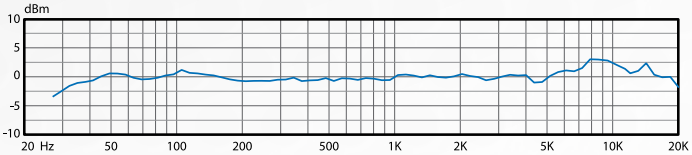
- Miniature condenser clip-on microphone
- Natural, accurate sound reproduction
- Butterfly type clip ideal for brass instruments
- Rubber shock mount system reducing vibration

Model Variations:
ADX20iP - Hard wired system

Polar Chart:



Frequency Response:



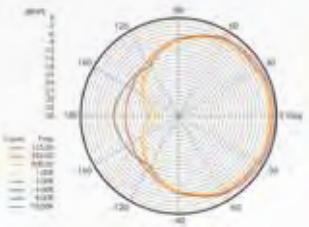
W3ADX10FL

The W3ADX10FL is a diversity wireless system designed for standard size flutes. This innovative microphone attaches to the head joint of the flute and strategically positions the microphone to duplicate the tone and percussive nature of the instrument.

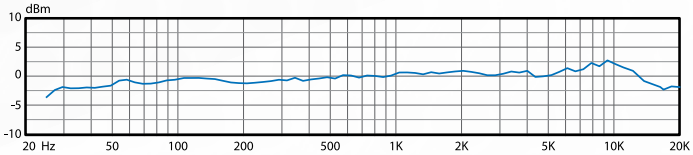
- Miniature condenser flute microphone
- Natural, accurate sound reproduction
- Innovative clip fits standard size flutes
- May be used wired or with RAD360 Wireless System

Model Variations:
ADX10 - mic only with a 3' cable terminating with 3 pin mini-XLRf
ADX10P - With phantom power adaptor for hard wired use
ADX10FLP - Hard wired flute system

Polar Chart:



Frequency Response:



BODY PACK TRASMITTER WITH ADX20i

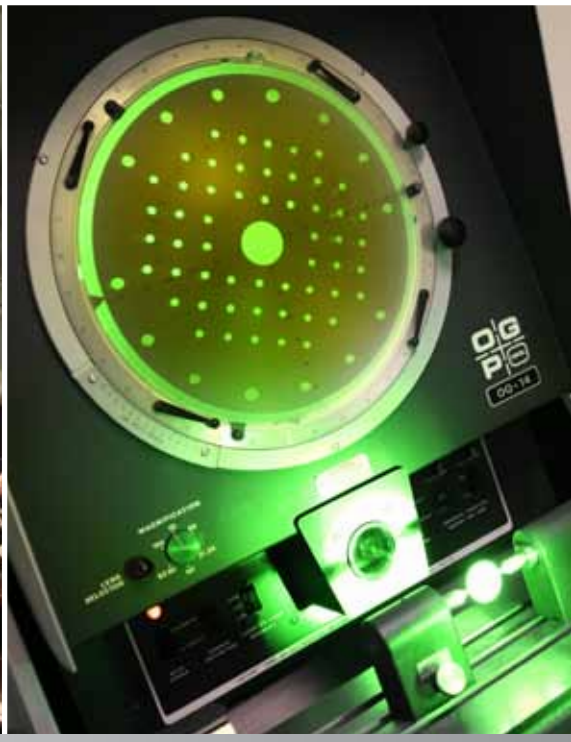
Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid | Hypercardioid (ADX20iHC)
Output Impedance	250 ohms
Sensitivity	6 mV / Pa @ 1k (C) | 5.6 mV / Pa @ 1k (HC)
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥130 dB
Power Requirements	2 - AA 1.5 V Batteries
Current Consumption	100 mA Typical
Battery Life	Approximately 12 hours
Input Impedance	2k ohm

BODY PACK TRASMITTER WITH ADX10FL

Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	4.5 mV / Pa @ 1k
Equivalent Noise Level	<29 dB (A-weighted)
Signal to Noise Ratio	>65 dB
Maximum SPL	≥120 dB
Power Requirements	2 - AA 1.5 V Batteries
Current Consumption	100 mA Typical
Battery Life	Approximately 12 hours
Input Impedance	2k ohm

*Surface Mount Production Line

*CAD / CAM Product Development, Design and Inspection

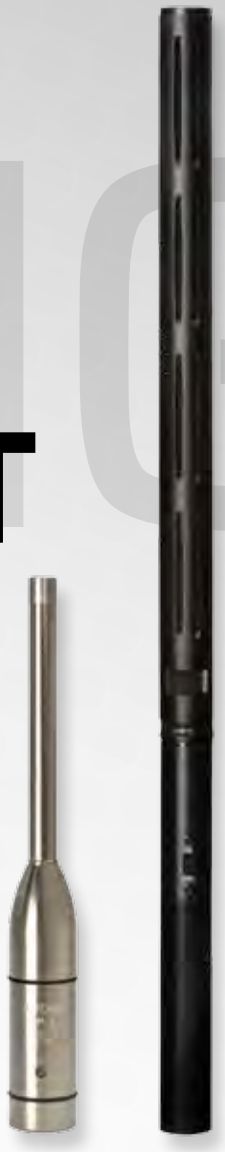


*AUDIX Manufacturing Facility - Wilsonville, Oregon USA

Photo By: Jason Wallis

Pictured above: One of five TM1 mics chosen by System Engineer John Mills for the Kenny Chesney Tour.

VIDEO, USB, SPEAKERS, TEST & MEASUREMENT



Audix has developed a number of specialty audio products through out the years from studio monitors and powered speakers to “shotgun” microphones for video and USB microphones for direct connection to computers.
A recent example of applied Audix engineering is the TM1 measurement microphone for room analysis and PA calibration. Engineered to capture acoustic measurements for room analysis systems, real time analyzers and other sound control devices, the TM1 is well respected in the pro audio industry. It has become a valuable tool for professional Front of House and System Engineers and used in the development of new SMPTE standards.

The TM1 is just one of the many innovative products designed, assembled and tested in the Audix engineering & manufacturing facility located in Wilsonville, Oregon, USA.

ITEMS

TM1
UEM81C
UEM81S
USB12
PH3S
PH5VS

TM1

The TM1 is a 6 mm pre-polarized condenser microphone used for test and measurement applications. The TM1 is linear, has an accurate response, is consistent to use and affordable.

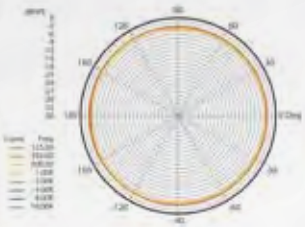
- Excellent for use with software analysis programs
- Flat frequency response from 20Hz – 25kHz
- Low noise electronics
- 4 stage precision machined body and housing

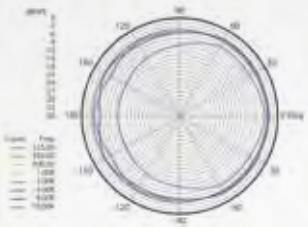
Model Variations:

TM1PLUS - Includes calibration data file, windscreen and CA4231 calibration adapter

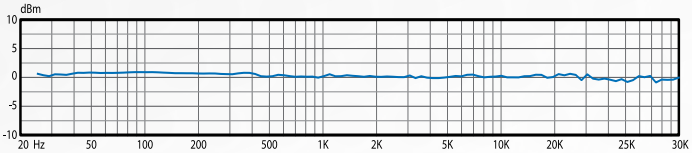
jaer® 4231 sound level calibrator or equivalent

Polar Chart:





Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	20 Hz - 25 kHz +/- 2 dB
Polar Pattern	Omni
Output Impedance	200 ohms
Sensitivity	6 mV / Pa @ 1k
Equivalent Noise Level	28 dB (A-weighted)
Signal to Noise Ratio	66 dB
Maximum SPL	130 dB < 1% Distortion
Power Requirements	18-52 V phantom
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	Machined Brass / Nickel Finish
Weight	132 g / 4.7 ounces
Length	150 mm / 5.9 inches

UEM81C

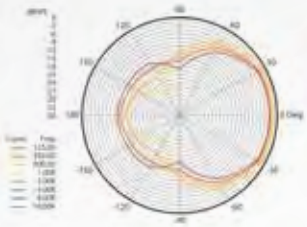
A pre-polarized condenser microphone, the UEM81C is used for stage, studio, video and broadcast applications. This mic is conveniently powered by one AA battery.

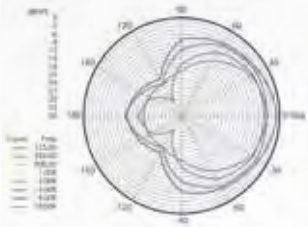
- Pencil condenser design
- Modular cardioid capsule
- Captures sound at a distance
- Operates on AA Batteries
- Includes switches for on/off and bass roll-off

Model Variations:

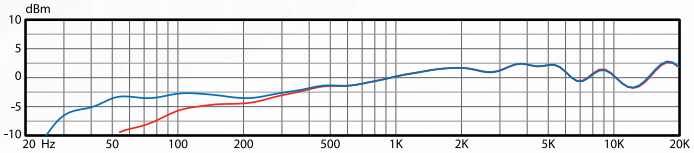
CPS81S - Modular shotgun capsule

Polar Chart:





Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	600 ohms
Sensitivity	4 mV / Pa @ 1k
Equivalent Noise Level	27 dB (A-weighted)
Signal to Noise Ratio	82 dB
Maximum SPL	≥128 dB
Power Requirements	Two AA Batteries
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	Aluminum / Black Finish
Weight	236.6 g / 8 ounces
Length	225 mm / 8.9 inches

UEM81S

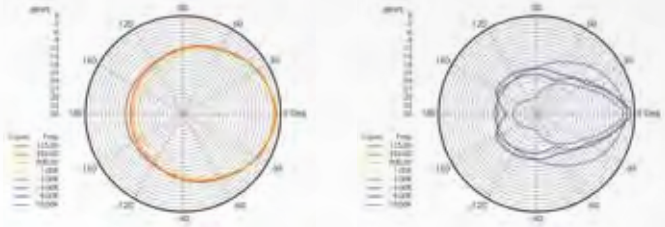
The super-cardiod UEM81S has exceptional sound quality and the ability to pick up direct sounds from a distance. This mic is designed to be aimed directly at the sound source, capturing locations that are difficult to mic – theatre, stage, sporting events and outdoor venues.

- Shotgun pick-up pattern
- Excellent sonic quality
- AA Battery operated
- Highly sensitive
- On-off switch, bass roll-off filter
- Lightweight, easy to position

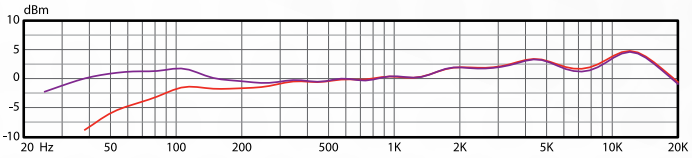
Model Variations:
CPS81C - Modular cardioid capsule

S

Polar Chart:



Frequency Response:



Transducer Type	Pre-polarized Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Supercardioid
Output Impedance	600 ohms
Sensitivity	3 mV / Pa @ 1k
Equivalent Noise Level	24 dB (A-weighted)
Signal to Noise Ratio	79 dB
Maximum SPL	≥128 dB
Power Requirements	Two AA Batteries
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	Aluminum / Black Finish
Weight	396.9 g / 14 ounces
Length	435 mm / 17.1 inches

USB12

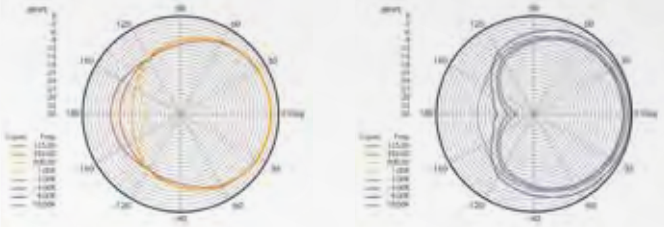
The USB12 is a miniaturized condenser microphone for recording voice and acoustic instruments directly into a computer. Its clarity, excellent transient response, SPL handling and ease of operation, allow the USB12 to naturally capture and reproduce vocals and instruments with stunning detail.

- USB Table top condenser gooseneck microphone
- For direct connection to computer
- Programmable on/off membrane switch
- Headphone monitor jack
- Bass roll-off switch to minimize vibration

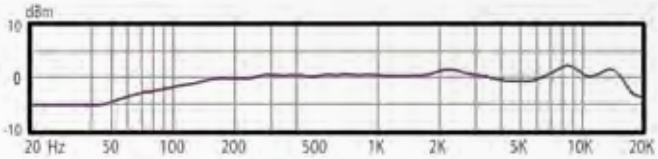
Model Variations:
USB12W - White

C

Polar Chart:



Frequency Response:



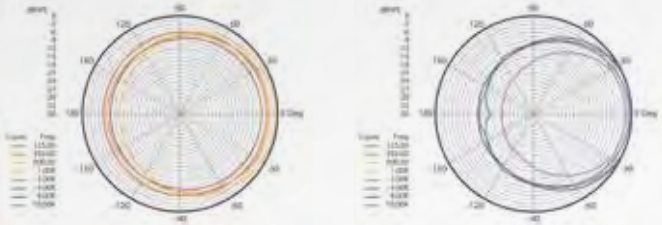
Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	1000 ohms
Sensitivity	1.3 mV / Pa @ 1k
Signal to Noise Ratio	64 dB
Maximum SPL	≥115 dB
Dynamic Range	85 dB
Power Requirements	5 V via USB connection
Switch Type	Membrane
On/Off Function	Push to Talk (PPT) or Push to Lock (PTL)
Sample Rate	16 bit, 44.1k / 48k for both playback and recording
Materials / Finish	Brass / Black or White Finish
Weight	567 g / 20 ounces
Length	310 mm / 12.2 inches

PH3S

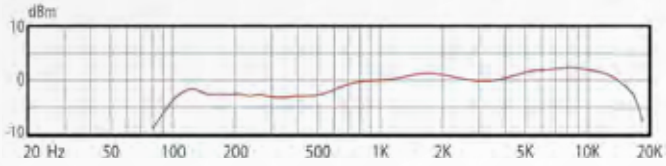
The PH3S is a two-way, compact stereo-powered speaker system for use with computer, laptop or any portable device a sound source output. The PH3S are efficient, lightweight, portable and deliver extremely high quality sound.

- 20 watts per side built-in stereo amplifier
- High quality reference sound
- Two-way bass reflex design
- Compact, lightweight, portable, durable
- Video Shielded Components
- Excellent stereo imaging
- DC powered- can be used remote

Polar Chart:



Frequency Response:



Power	20 watt per side stereo amplifier
Frequency Response	100 Hz - 20 kHz
Nominal Impedance	4 ohms
Sensitivity	87 dB SPL (1 watt / 1 meter)
Crossover Frequency	3 kHz
Transducers	
Low Frequency Driver	87 mm w/ 26 mm voice coil & 70 mm magnet
High Frequency Diver	19 mm w/ 14 mm voice coil & 40 mm magnet
Power Requirement	12 V 1000 milliamp
Connectors on master	Dual RCA inputs for audio 1/4" input for speaker cable Mini jack for DC power supply
Connectors on slave	Spring-loaded terminals
Enclosure	Bass reflex design
Enclosure material	ABS composite with metal grill
Finish	Black
Net weight (pair):	3.6 Kg / 8 lbs
Dimensions (WxHxD):	119.38 x 190.05 x 119.38 mm / 4.7 x 7.5 x 4.7 inches

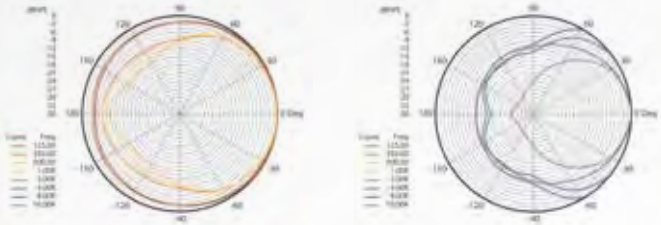
PH5VS

The PH5VS delivers a high quality contemporary sound which emphasizes a clean, articulate mid-range combined with outstanding bass. Whether you are a hobbyist or professional, the PH5VS amplified speakers are the perfect choice for any type of portable music playback system, home recording, or permanent installation.

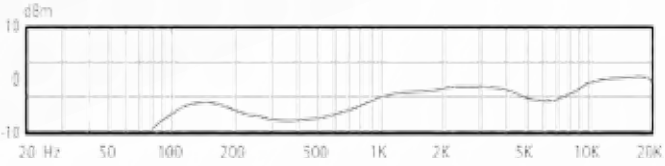
- 25 watts per side built-in stereo amplifier
- AC power
- High quality reference sound
- Two-way bass reflex design
- Compact, lightweight, portable, durable
- Video Shielded Components
- Excellent stereo imaging

Model Variations:
PH5VSW - White

Polar Chart:



Frequency Response:



Power	25 watt per side stereo amplifier
Frequency Response	75 Hz - 20 kHz
Nominal Impedance	4 ohms
Sensitivity	85 dB SPL (1 watt / 1 meter)
Crossover Frequency	2.5 kHz
Transducers	
Low Frequency Driver	127 mm w/ 27 mm voice coil & 80 mm magnet
High Frequency Diver	19 mm w/ 14 mm voice coil & 45 mm magnet
Power Requirement	120 V AC
Connectors on master	Dual RCA inputs for audio 1/4" input for speaker cable 3 prong IEC receptacle for power cable
Connectors on slave	Spring-loaded terminals
Enclosure	Bass reflex design
Enclosure material	ABS composite with metal grill
Finish	Black or White
Net weight (pair):	5 Kg / 11 lbs
Dimensions (WxHxD):	160.02 x 236.22 x 165.1 mm / 6.3 x 9.3 x 6.5 inches

ACCESSORIES

CBL20
CBLDR25
CBLBNC2
CBLBNC25
CBLG360
CBLM25
CBLM25W
CBLM50
CBLM50W
CASEDPA
CASEOH5
P1
P2
CASE360A
DCLAMP
DCLAPMICRO
DCLIP
DFLEX
DFLEXMICRO
DVICE
DIVEMICRO
HANGER40
HANGER40W
MC1
MC10L
MC112B
MC20I
MC360T
MCADX
MCBOOM
MCFLUTE
MCHANGER
MCINSERT
MCL53
MCL5
MCMICRO
MCSWIVEL
MCUEM
T50K
AT81
AT81L
AT810
BOOMCG
CABGRABBER™
CABGRABBER XL™
STANDKD
STANDMB
SWB101
SWB101W
AP82
AP8910
AP8911
PSUEM
PS110R
PS230R
TA12DC
AT12E
PD133
GR5
GR10
GR11
GR112
GR25A
GR357
GRD2
GRD4
GRD6
GRD6N
GRF50
GRFBALL
GRI5
SMT25
SMTCX112
SMTMICRO
SMT1218R
SMT19
WSL5
WS10
WS1218
WS1280S
WS1281
WS20
WS20W
WS357
WS81C
WS81S
WS90
WSCX
WSHT2
WSI5
WSTM1

Cables

CBL20

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

CBLDR25

25’ Premium right angled XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6 mm PVC jacketed.

CBLBNC2

2’ BNC extension cable for front mounting RAD360 wireless antennae. Includes mounting adapter.

CBLBNC25

25’ Coaxial cable (75 ohm) with BNC connectors for extending antennae on RAD360 receiver.

CBLG360

6’ Guitar cable for RAD360 bodypack. Mini-XLRf - 1/4” jack.

CBLM25

25’ Length 3.3 mm diameter shielded microphone cable for The Micros™ series and MicroBoom. Mini-XLRf to standard XLRm.

CBLM25W

White, 25’ length 3.3 mm diameter shielded microphone cable for The Micros™ series and MicroBoom. Mini-XLRf to standard XLRm.

CBLM50

50’ Length 3.3 mm diameter shielded microphone cable for The Micros™ series and MicroBoom. Mini-XLRf to standard XLRm.

CBLM50W

White, 50’ length 3.3 mm diameter shielded microphone cable for The Micros™ series and MicroBoom. Mini-XLRf to standard XLRm.

Cases/Pouches

CASEDPA

Aluminum road case. Includes foam tray for up to 9 microphones with open compartment for clips, cables and accessories.

CASEPH5

Padded canvas style bag with divider, accessory pouch and carrying strap. Ideally suited for PH3S and PH5VS powered speakers or for use as a gig bag.

P1

Stock pouch provided with OM Series, D Series, ADX Series, i5, Fusion Series, The Micros™ and VX Series.

P2

Oversized soft leatherette microphone carrying pouch with embossed Audix logo. Provided with all RAD360 wireless transmitters.

CASE360A

Padded canvas carrying case provided with every RAD360 Wireless System.

Clips/Mounts

DCLAMP

Flexible mini-gooseneck with drum tension lug mount. Includes DCLIP plastic clip for D Series.

DCLAMPMICRO

Flexible mini-gooseneck lug clamp for drums, congas and percussion. Aluminum ring with rubber shock mount holder.

DCLIP

Heavy-duty nylon molded snap on clip provided with D Series, ADX51 & SCX Series. May also be used with ADX12, ADX18, TM1 as well as DVICE, DCLAMP and DFLEX mounting clips.

DFLEX

Dual pivot rim mounted clip with extra wide butterfly jaws. Attaches firmly to drum rims, congas, mic stands, drum stands or goodie table. Comes stock with DCLIP but can be used with any standard mic clip.

DFLEXMICRO

Optional DFLEX mounting clip for The Micros™ series. Dual pivot arm and extra wide butterfly jaws. Works with drums, percussion, stands and piano rails.

DVICE

Flexible mini-gooseneck with spring loaded rim mount clamp. Includes DCLIP plastic clip for D Series. Provided with all D Series mic packs.

DVICEMICRO

Optional flexible mini-gooseneck with spring loaded rim mount clamp for MicroD and The Micros™. Aluminum ring with rubber shock mount. Fits most drums with standard rims.

HANGER-40

Black wire hanger provided with ADX40. Allows for hanging and placement of mic.

HANGER-40W

White wire hanger provided with ADX40W. Allows for hanging and placement of mic.

MC1

Standard nylon molded clip with brass insert. Provided with all OM Series, VX5, VX10, i5, CD11 and f50 mics.

MC10L

Optional alligator style lapel clip with spring tension wire loop for ADX10.

MC112B

Mic stand adapter provided with CX112B and CX212B. Includes thumb screw and threaded adapter that securely holds mic in place.

MC20i

Gooseneck clip with shock mount provided with ADX20i microphone. Butterfly clamp attaches to bell of horn.

MC360T

Nylon molded clip for RAD360 wireless transmitter.

MCADX

Tie clip with plastic snap on mic holder provided with ADX10.

MCBOOM

Clutch assembly provided with MicroBoom™.

MCFLUTE

Replacement clip for ADX10FL flute mic. Fits standard size flutes.

MCHANGER

Clear plastic clip for use with The Micros™ series. Allows mics to be utilized in a hanging position.

MCINSERT

Adapts to any standard 5/8" threaded clip to 3/8" threads - used most commonly with European style mic stands.

MCL53

Optional three position swivel tie clip for L5.

Clips/Mounts

MCL5

Optional alligator style lapel clip with spring tension wire loop for L5.

MCMICRO

Mic stand adapter for The Micros™ series. Fits any 12 mm diameter mic.

MCSWIVEL

For use with The Micros™. Shock mount adapter with ball and socket pivot for complete control over mic positioning.

MCUEM

Standard tension-fit mic clip provided with UEM81C and UEM81S. Includes thumb screw lugs to lock in place. Also for ADX51, F9 and other standard pencil condenser microphones.

Impedance Transformers

T50K

Professional impedance matching transformer that allows a low impedance microphone (100-600 Ohms) to be connected to a high impedance input (10k - 50k Ohms).

Microphone Stands / Bases

ATS1

Heavy-duty shock absorbent table stand with XLR connector and programmable on/off switch.

ATS1L

Heavy-duty shock absorbent table stand with XLR connector with programmable on/off switch and logic.

ATS10

Heavy-duty shock absorbent table stand with latching on/off LED switch and XLR connector.

BOOMCG

For use with the CabGrabber™ or CabGrabber XL. Boom arm features a 12" adjustable steel tube enabling the Cab Grabber to handle front address microphones and a wider variety of miking positions.

CABGRABBER™

The CabGrabber™ (CABGRAB1) is a tension-fit microphone holder that clamps on to most combo amps or cabinets between 8"-14" in depth. Can be used with any microphone weighing up to 16 ounces.

CABGRABBER™ XL

The CabGrabber™ XL (CABGRABXL) is a tension-fit microphone holder that clamps on to most combo amps or cabinets between 14"-20" in depth. Can be used with any microphone weighing up to 16 ounces.

STANDKD

Short pedestal stand with telescoping boom arm. For kick drum and guitar cabinets. Minimum height is 12.8", maximum height is 21" with boom arm extending to 31".

STANDMB

Pedestal stand with heavy-duty weighted base. For use with the MicroBoom™ for presentation style vocal. Minimum height is 12.8" and maximum height is 21".

Mounting Brackets

SWB101

Optional ball and socket mounting hardware for PH5VS and PH3S powered speakers. Mounts to side of speaker via threaded bolt; may be placed horizontally or vertically and angled as needed.

SWB101W

Optional ball and socket mounting hardware for PH5VSW powered speakers. Mounts to side of speaker via threaded bolt; may be placed horizontally or vertically and angled as needed, white.

Phantom Power Adapters

APS2

Two-channel 48 V phantom power supply for condenser microphones. 110 V switchable to 240 V. Detachable power cord.

APS910

48 V phantom power adapter for use with electret condenser microphones. Provided with ADX40, MICROD, F90(rev2), HT2P, ADX10FLP, ADX10P, ADX20iP and ADX60. Connectors are standard XLR-m to mini XLR-m.

APS911

Optional phantom power adapter for use with electret condenser microphones. Runs on AA batteries when phantom power is not available. Features on/off switch and bass roll-off filter. May be used with ADX40, MICROD, HT2P, ADX10FLP, ADX10P, ADX20iP or ADX60. Connectors are standard XLR-m to mini XLR-m.

PSUEM

Replacement preamp power supply for UEM81C and UEM81S

Power Supplies

PS110R

Replacement DC power supply for RAD360 Wireless Systems. 110 VDC, 12 V-350 milliamp.

PS230R

European replacement DC power supply for RAD360 Wireless System. 230 VDC, 12 V-350 milliamp.

TAI2DC

Replacement DC power supply for PH3S powered speakers, 110 VDC, 12 V-1 amp.

TAI2E

Replacement DC power for PH3SE powered speakers, 230 VDC, 12 V-1 amp.

Replacement Grills

GR1

OM1 replacement grill ball with an internal foam pop filter. Fits OM Series.

GR5

Replacement grill ball for VX5 with 2 stage pop filter. Fits OM Series.

GR10

VX10 replacement grill ball with dual stage pop filter. Fits OM Series.

GR112

Replacement grill cover for CX112B.

GR25A

Black steel mesh replacement grill with internal foam pop filter for SCX25A. Each mic uses 2 grills.

GR357

Replacement grill ball with internal foam pop filter. For OM2, OM3, OM5, OM6 or OM7.

GRD2

Replacement grill cap for D2: Black mesh with internal foam windscreen.

GRD4

Replacement grill cap for D4: Red color mesh with internal foam windscreen.

GRD6

Replacement grill for D6: Machined aluminum, black anodized finish.

GRD6N

Replacement grill for D6N: Machined aluminum, nickel plated finish.

GRF50

Replacement grill ball for f50 with internal foam pop filter. Black.

GRFBALL

Replacement grill ball for FireBall™ and FireBallV: Red internal foam pop filter.

GRi5

Replacement steel grill cap for i5.

Shock mounts

SMT25

Optional low profile shock mount system with nylon cable and thumbscrew for positioning: Models SCX25A, SCX1, ADX51 and TM1.

SMTCX112

Heavy-duty aluminum caged shock mount system with nylon cable designed for CX112B and CX212B. May be used safely with microphone in any position.

SMTMICRO

Optional mic stand adapter with rubber shock mount housed within an aluminum ring. For The Micros™ series. Attaches to any standard 5/8" threaded mic stand.

SMT1218R

Optional rubber insulated shock mount for ADX12, ADX18 or MicroPod™. Required permanent installation with a drilled hole of 2" in diameter. Depth is approximately 2".

SMT19

Optional low profile shock mount clip with thumbscrew for positioning. For TM1 and any other mic with a diameter of 19 mm.

Windscreens

WSL5

External foam windscreen for reducing wind, sibilance and pop noise. Black. Provided with L5.

WS10

External foam windscreen for reducing wind, sibilance and pop noise. Provided with ADX10, ADX10P, ADX10FL, ADX10FLP, MICROD, ADX20i and ADX20iP.

WS1218

External foam windscreen for reducing wind, sibilance and pop noise. Provided with all gooseneck microphones. Also, fits all The Micros™ series.

WS1280S

External foam windscreen for reducing wind, sibilance and pop noise. Provided with M1280S and M1250BS shotgun The Micros™.

WS1281

Optional heavy-duty, dual-layered foam windscreen for all goodseneck microphones. Optional for ADX12 and ADX18.

WS20

External foam windscreen for reducing wind, sibilance, and pop noise. Provided with the ADX40. Optional for ADX12, ADX18 and The Micros™ series. Very low profile.

WS20W

White external foam windscreen for reducing wind, sibilance and pop noise. Provided with ADX40W, M1250W and M1255W.

WS357

Optional high quality external foam windscreen for reducing wind, sibilance and pop noise. Fits over GR357 grill on OM Series.

WS81C

External foam windscreen for reducing wind, sibilance and pop noise. Provided with UEM81C, SCX Series and ADX51.

WS81S

External foam windscreen for reducing wind, sibilance and pop noise. Provided with UEM81S.

WS90

External foam windscreen for reducing wind, sibilance and pop noise. Black. Provided with f90.

WS-CX

Optional external foam windscreen for reducing wind, sibilance and pop noise. Black. Fits CX112B and CX212B.

WSHT2

External foam windscreen for reducing wind, sibilance and pop noise. Black. Provided with HT2.

WSi5

External foam windscreen for reducing wind, sibilance and pop noise. Black. Provided with i5. Fits D2 and D4.

WSTM1

External foam windscreen for TM1. Reduces wind, sibilance and pop noise. Provided with TM1 Plus.

Pop Filters

PD133

Optional two-layer mesh pop diffuser for controlling acoustic plosives. Generally used with condenser microphones such as the CX112B, CX212B and SCX25A. May be screwed directly onto any standard 5/8” mic stand or used with the 11” gooseneck which attaches to the mic stand.

GLOSSARY

AMPERE (AMP):
Named after André-Marie Ampère, one of the main discoverers of electromagnetism. The ampere, more commonly referred to as amp, (symbol: A) is the SI unit of electric current. One amp (A) = 1 Coulomb of charge per second = 6.2414 million electrons flowing past a point in one second. To measure direct current (I) you divide the voltage (V) by the resistance (R).

AUDIO:
"I hear" in Latin. More commonly known as anything pertaining to sound.

BALANCED:
A circuit that carries information by means of two equal but opposite polarity signals, on two separate conductors. Concerning microphones this is accomplished generally by using a cable with two conductors and a shield. The advantage of a balanced circuit is that it helps to eliminate stray noise or hum coming from AC lines, lights, or other equipment.

CAPACITANCE:
The measure of the electrical effect of a capacitor. The SI unit of measure is the farad, named after Michael Faraday.

CAPACITOR:
An electronic circuit component that has the ability to store an electrical charge. The formula used to determine capacitance is C = Q/V where C is capacitance in farads, Q is the quantity of stored electrical charge in coulombs, and V is voltage. Therefore, stored electric charge can be calculated using the formula: Q = CV. The difference in potential or voltage of the capacitor can be calculated using the formula: V = Q/C

COIL:
Also known as "voice coil." The coil is comprised of wire of a specified type and size that is wound to a specified electrical inductance and placed (attached) beneath the diaphragm of the microphone capsule. It is the coil moving within the gap of a magnetic pole piece that transforms the audio sound wave into an electrical signal. This "moving coil" technology is the basis for dynamic microphones.

CONDENSER MICROPHONE:
Also known as a capacitor microphone, operating on the principle of varying the capacitance between two plates: one solid, fixed metal plate and one very thin, flexible plastic diaphragm on to which has been deposited an extremely thin metal coating to make it electrically conductive. When the plates are electrically charged any movement of the diaphragm caused by vibrations in the air will cause the capacitance to change; this change is then translated into a voltage and amplified to produce an audio signal.
Q (electrical charge in coulombs) = C (capacity in farads) x V (voltage).

CONDUCTANCE:
The measure of how easily electricity flows along a certain path. The SI unit of measure is the siemens, named after the German inventor Werner von Siemens who is credited with making the first moving coil loudspeaker.

CURRENT (ELECTRIC):
Electric current is the flow of electric charge. Audio signals are always Alternating Current (AC), meaning the current reverses direction each time the signal waveform passes zero. In contrast, Direct Current (DC) from a battery always moves in same direction. The SI unit of electric current intensity is the ampere.

DYNAMIC MICROPHONE:
Also known as "moving coil" microphone; based on the principle of electromagnetic induction. When sound enters through the windscreen of the microphone, the sound wave moves the diaphragm. When the diaphragm vibrates, the coil moves in the magnetic field, producing a varying current in the coil through electromagnetic induction, thereby converting acoustic energy into an electrical signal.
Dynamic microphones are robust, relatively inexpensive and resistant to moisture making them ideal for live sound reinforcement.

ELECTRET (CONDENSER) MICROPHONE:
Also known as a prepolarized condenser, whereby the back plate of the condenser is permanently charged. The advantage of an electret is that it can operate on lower voltages, can be battery operated and can be miniaturized for a wide variety of applications.

DECIBEL (dB):
Named after Alexander Graham Bell, a decibel is literally one tenth of a bel. The bel is defined as the common logarithm of the ration of two powers. It is a relative term and is always tied to a specific reference. In acoustics, where 0 dB SPL is referred to as the threshold of hearing. The chart below demonstrates the various levels of sound in dB and corresponding Pascal:

0 dB = 0.00002 Pa	Threshold of Hearing
60 dB = 0.02 Pa	Business Office
80 dB = .2 Pa	Shop Noise
94 dB = 1 Pa	Large Truck
100 dB = 2 Pa	Jackhammer
120 dB = 20 Pa	Airplane Take Off
140 dB = 200 Pa	Jet Engine - Threshold of Pain

DIAPHRAGM:
The thin membrane in a microphone capsule that reacts to incoming sound waves.

DYNAMIC RANGE:
In condenser microphones, the measurement in dB of the maximum sound pressure a capsule can handle (before distortion) minus the noise floor (self noise) of the circuitry.

FEEDBACK:
Relative to acoustics, acoustic feedback is the condition that occurs when an amplified sound enters a microphone and is re-amplified until a steady howl or whistle is heard.

FREQUENCY:
The measurement in cycles per second at which sound repeats itself (vibrates).

FREQUENCY RANGE:
The range of frequencies that a microphone can reproduce, for example 50 Hz – 15 kHz. This figure should also be qualified by a +/- dB measurement such as +/-3 dB or +/- 6 dB. This result can vary dramatically depending on other factors such as +/- dB, proximity of the sound source to the capsule, direction ability of the sound source to the capsule or sound pressure level of the sound source.

Frequency Response CURVE:
An X-Y graph depicting how a microphone reacts to different frequencies. The plot is measured in dB on the vertical (X) axis, and hertz on the horizontal (Y) axis. Results can vary dramatically depending on where the measurements are conducted (free field, anechoic chamber, other), the source of the measurement equipment, proximity of the sound source to the capsule, direction ability of the sound source to the capsule or sound pressure level of the sound source.

GAIN:
In electronics, gain is amount of increase in the power or amplitude of a signal by an amplifier. Also called voltage gain and current gain. Gain is usually expressed in decibels.

GAIN BEFORE FEEDBACK:
In a sound system, the level of gain that can be achieved in either the main speakers or the monitors before feedback occurs.

HERTZ (Hz):
Named after Heinrich Hertz, the SI symbol to indicate frequency at which sound vibrates in cycles per second.

IMPEDANCE:
Expressed in ohms, The measure of the total resistance to the current flow in an alternating current circuit. Most microphones are classified as being either high impedance (10,000 ohms or greater) or low impedance (50 ohms to 600 ohms).

INDUCTANCE:
The measure of the effect of an inductor. The SI unit of measure for inductance is the henry, named after American physicist Joseph Henry.

INDUCTION:
The electromagnetic process by which a varying magnetic field causes an electric current to exist in a conductor.

INDUCTOR:
An inductor is a passive electrical component that can store energy in a magnetic field created by the electric current passing through it. An inductor's ability to store magnetic energy is measured by its inductance, in units of henries. Inductors are sometimes called "chokes" as they are used in audio circuits to filter out unwanted high frequency interference. An "ideal inductor" has inductance, but no resistance or capacitance and does not dissipate energy.

LOUDNESS:
Like the decibel, loudness is a relative term. A widely used "rule of thumb" for the loudness of a particular sound is that the sound must be increased in intensity by a factor of ten for the sound to be perceived as twice as loud. A common way of stating it, is that it takes 10 violins to sound twice as loud as one violin and then 100 violins to sound twice as loud again.

OFF-AXIS REJECTION:
The ability of a microphone to eliminate unwanted noise coming from the PA system or other instruments on stage.

OHM:
Named after the German physicist George Ohm, the ohm is the SI unit of measure for resistance (R).

OHM'S LAW:
Applies to electrical circuits; it states that the current through a conductor between two points is directly proportional to the potential difference (i.e. voltage drop or voltage) across the two points, and inversely proportional to the resistance between them.
The mathematical equation that describes this relationship is: I = V/R
where I is the current in amperes, V is the potential difference in V and R is the resistance (measured in ohms, also equivalent to V per ampere).

PASCAL (Pa):
The SI unit of pressure named after French scientist Blaise Pascal, equal to one newton per square meter. International standards have established one pascal (Pa) as 94dB SPL. This reference point is now accepted for measuring the sensitivity and signal-to-noise ratio of microphones. In sound, 0 dB or the threshold of hearing is equal to 20 micro pascal.

PHANTOM POWER:
The ability to provide the voltage needed to power a condenser microphone through a standard three conductor microphone cable. The source is generally either a mixing console (mixer), microphone preamp or a standalone phantom power supply.

PICKUP PATTERN – see POLAR PATTERN RESPONSE
POLAR PATTERN RESPONSE:
A chart or graph depicting a microphone's sensitivity relative to the angle of an audio signal at a particular frequency. Types of polar patterns include cardioid, hypercardioid, omnidirectional, figure-8, supercardioid and hemicardioid. A typical spec sheet will show the polar pattern of a microphone at a specific frequency of 1000 Hz with 94 dB SPL. The following charts below depict the most common polar patterns:

PAD:
An electronic circuit or device designed to attenuate the output sensitivity of a microphone or microphone preamp. This allows more control at the microphone element and can prevent a loud signal from becoming distorted.

PHASE:
Phase refers to the comparison of two or more given wave forms in time.

PHASE CANCELLATION:
When two wave forms arrive at a given space at different times, it can cause some frequencies to cancel each other out. The result can be a thin, unnatural, and incomplete sound. In the case of microphones, when two microphones are placed in close proximity to each other (less than 18" apart for example), this phenomenon can occur.

RESISTANCE:
The characteristic of electronic conductors which resists or opposes electric current. See OHM. The reciprocal of resistance is conductance.

RESISTOR:
An electronic circuit component which resists or opposes the flow of an electrical current. A resistor has no appreciable inductance or capacitance.

SELF-NOISE:
Also known as "noise floor". In condenser microphones, the inherent noise in a circuitry measured in decibels.

SENSITIVITY:
Typically microphone sensitivity specifications are derived by producing a 1 kHz tone at a constant sound pressure level of 94 dB (1 pascal). This measurement is a miniscule figure expressed in mV/Pa (milliV per pascal). The same measurement is sometimes shown terms of a negative – dB format which depicts an older standard using 74 dB of SPL (0.1 pascal) instead of 94 dB.

SI:
International Systems of Units, the world's most widely used and oldest system of measurement.

SIGNAL:
An audio signal is a representation of sound waves in a different form. In microphones, the acoustic signal is converted to an electrical voltage and then converted back to an acoustic signal through the loudspeaker.

SIGNAL TO NOISE RATIO:
In condenser microphones, the ratio of the signal produced at 94 dB relative to the noise floor (self-noise) of the microphone's circuitry, measured in terms of decibels.

SOUND PRESSURE LEVEL (SPL):
The relative measurement of sound in decibels where 0 dB = 20 micro pascals = 0.0002 microbars.

TRANSDUCER:
A device that converts one form of energy into another. A microphone capsule for example, converts acoustic energy to electrical. Conversely, a loudspeaker converts electrical energy back into acoustic.

TRANSFORMER:
A device consisting of two or more coils of wire wound on a common core of soft iron or other magnetically permeable material. In audio, transformers are utilized to step up audio voltages from a very low impedance device such as a microphone into a more suitable impedance for mixing boards, recording devices or mic preamps.

TRANSIENT:
A rapid, non-repeating sound such as is created by the attack of a percussive musical instrument.

TRANSIENT RESPONSE:
The ability of a microphone to capture transients.

UNBALANCED:
A circuit that carries information by means of one signal on a single conductor. Unbalanced cable usually consists of a single conductor and a shield as in instrument cables, coaxial cable, patch cords and high impedance mic cable.

VOLT (V):
Named in honor of the Lombard physicist Alessandro Volta (1745–1827) the volt is defined as the potential difference across a conductor when a current of one ampere dissipates one watt of power.

All of the terms were complied from one or more of the following sources:
Clifford, M (1986). Microphones. Blue Ridge Summit, PA: TAB Books Inc.
White, G (1995). The Audio Dictionary. Seattle, WA & London, England: University of Washington Press.

INDEX

ALPHABETICAL ORDER

WARRANTY
& SERVICE INFORMATION

Unless otherwise noted in the products listed below, all Audix products purchased in the USA feature a one-year limited warranty.

USA One-year Limited Warranty:

All Audix branded products purchased in the USA are guaranteed for one year from the date of purchase to be free of defects in materials and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge. Before returning any products to Audix for service, customers are required to obtain a Return Authorization (RA) number either by email or phone. 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.

For RA approval please email: service@audixusa.com or call 503-682-6933. Outside the USA, please contact the local dealer or distributor.

USA Three-year Limited Warranty:

Audix condenser microphones (SCX Series, CX Series, The Micros™, ADX Series, VX Series, MICROD & MICROHP) purchased in the USA are guaranteed for three years from the date of purchase to be free of defects in materials and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge. Before returning any products to Audix for service, customers are required to obtain a Return Authorization (RA) number either by email or phone. 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.

For RA approval please email: service@audixusa.com or call 503-682-6933. Outside the USA, please contact the local dealer or distributor.

USA Five-year Limited Warranty:

All Audix VLM™ Dynamic Microphones (OM Series, D Series, i5, FireBall™ & FireBallV) purchased in the USA are guaranteed for five years from the date of purchase to be free of defects in materials and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge. Before returning any products to Audix for service, customers are required to obtain a Return Authorization (RA) number either by email or phone. 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.

For RA approval please email: service@audixusa.com or call 503-682-6933. Outside the USA, please contact the local dealer or distributor.

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