AUDIX®

Product Catalog
2017

WELCOME

Audix commenced in 1984 with a mission that remains unchanged: To design, engineer and manufacture innovative products that contribute to the advancement of the professional audio industry. Year after year, Audix microphones are recognized for their 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 global headquarters and manufacturing facility in Wilsonville, Oregon.

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. As Audix evolves, we will continue to strive to provide you with products that exceed your expectations. From everyone at Audix, thank you for your continued patronage.

Chris Doss
Vice President of Sales and Marketing
Audix Corporation

Alexi Laiho - Children of Bodom
Photo: Kelly Thans

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Liv Miner - Drayter

VOCAL

Audix vocal microphones are the choice of today's top 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 microphones 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 have become increasingly popular for live stage and touring applications, because they offer studio quality sound and sensitivity in a hand held microphone design. Unlike dynamic microphones, condenser microphones require a power source provided by either phantom power or a small battery.

Audix produces some of the industry's most advanced condenser microphones.

DYNAMIC:

OM2
OM3
OM5
OM6
OM7
OM11
F50

CONDENSER:

VX5
VX10
HT2
HT5
HT7

OM2

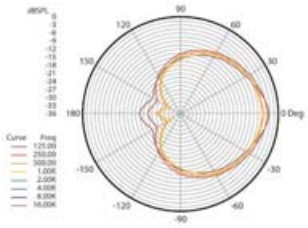
Hypercardioid

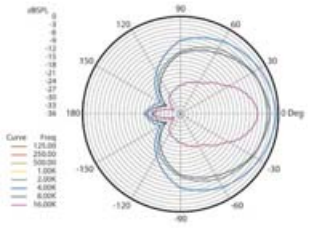
Go Wireless

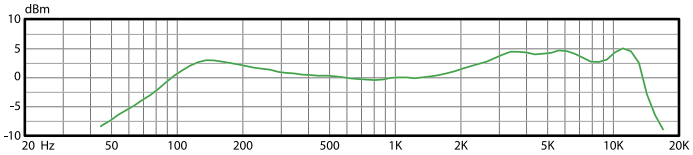
Designed with a slight bass proximity and tailored mid-range, the OM2 provides excellent isolation on stage for outstanding feedback rejection while allowing your vocal to cut through the mix.

- All purpose professional vocal microphone for live sound, rehearsal rooms and home studio
- Warm, full sound optimized for small to mid-size PA systems while retaining accurate sound on large and professional PA systems
- Handles high SPLs without distortion
- VLM™ capsule

Model Variations:
OM2S - With on/off switch.







Specifications

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
Weight | Length	307 g / 10.8 oz | 176 mm / 6.9 in

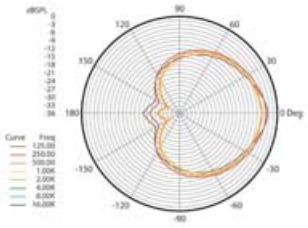
OM3

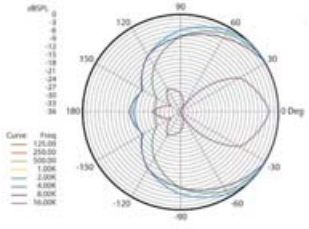
Hypercardioid

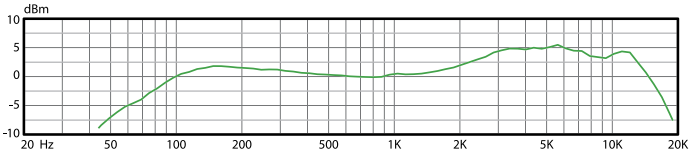
A slight natural roll-off in the lower mid-bass frequencies allows the OM3 to reduce boominess and handling noise delivering excellent off-axis rejection, isolation of vocals from other instruments on stage and increased feedback rejection.

- All purpose professional vocal microphone for live sound and home studio
- Clear, natural, accurate sound makes this an excellent choice for PA systems of all sizes
- Handles high SPLs without distortion
- VLM™ capsule

Model Variations:
OM3S - With on/off switch.







Specifications

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
Weight | Length	307 g / 10.8 oz | 176 mm / 6.9 in

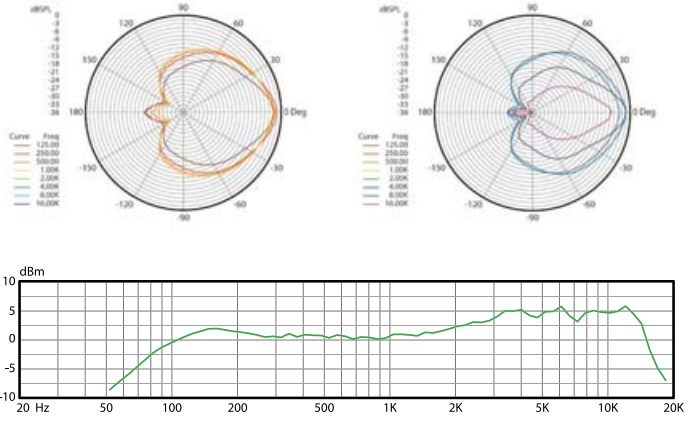
OM5

Hypercardioid

Go Wireless

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 microphone for live sound, broadcast and studio
- Clear, accurate sound with slight mid-range boost
- Extreme off-axis rejection provides excellent isolation on stage
- VLM™ capsule



Specifications

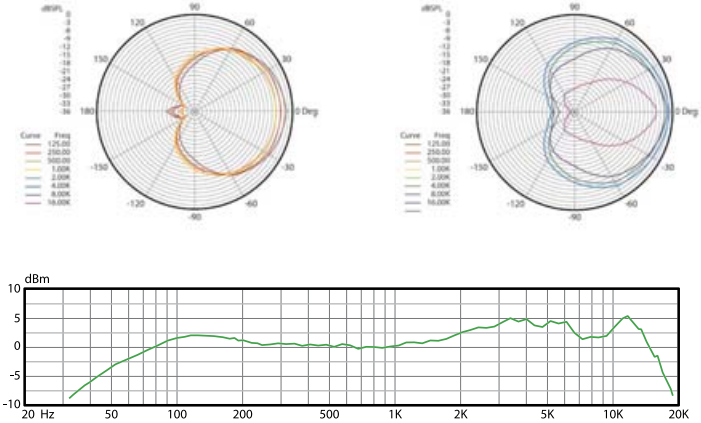
Transducer Type	Dynamic
Frequency Response	48 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	200 ohms
Sensitivity	2 mV / Pa @ 1k
Capsule Technology	VLM Type C
Off-Axis Rejection	>30 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces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

OM6

Hypercardioid

Designed with condenser-like qualities, the OM6 has a smooth, rising response between 2 kHz - 10 kHz along with a flat, fully extended bass response from 60 Hz - 1 kHz. Its wide, flat frequency response provides highly accurate sound reproduction.

- Concert level, professional vocal microphone for live sound, broadcast and studio
- Extremely tight pick up pattern minimizes feedback
- Excellent isolation on stage
- VLM™ capsule



Specifications

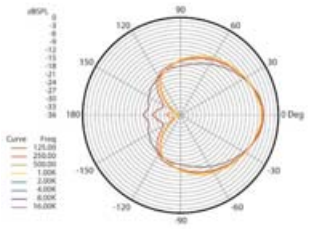
Transducer Type	Dynamic
Frequency Response	40 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	290 ohms
Sensitivity	1.5 mV / Pa @ 1k
Capsule Technology	VLM Type D
Off-Axis Rejection	>25 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm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

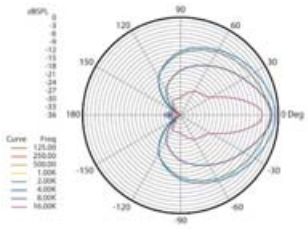
OM7

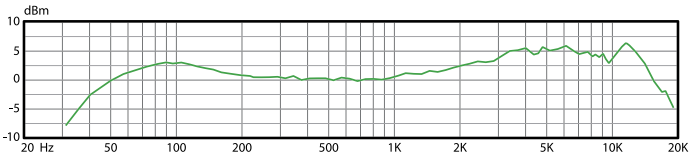
Hypercardioid

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

- Concert level, professional vocal microphone for live sound, broadcast and studio
- Handles high SPLs without distortion
- VLM™ capsule







Specifications

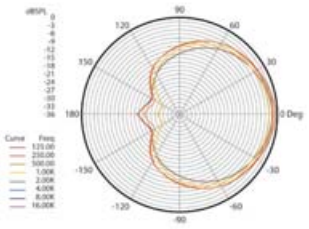
Transducer Type	Dynamic
Frequency Response	48 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	50 ohms
Sensitivity	0.8 mV / Pa @ 1k
Capsule Technology	VLM Type C
Off-Axis Rejection	>30 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black
Weight | Length	307 g / 10.8 oz | 176 mm / 6.9 in

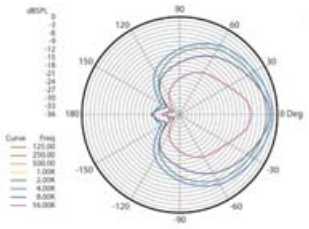
OM11

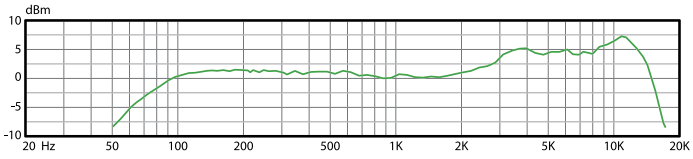
Hypercardioid

The OM11 is a re-issue of the original OM1, which was first released in 1986. The response of the OM11 provides extra presence and articulation to the vocals even at very high stage volumes.

- Concert level, professional vocal microphone for live sound, broadcast and studio
- Clear, accurate vocal sound that cuts through the mix
- Extremely low handling noise
- Handles high SPLs without distortion
- VLM™ capsule







Specifications

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 Type 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
Weight | Length	370 g / 13 oz | 179 mm / 7 in

VX5

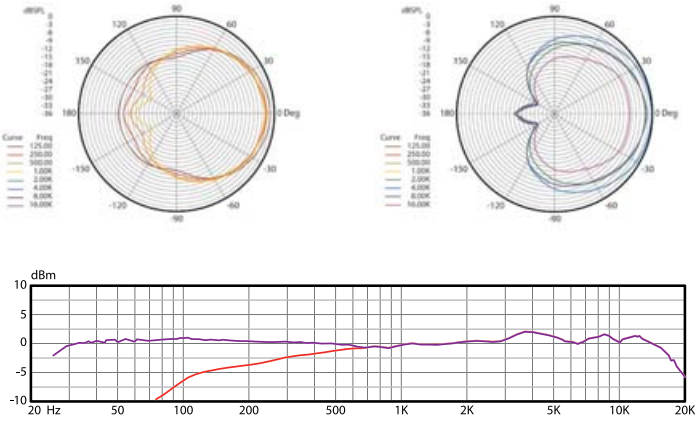
Supercardioid

Go Wireless

The VX5 is a premium electret condenser microphone.

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

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



Specifications

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
Weight | Length	277 g / 8 oz | 181 mm / 7.1 in

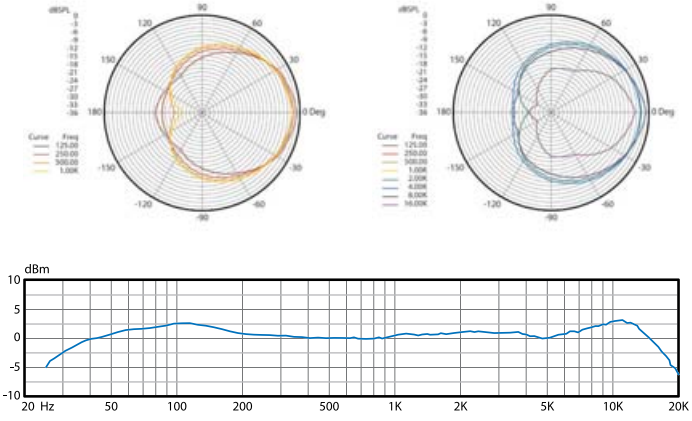
VX10

Cardioid

The VX10 microphone has excellent transient response and will reproduce vocal and speech with exceptional detail and realism.

- Elite condenser vocal microphone designed to set new performance standards with studio quality sound
- 21 mm gold sputtered diaphragm
- Ideal for broadcast, live sound and studio applications

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



Specifications

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
Weight | Length	310 g / 10.93 oz | 180 mm / 7.1 in

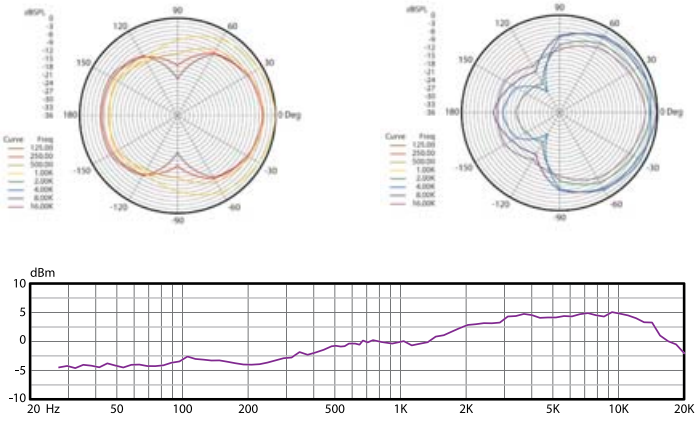
HT2

Supercardioid

Go Wireless

With a uniformly controlled supercardioid polar pattern, the HT2 captures vocals from a comfortable distance of 2" – 3" off-axis.

- Hands free, headworn vocal microphone
- Excellent for live sound vocals
- Adjustable and durable headset assembly
- Handles high SPLs without distortion



Specifications

Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz - 15 kHz
Polar Pattern	Supercardioid
Output Impedance	250 ohms
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
Weight	68 g / 2.4 oz | 176 mm / 6.9 in

HT5

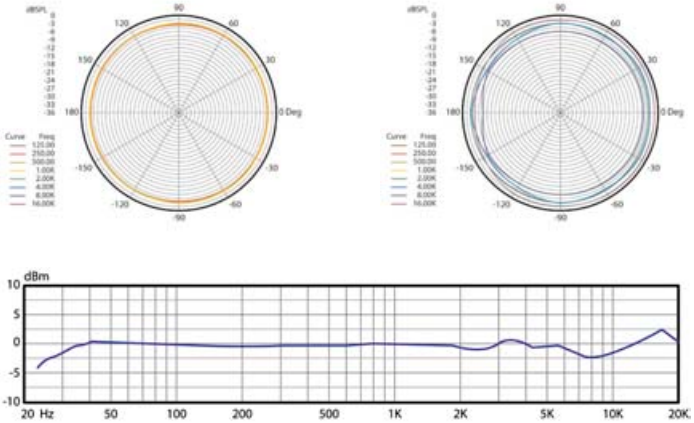
Supercardioid

Go Wireless

The HT5 headworn condenser microphone has excellent sonic characteristics, intelligibility and high sensitivity. The HT5 is easy to position and manufactured to very tight tolerances.

- Hands free, headworn presentation microphone
- Optimized for clear, accurate speech
- Lightweight and low profile

Model Variations:
HT5BG - As above. Beige.
HT54PIN - HT5 with 4 pin mini XLRF connection.
HT5BG4PIN - As above. Beige.



Specifications

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
Weight | Length	277 g / 8 oz | 181 mm / 7.1 in

HT7

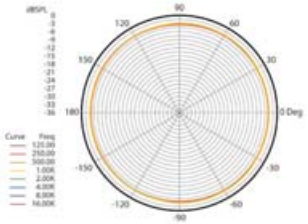
Omnidirectional

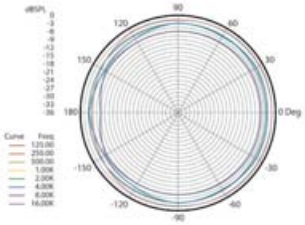
Go Wireless

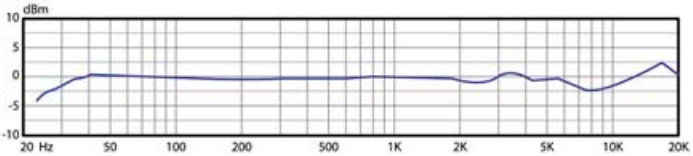
The HT7 is a professional, single-ear headworn condenser microphone suitable for presentations, stage, and broadcast applications.

- Modular design allows for field-replaceable parts (when necessary)
- Can be used wireless or wired with optional phantom power adapter

Model Variations:
HT7BG3P - Single ear with removable 1.4 M (4 ft) cable, 3 pin mini XLR screw-on connector for wireless. Beige.
HT7B3P - As above. Black.
Note: models with 4 pin mini-XLR connector are available.







Specifications

Transducer Type	Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Omnidirectional
Output Impedance	2000 ohms
Sensitivity	17 mV / Pa @ 1k
Off-Axis Rejection	>20 dB
Maximum SPL	≥135 dB
Power Requirements	5 - 48 V phantom
Connector	3-pin XLRf, 4-pin XLRf or 2.5 mm available
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 / Beige
Weight | Length	7 g / 0.25 oz | 120 mm / 4.7 in

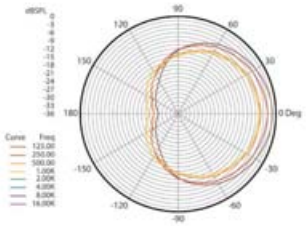
f50 fusion series

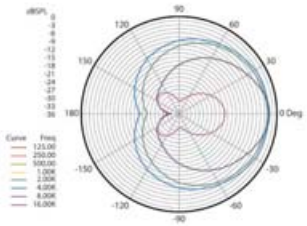
Cardioid

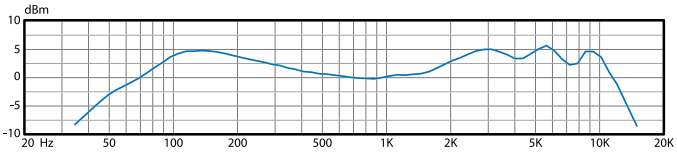
The f50 is a great sounding, affordable dynamic vocal microphone. Its warm, natural sound reproduction, resistance to feedback and ability to handle high SPLs without distortion enables the f50 to be utilized in a variety of live and studio applications.

- All purpose vocal microphone for live sound and home studios
- Warm, natural vocal sound optimized for small to mid-size PA systems
- Rugged all metal body and low impedance

Model Variations:
f50S - With on/off switch.







Specifications

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
Weight | Length	312 g / 11 oz | 169 mm / 6.7 in

Jim Adkins - Jimmy Eat World

INSTRUMENT

In 1993, Audix combined VLM™ (Very Low Mass) capsule technology with a transformerless design to achieve new performance standards. Audix dynamic VLM™ instrument microphones are preferred for live performance because of their ruggedness, high SPL handling and pattern control. These instrument microphones are also exceedingly popular for recording applications.

The innovative D Series, featuring precision-machined 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 microphone for snare drum and guitar cabinets. The Fireball™ Series of professional harmonica and beatbox microphones were also added to this growing 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
f5
f2
f6

CONDENSER:

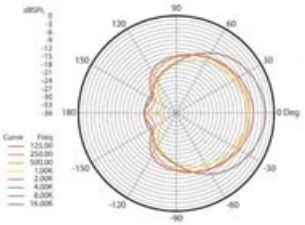
ADX51
SCX1
f9
f90
FireBall™
FireBallV
ADX10FL
ADX20i
MicroD
MicroHP

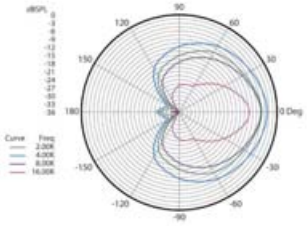
D2

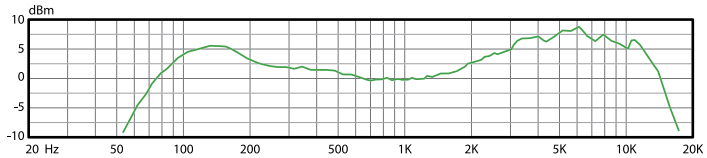
Hypercardioid

The D2 is an excellent choice for a wide range of instruments, such as rack toms, congas, percussion, saxophones, brass, and guitar cabinets. With its transformerless design, low impedance, and balanced output, the D2 delivers clear, full sound without interference.

- Professional dynamic instrument microphone for live sound or studio
- Full response with punchy mid-bass
- VLM™ capsule







Specifications

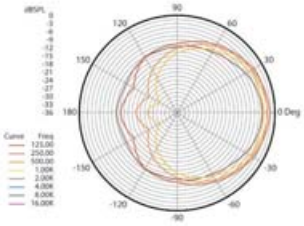
Transducer Type	Dynamic
Frequency Response	68 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	280 ohms
Sensitivity	1.2 mV / Pa @ 1k
Capsule Technology	VLM Type B
Off-Axis Rejection	>30 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Aluminum / Black
Weight | Length	128 g / 4.5 oz | 100 mm / 3.9 in

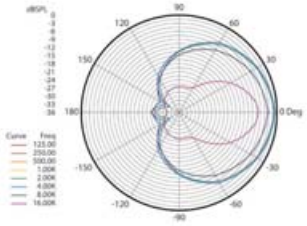
D4

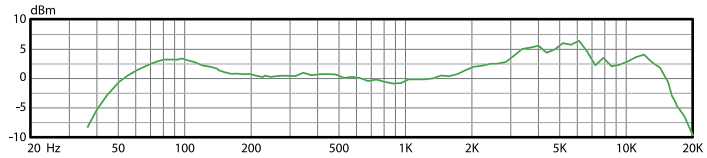
Hypercardioid

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







Specifications

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	Machined Aluminum / Black
Weight | Length	128 g / 4.5 oz | 100 mm / 3.9 in

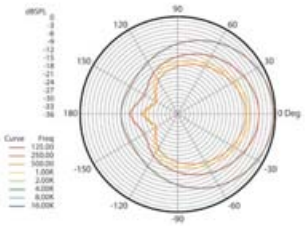
D6

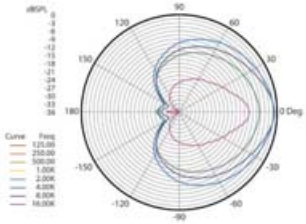
Cardioid

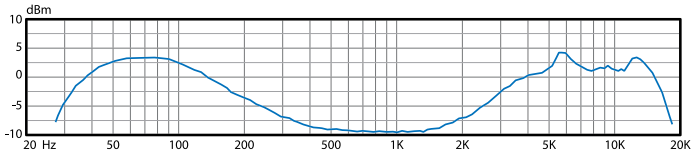
Lightweight, compact and easy to position, the D6 is an excellent choice for miking instruments requiring extended low frequency reproduction such as kick drums, large toms and bass cabinets.

- Professional dynamic instrument microphone for live sound or studio
- Ground-shaking low end with excellent definition and clarity
- VLM™ capsule

Model Variations:
D6S - Silver anodized.
D6KD - D6 with boomstand.








Pictured : i5 and D2

Specifications

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
Weight | Length	254 g / 8.96 oz | 117 mm / 4.6 in

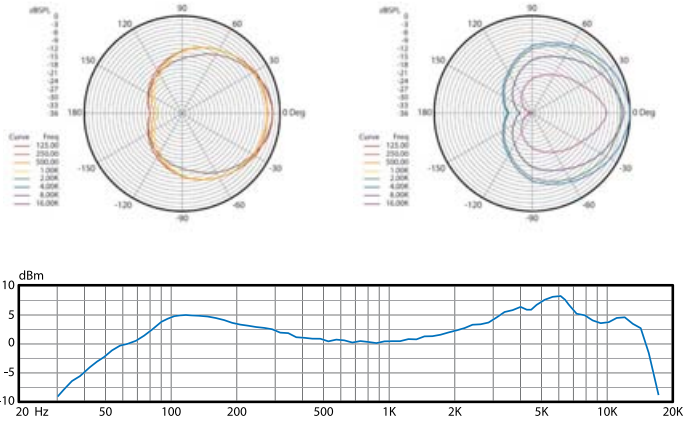

Pictured : CabGrabber™ with i5

i5

Cardioid

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, drums, guitars and bass cabinets, as well as vocals and speech.

- All-purpose professional dynamic microphone for live sound or studio
- Clear, accurate sound with wide frequency response
- VLM™ capsule



Specifications

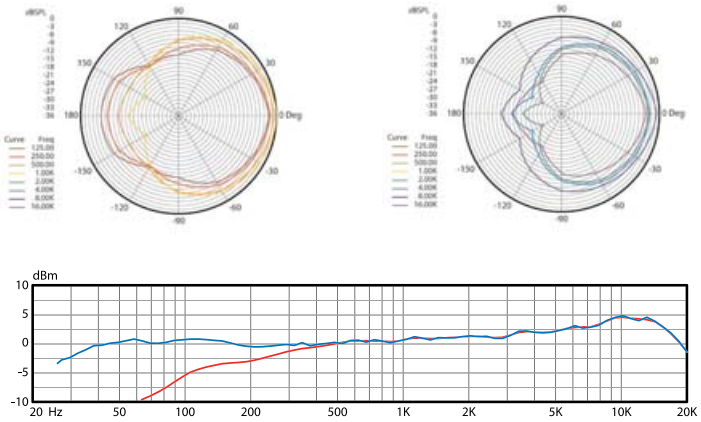
Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM Type B
Off-Axis Rejection	>23 dB
Maximum SPL	≥140 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black
Weight | Length	248 g / 8.74 oz | 141.5 mm / 5.6 in

ADX51

Cardioid

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, hi-hat and acoustic instruments



Specifications

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
Weight | Length	184 g / 6.5 oz | 160 mm / 6.3 in

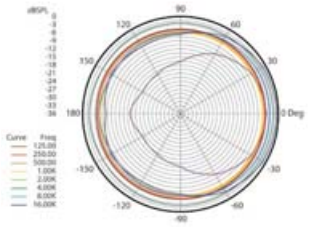
SCX1

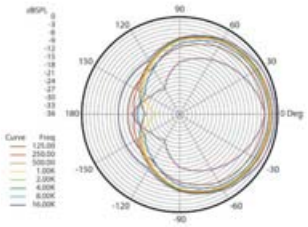
Cardioid | Hypercardioid | Omnidirectional

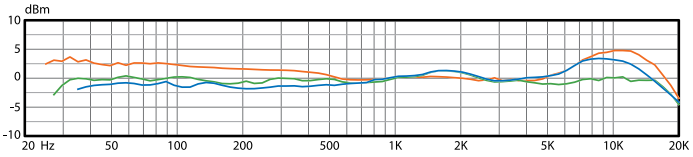
Offered in three polar patterns, the SCX1 is a professional, small-diaphragm condenser microphone that exhibits excellent phase coherence and minimal proximity effect.

- Professional, studio quality cardioid condenser microphone
- Ideal for recording, broadcast and live sound applications, as well as overheads, orchestra, and symphony
- Extremely sensitive with pin-point accuracy
- 21 mm gold vapor capsule with modular design

Model Variations:
SCX1CMP - Cardioid - matched pair.
SCX1HC - Hypercardioid.
SCX10 - Omnidirectional.







Specifications

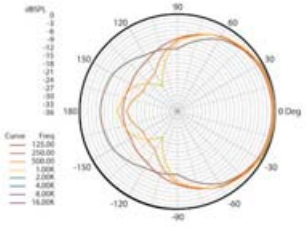
Transducer Type	Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid / Hypercardioid / Omnidirectional
Output Impedance	200 ohms
Sensitivity	26 mV (C) | 17 mV (HC) | 15 mV (O) / Pa @ 1k
Equivalent Noise Level	14 dB (A-weighted)
Signal to Noise Ratio	80 dB
Maximum SPL	≥130 dB
Dynamic Range	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
Weight | Length	114 g / 4 oz | 104 mm / 4.1 in

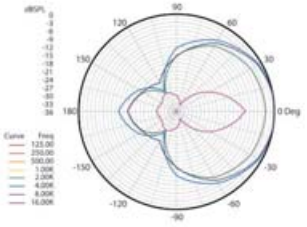
f5 fusion series

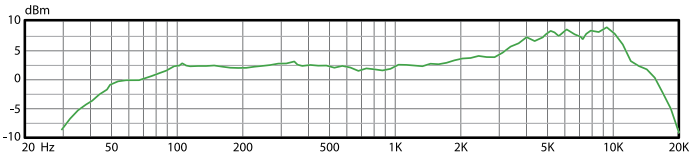
Hypercardioid

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 microphone for live sound or home studio
- Clear and accurate sound with wide frequency response







Specifications

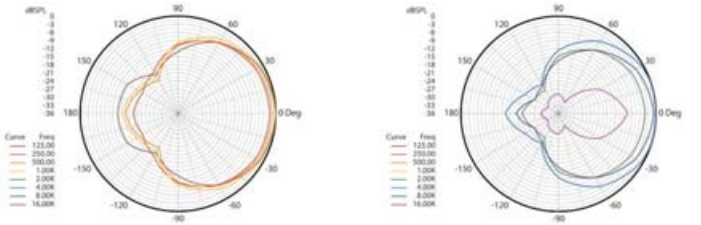
Transducer Type	Dynamic
Frequency Response	55 Hz - 15 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	2.2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off-Axis Rejection	>20 dB
Maximum SPL	≥137 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black
Weight | Length	283 g / 10 oz | 145 mm / 5.7 in

f2 fusion series

Hypercardioid

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

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



Specifications

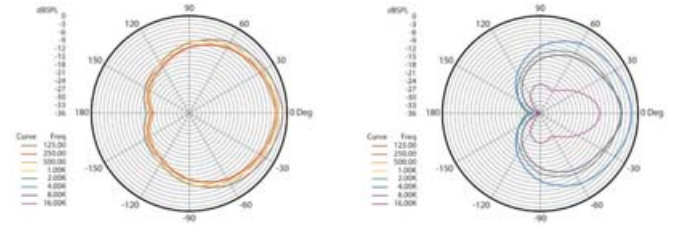
Transducer Type	Dynamic
Frequency Response	52 Hz - 15 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off-Axis Rejection	>20 dB
Maximum SPL	≥139 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black
Weight | Length	247 g / 8 oz | 104 mm / 4.09 in

f6 fusion series

Hypercardioid

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 drums, floor toms and bass cabinets



Specifications

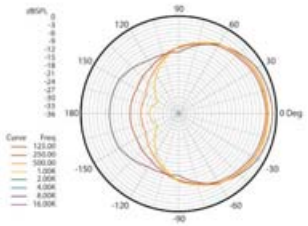
Transducer Type	Dynamic
Frequency Response	40 Hz - 16 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	1.2 mV / Pa @ 1k
Capsule Technology	LM Type A
Off-Axis Rejection	>23 dB
Maximum SPL	≥140 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black
Weight | Length	311 g / 11 oz | 121 mm / 4.76 in

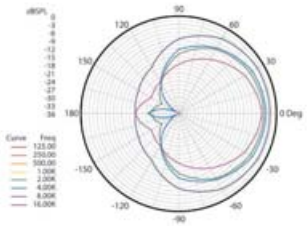
f9 fusion series

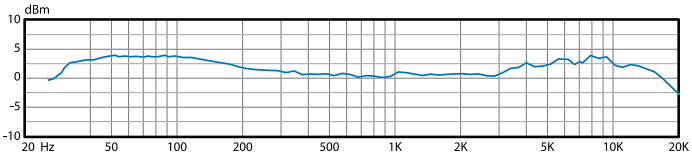
Cardioid

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, hi-hats and acoustic instruments
- Modular capsule design







Specifications

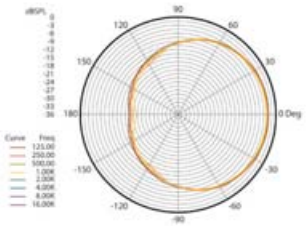
Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	200 ohms
Sensitivity	8 mV / Pa @ 1k
Capsule Technology	Gold vapor deposition
Equivalent Noise Level	25 dB (A-weighted)
Signal to Noise Ratio	69 dB
Off-Axis Rejection	>24 dB
Maximum SPL	≥137 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
Weight | Length	95 g / 3.35 | 111 mm / 4.37 in

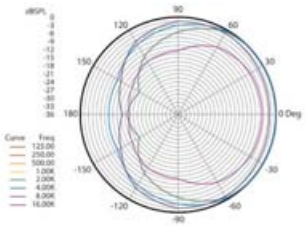
f90 fusion series

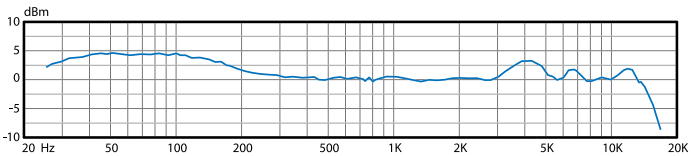
Cardioid

The f90 is a cost effective, miniature clip-on condenser microphone for drum and percussion applications. The f90 is intended for rehearsal, small clubs, schools and houses of worship.

- Warm, natural sound reproduction
- For rack and floor tom and snare drum
- Tension fit clamping system for low profile rim mounting
- Includes APS910 phantom power adapter







Specifications

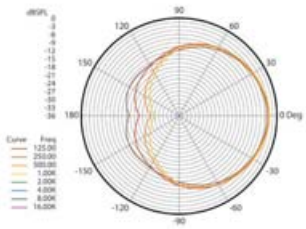
Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	8.8 mV / Pa @ 1k
Equivalent Noise Level	29 dB (A-weighted)
Signal to Noise Ratio	65 dB
Maximum SPL	≥135 dB
Power Requirements	9-52 V phantom
Connector	3 pin mini to 3-pin 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
Gooseneck	Flexible Steel
Weight | Length	170 g / 6 oz | 147 mm / 5.1 in

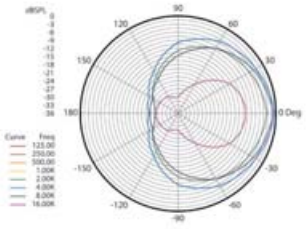
FireBall™

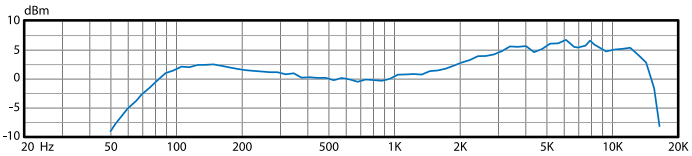
Cardioid

The FireBall™ is designed for harmonica (both diatonic and chromatic) and vocal 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.

- Professional dynamic instrument microphone for live sound or studio
- Full response with punchy mid-bass
- For harmonica and vocal beatbox
- VLM™ capsule







Specifications

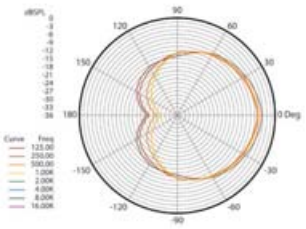
Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	1.5 mV / Pa @ 1k
Capsule Technology	VLM Type B
Off-Axis Rejection	>23 dB
Maximum SPL	≥140 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces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

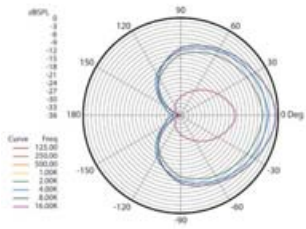
FireBallV

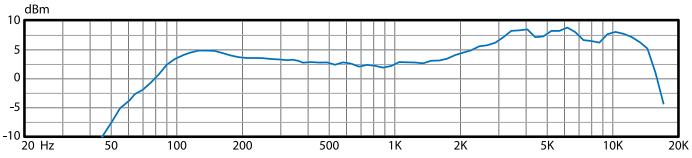
Cardioid

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

- Ultra-small professional dynamic instrument microphone for live sound and studio
- Clear, accurate sound with wide response
- For harmonica and vocal beatbox
- VLM™ capsule







Specifications

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
Weight | Length	180 g / 5 oz | 99.5 mm / 3.9 in

Pictured: FireBall V

ADX10FL

Cardioid

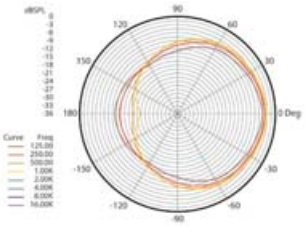
Go Wireless

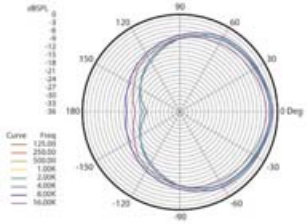
The ADX10FL is intended for standard sized flutes. It includes a clip that attaches to the flute head joint, an 8 inch cable that terminates to a mini XLR-F connector, and an APS911 phantom power supply that includes an on/off switch and AA battery option.

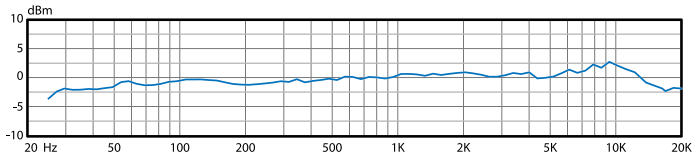
- Miniature condenser flute microphone
- Natural, accurate sound reproduction

Model Variations:

ADX10FLP - Includes power supply. (See page 66)







Specifications

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 ft 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
Weight | Length	110 g / 4 oz | 25 mm / .98 in

ADX20i

Cardioid

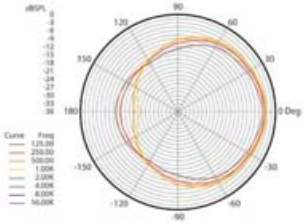
Go Wireless

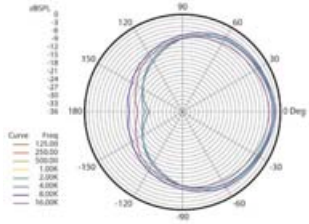
The ADX20i is primarily for miking saxophones and brass instruments. Lightweight, compact and simple to use, the ADX20i features a shock mounted gooseneck that attaches easily to the bell of the instrument.

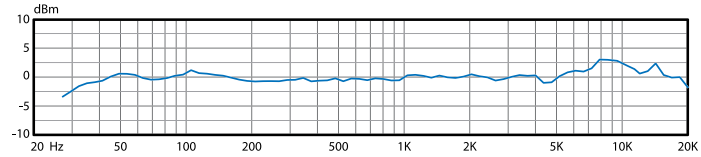
- Miniature condenser clip-on microphone
- Natural, accurate sound reproduction
- Butterfly-type clip ideal for brass instruments
- Rubber shock mount system reduces vibration

Model Variations:

ADX20iP - Includes power supply. (See page 66)







Specifications

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 ft 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
Gooseneck	Flexible Steel
Weight | Length	48 g / 1.7 oz | 29 mm / 1.14 in

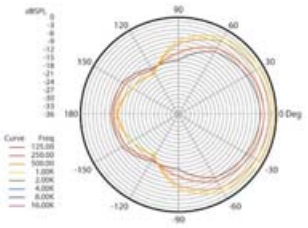
Ryan Kilgore - Stevie Wonder

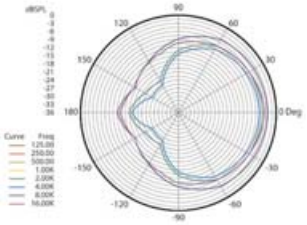
MicroD

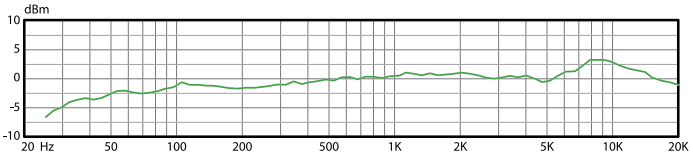
Hypercardioid

Lightweight, compact and simple to use, the MicroD is primarily a drum and percussion instrument microphone for professional stage and studio applications.

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







Specifications

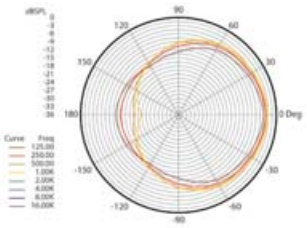
Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Hypercardioid
Output Impedance	250 ohms
Sensitivity	5.6 mV / Pa @ 1k
Equivalent Noise Level	24 dB (A-weighted)
Signal to Noise Ratio	70 dB
Maximum SPL	≥140 dB
Power Requirements	9-52 V phantom
Connector	3 pin mini 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
Gooseneck	Flexible Steel
Weight | Length	47 g / 1.6 oz | 30 mm / 1.14 in

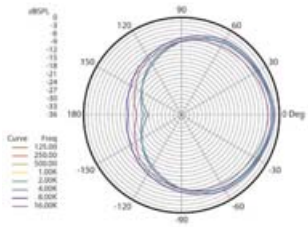
MicroHP

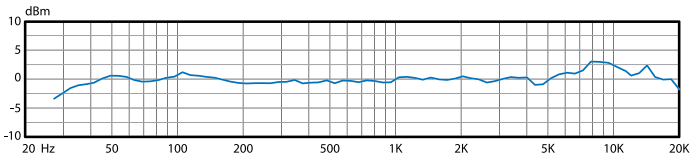
Cardioid

The MicroHP can be used for stage and studio applications. It has a clear, accurate sound, with exceptional transient response. The MicroHP also has superior feedback resistance and handles high SPLs without distortion. It is ideal for drum kit and hand percussion applications.

- Miniature condenser lug-mounted microphone
- Features DCLAMP mount clip for hand percussion
- Rubber shock mount system to reduce vibration
- Includes APS910 phantom power adapter







Specifications

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
Gooseneck	Flexible Steel
Weight | Length	47 g / 1.6 oz | 30 mm / 1.14 in

Quinton J. Robinson - Anthony David, Avery Sunshine, Chante' Moore

Gino Banks

LARGE DIAPHRAGM CONDENSER

Audix set a goal to create a studio condenser microphone that could record exceptional sound in a wide range of settings, from home studios to elaborate recording and broadcasting facilities. The studio condenser microphones in this section meet that goal by capturing vocal, instrument, and ambient sounds with exceptional clarity and accuracy. While designed for the studio, these Audix condenser microphones are also commonly featured on live stages.

Like the lens of a camera, the different capsule sizes provide alternate snapshots of the voice or instrument, allowing the engineer unlimited creative choices with which to record.

The SCX25A is a superb microphone for studio and live applications, designed, machined, assembled, and tested at our global headquarters and manufacturing facility in Wilsonville, Oregon. The CX Series are traditional large diaphragm condenser microphones with discrete low-noise circuitry and a contemporary design.

CONDENSER:

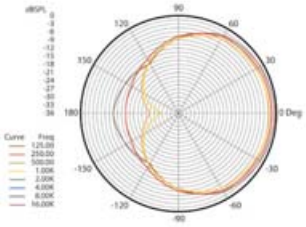
CX112B SCX25A
CX212B

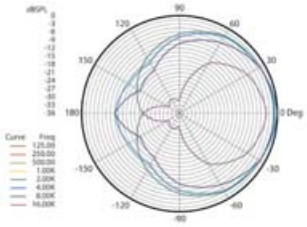
CX112B

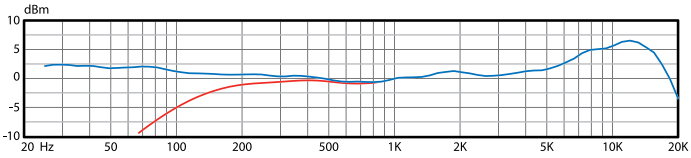
Cardioid

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

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







Specifications

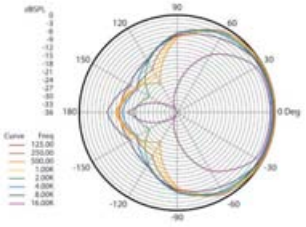
Transducer Type	Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	120 ohms
Sensitivity	18 mV / Pa @ 1k
Capsule Technology	27.5 mm / 1.08 in. GV Diaphragm
Equivalent Noise Level	15 dB (A-weighted)
Signal to Noise Ratio	79 dB
Maximum SPL	≥135 dB / ≥145 dB with Pad
Dynamic 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
Weight | Length	340 g / 12 oz | 165 mm / 6.5 in

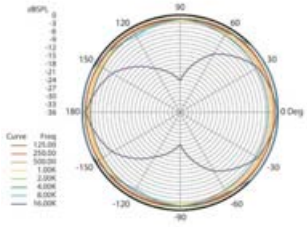
CX212B

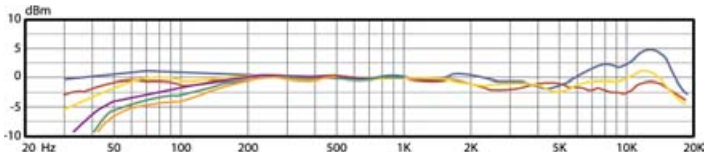
Cardioid | Omnidirectional | Figure Eight

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.

- High quality sound and affordable excellence
- Equipped with bass roll-off filter
- For vocals, overheads and acoustic instruments
- Discrete low noise preamp circuitry







Specifications

Transducer Type	Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Cardioid / Omnidirectional / Figure Eight
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
Weight | Length	365 g / 12.9 oz | 165 mm / 6.5 in

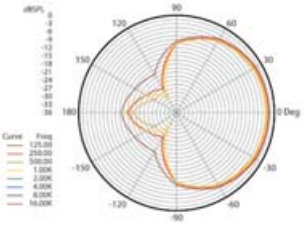
SCX25A

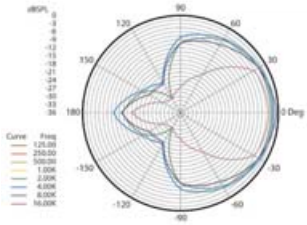
Cardioid

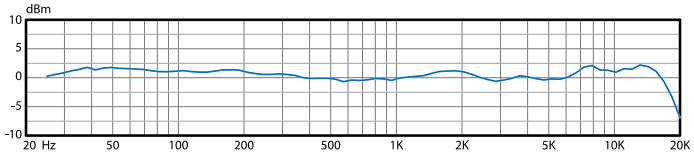
The SCX25A is a professional studio condenser microphone with an elegant design and a patented capsule suspension system. Uniquely shock-mounted within a precision machined brass ring, the SCX25A capsule is completely isolated from the microphone body and electronics.

- 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:
SCX25AMP - Matched pair.
SCX25APS - Piano miking system. (pg. 43)







Specifications

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
Weight | Length	244 g / 8.6 oz | 148 mm / 5.8 in

Courtesy Sisters Folk Festival
Hypnotic Brass Ensemble

WIRELESS

The Performance 40 Series and Performance 60 Series from Audix are perfect combinations of features, performance and price. Both Series are available in single channel and dual channel versions.

The handheld and bodypack transmitters are 64 MHz and work with all systems. Vocal models include Audix's popular OM Series dynamic microphones and the VX5 condenser microphone. Bodypacks may be used with lavalier, headworn and instrument microphones as well as electric guitar and bass.

There are over 60 system options available. Systems include receiver, antennas, power supply, bodypack or handheld transmitter and microphone.

RECEIVERS:

R41
R42
R61
R62

TRANSMITTERS:

H60
B60

WIRELESS ACCESSORIES:

ADS48
ANTDA4161

R41

Diversity Receiver

Diversity receiver including antennas, power supply, and padded carrying case. The R41 allows a custom system to be configured according to one's unique application. Just add the desired handheld or bodypack transmitter of your choice to the system.

- 32 MHz Wide spectrum tuning receiver
- 106 Pre-coordinated frequencies
- Up to 16 systems (16 channels) simultaneous use
- High contrast LCD display
- 21 dB Audio gain stage in 3 dB steps
- Operating range of 300 feet (91 meters)
- Rack-mountable metal chassis

R42

Dual Diversity Receivers

Two channel diversity receiver including antennas, power supply, rackmount, and BNC cables for front-mounting antennas. With the R42 a variety of combination packs can be tailored to a specific application depending on what type of transmitter and microphones are needed.

- 32 MHz Wide spectrum tuning receiver
- 106 Pre-coordinated frequencies
- Up to 8 systems (16 channels) simultaneous use
- 21 dB Audio gain stage in 3 dB steps
- Operating range of 300 feet (91 meters)
- 19" Rackmount chassis with front mount antenna kit included

R41 and R42 Specifications

Frequency Range	A = 522 MHz – 554 MHz / B = 554 MHz - 586 MHz
Bandwidth	32 MHz
Compatible Systems	Up to 16 systems (R41) / 8 systems (R42) simultaneous use
Switchable Frequencies	106 Pre-coordinated frequencies
Frequency Response	45 Hz – 18 kHz
Pilot Tone	32 kHz
Receiving System	Single tuner, diversity
Sensitivity	5 dBµV (S/N 60 dB at 25 kHz deviation, A-weighted)
Net Weight	1.92 lb / 0.87 kg (R41) 4.75 lb / 2.1 kg (R42)

R61

True Diversity Receiver

True diversity receiver including antennas, power supply and padded carrying case. The R61 allows a custom system to be configured according to one's unique application. Just add the desired handheld or bodypack transmitter of your choice to the system.

- 64 MHz Wide spectrum tuning receiver
- 207 Pre-coordinated frequencies
- Up to 24 systems (24 channels) simultaneous use
- 2560 Tunable frequencies
- 21 dB Audio gain stage in 3 dB steps
- 450' (137 meters) Operating range
- Rack-mountable metal chassis

R62

Dual True Diversity Receivers

Two channel diversity receiver including antennas, power supply, rackmount, and BNC cables for front-mounting antennas. With the R62, a variety of combination packs can be tailored to a specific application depending on what type of transmitter and microphones are needed.

- 64 MHz Wide spectrum tuning receiver
- 207 Pre-coordinated frequencies
- 2560 Tunable frequencies
- Up to 12 systems (24 channels) simultaneous use
- 21 dB Audio gain stage in 3 dB steps
- 450' (137 meters) Operating range
- 19" Rackmount chassis with front mount antenna kit included

R61 and R62 Specifications

Frequency Range	522 MHz – 586 MHz
Bandwidth	64 MHz
Compatible Systems	Up to 24 systems (R61) / 12 systems (R62) simultaneous use
Switchable Frequencies	207 Pre-coordinated frequencies
Frequency Response	45 Hz – 18 kHz
Pilot Tone	32 kHz
Receiving System	Single tuner, true diversity
Sensitivity	5 dBµV (S/N 60 dB at 25 kHz deviation, A-weighted)
Net Weight	2.43 lb / 1.1 kg (R61) 4.75 lb / 2.1 kg (R62)

H60

Handheld Transmitter

The H60 features an elegantly designed slim line body that is compact, well-balanced and comfortable to hold.

- 64 MHz Wide spectrum transmitter (works with all Performance Series receivers)
- Durable metal housing
- Can be used with dynamic microphones (OM Series) and condenser microphones (VX5)
- AF and RF gain control
- Modular and interchangeable capsule assemblies
- High contrast LCD display with group, channel and low battery indicator LED light
- Soft mute switch
- 14 Hour run time - battery operated

Available Microphone Models:

OM2 (pg. 8)
OM5 (pg. 9)
VX5 (pg. 11)

Specifications

RF Power Output	10 mW, 40 mW
Frequency Bandwith	64 MHz
Gain Controls	0 db, -6 dB, -12 dB
Input Connector	n/a
Batteries Included	2 AA 1.5 V
Current Consumption	110 mA typical
Battery Life	14 hours
Input Impedance	n/a
Max Sound Pressure Level	>140 dB (depending on capsule)
Dimensions	2.1 in diameter body, 10.43 in (L), 53 mm diameter body, 265 mm (L)
Net Weight	11.0 oz / 312 g (without batteries)

B60

Bodypack Transmitter

The B60 bodypack transmitter is contemporary in design, rugged, comfortable to wear and easy to use.

- 64 MHz Wide spectrum transmitter (works with all Performance Series receivers)
- Durable metal housing
- Lightweight, slim design
- Modular antenna design
- May be used with lavalier, headworn and instrument microphones as well as electric guitar and bass guitar
- AF and RF gain control
- High contrast LCD display with group, channel and low battery indicator LED light
- Soft mute switch
- 14 Hour run time - battery operated

Available Microphone Models:

HT2 (pg. 12)
HT5 (pg. 12)
HT7 (pg. 13)
L5 (pg. 62)
L10 (ADX10) (pg. 62)
ADX20i (pg. 24)
ADX10FL (pg. 24)

Specifications

RF Power Output	10 mW, 40 mW
Frequency Bandwith	64 MHz
Gain Controls	0 db, -6 dB, -12 dB
Input Connector	3 pin mini-XLR
Batteries Included	2 AA 1.5 V
Current Consumption	110 mA typical
Battery Life	14 hours
Input Impedance	Microphone: 10 kohm, Line: 1 Mohm
Max Sound Pressure Level	128 dB to140 dB (depending on microphone)
Dimensions	67 mm (W) x 90 mm (L) x 17 mm (D) 2.6 in (W) x 3.5 in (L) x .67 in (D)
Net Weight	3.0 oz / 85 g (without batteries)

ADS48

Antenna Distribution System

The Audix ADS48 is a wide range UHF antenna distribution system that combines up to four wireless systems to be able to run off a single pair of antennas and power supply. The ADS48 has an internal switching power supply that eliminates the need for the individual DC power supplies normally needed for each receiver. RF signals are internally amplified in order to compensate for any loss that may result from splitting the signal.

When used in conjunction with the AP42 or AP62 two-channel receivers, the ADS48 is able to run 16 channels of wireless on a single pair of antennas and the power supply occupies only five rack spaces.

Specifications

Frequency Response	520 - 936 MHz
RF Output Level (Gain)	0 dB d +/– 3 dB
Input Impedance	50 Ohm
Output Impedance	50 Ohm
Power Voltage	100 – 240 V AC 50 / 60 Hz
Output DC Voltage	+12 V DC, 800 mA maximum
Antenna Input DC Voltage	8 V, 150 mA maximum
Dimensions	19" (W) x 2" (H) x 10" (D)
	480 mm (W) x 45 mm (H) x 250 mm (D)
Net Weight	16 oz / 2.15 kg

ANTDA4161

Wide-band Active Directional Antennas

Wide-band active directional antennas for improved reception (522-865 MHz). May be used with standard coaxial cable with BNC connectors. Features include 15 dB of amplified gain to make up for signal loss over distance. Ideal for use with the ADS48 antenna distribution system.

Specifications

Frequency Band	500 - 700 MHz
Antenna Gain	6 dB
Amplifier Gain	5 dB or 13 dB
	(dipswitch located inside housing on antenna)
Input Impedance	50 Ohm
Output	OIP3 > 38 dBm
Effective Working Angle	Approximately 90 degrees
Connector	BNC
Cable	RG58, 50 Ohm coaxial (not included)
Net Weight	8 oz / 227 g

Lester Estelle - Kelly Clarkson, Pillar

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 convenient and carefully curated pre-packaged microphone collections. These signature microphone 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 extraordinary value along with a lifetime of reliable performance.

PACKS:

DP4
DP QUAD
DP5A
DP7
DP ELITE 8
STE8
SCX25APS
FP5 - FP7

DP4

The DP4 pack consists of Audix's two best-selling instrument microphones: one iconic D6 and three i5 dynamic microphones in a heavy-duty carrying case. Equally useful for studio and live sound, these microphones are known for their clarity, sound isolation, high SPL handling and durability. Rim mount clips are included.

- Smooth, accurate frequency response
- Switches for -10 dB pad and bass roll-off
- For overheads, hi-hat and acoustic instruments

Includes

3 x i5 Snare Drum, Instrument Microphone
1 x D6 Kick Drum Microphone
3 x MC1 Microphone Clips
3 x DFLEX Mounts
1 x DCLIP Microphone Clip
Aluminum Road Case

DPQUAD

The DPQUAD pack consists of four microphones grouped to microphone a full drum kit with the least number of microphones. 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 microphones complete the essential punch needed for a good drum mix. All microphones, clips and accessories are packed in a durable, aluminum carrying case.

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

Includes

2 x ADX51 Overhead Condenser Microphones
1 x i5 Snare Drum / Instrument Microphone
1 x D6 Kick Drum Microphone
3 x MC1 Microphone Clips
1 x DVICE Microphone Clip
1 x DCLIP Microphone Clip
2 x WS81C Windscreens
Aluminum Road Case

DP5A

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

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

Includes

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

DP7

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 microphones 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 seven drum microphones 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 Microphone
1 x i5 Snare Drum Microphone
1 x D4 Floor Tom Microphone
2 x D2 Rack Tom Microphones
2 x ADX51 Overhead Microphones
4 x DVICE Rim Mount Microphone Holders
3 x DCLIP Microphone Clips
1 x MC1 Microphone Clip
2 x WS81C Windscreens
Aluminum Road Case
"How to Mic Your Drums" DVD

DP ELITE 8

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

- Professional set of eight drum microphones for stage or studio
- Complete solution for a five-piece kit
- SCX1 pencil condensers for overheads and hi-hat
- Includes all mounting clips and rugged aluminum carrying case

Includes

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

STE8

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, microphone clips and DVICE mounts are included in a rugged aluminum carrying case.

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

Includes

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

SCX25APS

The SCX25APS microphone 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 microphone cables are included to complete the package.

- Features a pair of SCX25A large diaphragm condensers
- DFLEX mounting clips allow for easy placement and flexible positioning
- Includes high quality microphone cables and rugged aluminum carrying case

Includes

2 x SCX25A Piano Condenser Microphones
2 x DFLEX Microphone Clips
2 x 20 ft High Quality Microphone cables
Aluminum Road Case

FP5 - FP7

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 microphones 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. Microphone clips, mounts and a rugged aluminum carrying case
are included.

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

FP5

FP7

FP5 Includes:

1 x f5 Snare Microphone
3 x f2 Rack and Floor
Tom Microphones
1 x f6 Kick Drum Microphone
4 x DCLIP Microphone Clips
4 x DFLEX Microphone Clips
1 x MC1 Microphone Clip
Aluminum Road Case

FP7 Includes:

2 x f9 Overhead
Condenser Microphones
1 x f5 Snare Drum /
Instrument Microphone
1 x f6 Kick Drum Microphone
1 x MC1 Microphone Clip
3 x DVICE Microphone Clips
1 x DFLEX Microphone Clip
Aluminum Road Case

One of five TM1 microphones chosen by System Engineer John Mills for the Kenny Chesney Tour.
Photo By: Jason Wallis

VIDEO, USB, TEST & MEASUREMENT

Audix has developed a number of specialty audio products throughout the years: from studio monitors and powered speakers, to "shotgun" microphones for video, and USB microphones for a direct connection to computers.

A recent example of applied Audix engineering is the TM1 measurement microphone, designed to capture room analysis and PA calibration, real-time analyzers and other sound control devices. Well respected in the pro audio industry, it has become a valuable tool for professional Front of House and System Engineers and has been used in the development of new SMPTE standards.

The TM1 is just one of the many innovative products designed, assembled and tested in the our global headquarters and manufacturing facility located in Wilsonville, Oregon.

CONDENSERS:

TM1
USB12
UEM81S

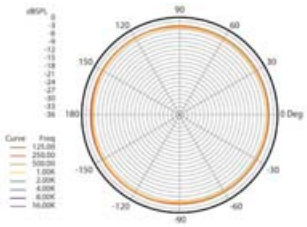
TM1

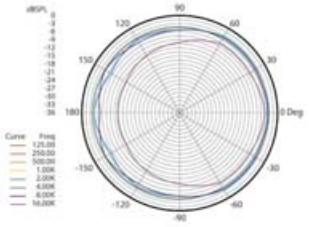
Omni

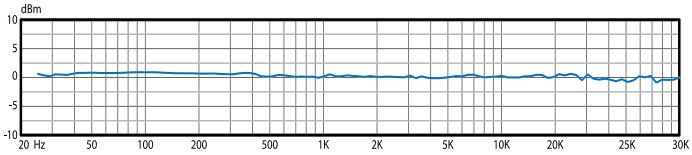
The TM1 is a 6 mm pre-polarized condenser microphone used for test and measurement applications. The TM1 is linear, has an accurate response, is consistent to use and affordable.

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

Model Variations:
TM1PLUS - Includes calibration data file, windscreen and CA4231 calibration adapter.
*Bruel & Kjaer® 4231 sound level calibrator or equivalent







Specifications

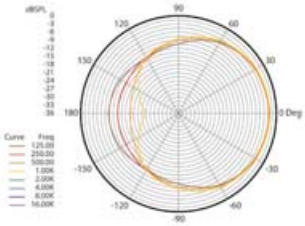
Transducer Type	Pre-polarized Condenser
Frequency Response	20 Hz - 20 kHz +/- 2 dB
Polar Pattern	Omni
Output Impedance	200 ohm
Sensitivity	6 mV / Pa @ 1k
Equivalent Noise Level	28 dB (A-weighted)
Signal to Noise Ratio	66 dB
Maximum SPL	130 dB < 1% distortion
Power Requirements	18-52 V phantom
Connector	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
Weight | Length	132 g / 4.7 oz | 150 mm / 5.9 in

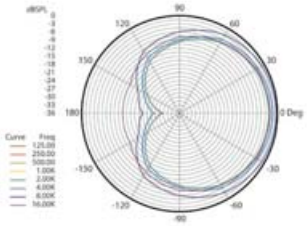
USB12

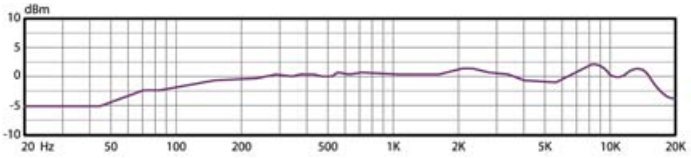
Cardioid

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







Specifications

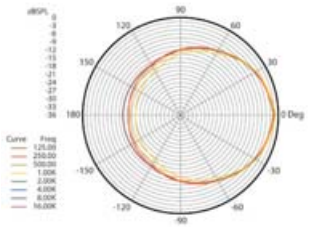
Transducer Type	Pre-polarized Condenser
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	1000 ohms
Sensitivity	1.3 mV / Pa @ 1k
Signal to Noise Ratio	64 dB
Maximum SPL	≥115 dB
Dynamic Range	85 dB
Power Requirements	5 V via USB connection
Switch Type	Membrane
On/Off Function	Push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

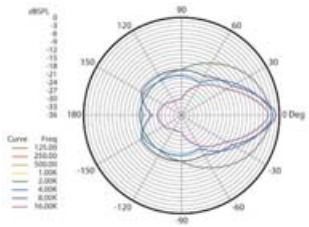
UEM81S

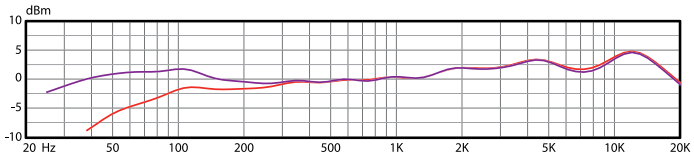
Supercardioid

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

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







Specifications

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	2 AA Batteries (included)
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
Weight | Length	396.9 g / 14 oz | 435 mm / 17.1 in

Pictured: TM1

Pictured: M1250B

THE MICROS™

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 microphone with fully embedded electronics. The Micros™ series offers balanced signal, detachable cables, interchangeable capsules, low noise circuitry, wide dynamic range and immunity to RF. The result is a miniature condenser microphone with exceptional performance and phenomenal sound.

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

THE MICROS:

M1250B MICROPOD™
M1255B MICROBOOM™
M1280B

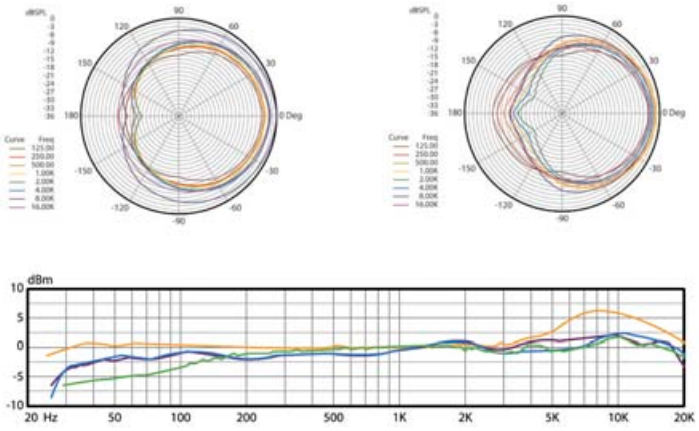
M1250B

Cardioid | Hypercardioid
Omni | Supercardioid

The M1250B is a miniaturized condenser microphone with a fully integrated preamp and detachable cable. This microphone is highly sensitive for distance miking.

- Ideal for speech, group vocals and instruments
- Studio quality sound
- RF Immunity from cell phones, GSM devices

Model Variations:
M1250BW - White.
M1250BHC - Hypercardioid. Black.
M1250BWHC - As above. White.
M1250BO - Omnidirectional. Black.
M1250BWO - As above. White.
M1250BS - Supercardioid (shotgun) capsule. Black.



Specifications

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) / 11 mV (S) 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 or White)
Weight | Length	16 g / 0.56 oz | 54 mm / 2.1 in

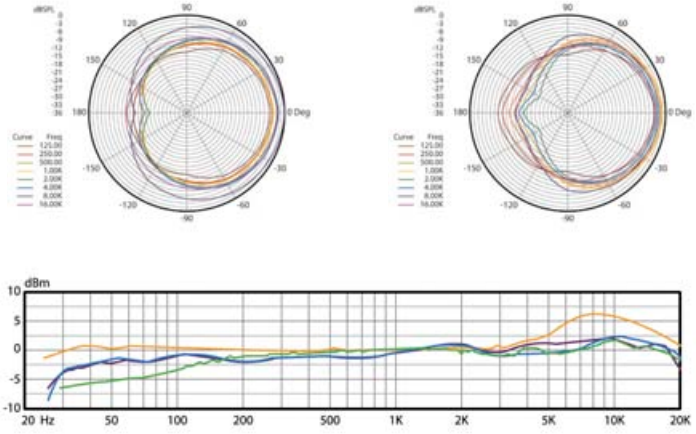
M1255B

Cardioid | Hypercardioid
Omni | Supercardioid

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

- For speech, group vocals and instruments, as well as for distance learning and conferencing applications.
- RF Immunity from cell phones, GSM devices

Model Variations:
M1255BW - White.
M1255BHC - Hypercardioid.
M1255BWHC - As above. White.
M1255BO -Omnidirectional.
M1255BWO - As above. White.
M1255BS - Supercardioid (shotgun) capsule.



Specifications

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 or White)
Weight | Length	16 g / 0.56 oz | 54 mm / 2.1 in

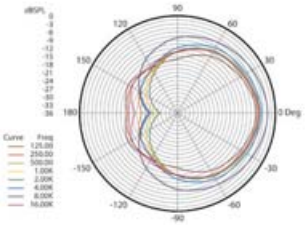
M1280B

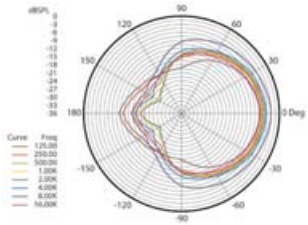
Cardioid | Hypercardioid
Omni | Supercardioid

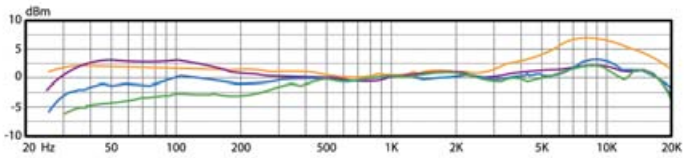
The extended low-end response of the M1280B makes it a great choice for field-recording musical instrument miking.

- 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 - Hypercardioid.
M1280BO - Omnidirectional.
M1280BS - Supercardioid (shotgun) capsule.







Specifications

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
Weight | Length	28 g / 1 oz | 67 mm / 2.6 in


Travis Barker - Blink 182

MICROPOD™

Cardioid | Hypercardioid | Supercardioid

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.

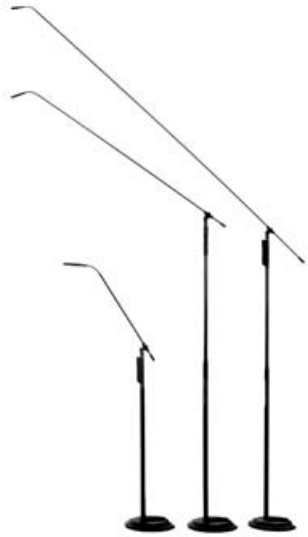
- Fully integrated condenser microphones
- Smooth accurate frequency response, optimized for speech
- Can be table mounted or used with ATS1, ATS1LX, ATS1LP or ATS10 table bases (table bases sold separately)
- RF immunity

Model Variations:
MicroPod6 - M1250B microphone with 6" gooseneck. Cardioid
MicroPod6HC - As above. Hypercardioid.
MicroPod12 - M1250B microphone with 12" gooseneck. Cardioid.
MicroPod12HC - As above. Hypercardioid.
MicroPod18 - M1250B microphone with 18" gooseneck. Cardioid.
MicroPod18HC - As above. Hypercardioid.

Replacement Capsules:
CPSMICR0C - Cardioid.
CPSMICR0HC - Hypercardioid.

MICROBOOM™

Cardioid | Hypercardioid | Supercardioid



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 microphone stand
- Lightweight, easy to set up and position
- Unobstrusive look on stage and video

Model Variations:
MICR0B00M24 - 24" carbon fiber boom arm with clutch assembly.
MICR0B00M50 - 50" carbon fiber boom arm with clutch assembly.
MICR0B00M84 - 84" carbon fiber boom arm with clutch assembly.

Microboom Models Available with Microphone:
MB5050 - 50" carbon fiber boom, clutch assembly, & M1250B microphone. Cardioid.
MB5050HC - As above. Hypercardioid.
MB5055 - As above with M1255B high output microphone. Cardioid
MB5055HC - As above. Hypercardioid.
MB8450 - 84" carbon fiber boom, clutch assembly, & M1250B microphone. Cardioid.
MB8450HC - As above. Hypercardioid.
MB8455 - As above with M1255B high output microphone. Cardioid.
MB8455HC - As above. Hypercardioid.
(See individual microphones for specifications)

Specifications

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 in | 157.5 / 373 / 430 mm

Rod Material	Carbon Fiber
Gooseneck	Flexible Steel
Diameter	0.20 in | 7.4 mm
Connectors (Bottom/Top)	Mini-XLRm / Mini-XLRf
Weight | Length	**MB24** 45 g / 1.6 oz | 609 mm / 24 in
	MB50 78 g / 2.5 oz | 1270 mm / 50 in
	MB84 111 g / 4 oz | 2134 mm / 84 in
Finish	Black

INSTALLED SOUND

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

We are proud our installed sound products have been selected for prestigious installations around the globe. Installers and consultants continually specify Audix products because they are designed to provide superior intelligibility, are carefully crafted, and are reliable, durable, versatile and easy to install.

CONDENSER:

M3
M40
M55
M70
M60
ADX60
ADX12 - ADX18
MG12 - MG15 - MG18
ADX40
LCB1
ATS1LX - ATS1LP - ATS1 - ATS10
ADX10
L5

Installations:

Amazon
American Express
AT&T
Blue Shield/Blue Cross
Boston Consulting Group
BP
Citibank
Clemson University
Coca Cola
Comcast
Costco
Deloitte
DLA Piper
Dow Chemical
Duke University
eBay Corporate
Facebook
Fidelity Investments
Fort Knox
G.E.
Harvard Medical School
Heinz
Hulu
Johnson & Johnson
Kaiser Permanente
Kroger
Lockheed Martin
L'Oréal
Loyola University
Met Life
Microsoft
New Balance Shoes
Nike
Northrup Grumman
Porsche Cars of North America
Riot Games
Shell Oil
Syracuse University
The Pentagon
Toyota
T. Rowe Price
University of Phoenix
US Embassies
UTC Aerospace
Wake Forest
Zillow

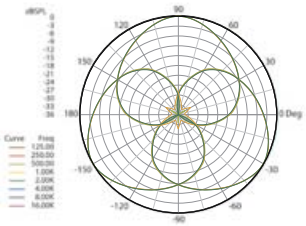
M3

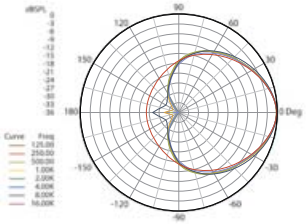
Hypercardioid

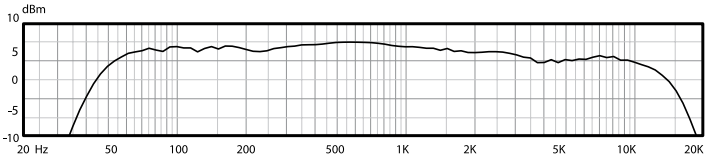
Our best-selling microphone the M3 is an innovative, tri-element hanging microphone system designed for applications where aesthetics, sound quality, and ease of installation are equally critical. Such as video conferencing, distance learning, courtroom activities, and surgical procedures. It can also be used for ambient room miking and surveillance.

- 100% RF shielding and immunity
- Very high output, low self-noise
- Frequency and pattern tailored for voice clarity and rejection of extraneous noise

Model Variations:
M3 - Grey.
M3W - White.







Specifications

Transducer Type	Pre-polarized Condenser
Frequency Response	30 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	150 ohms
Sensitivity	23 mV / Pa @ 1k
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Maximum SPL	≥128 dB
Power Requirements	18-52 V phantom
Connector	Terminal block or XLR
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials / Finish	Machined brass, steel mesh / Charcoal grey or White
Weight | Length	95 g (microphone only) / 94 g | 30 mm & 50 mm

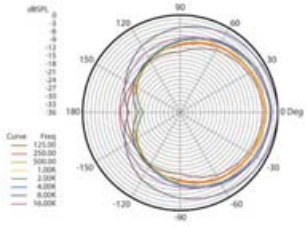
M40

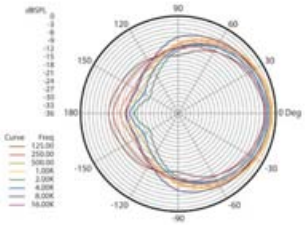
Cardioid | Hypercardioid | Supercardioid

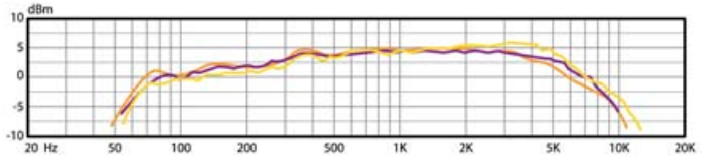
The M40 is a miniaturized condenser microphone with a fully integrated preamp design and a very high sensitivity that is excellent for distance miking. The primary applications for the M40 include ceiling mounted video conferences, distance learning, hospital rooms, surveillance, and ambient room miking.

- Optimized for voice recognition
- Immunity from RF interference
- Point and shoot directivity
- No external power adapter needed

Model Variations:
M40W6 - Cardioid, 6".
M40W12 - As above. 12".
M40W6HC - Hypercardioid. 6".
M40W12HC - As above. 12".
M40W6S - Supercardioid. 6".
M40W12S - As above. 12".







Specifications

Transducer Type	Condenser
Frequency Response	60 Hz - 10 kHz
Polar Pattern	Cardioid | Hypercardioid | Supercardioid
Output Impedance	150 ohms
Sensitivity	37 mV (C), 32 mV (HC), 60 mV (S) / Pa @ 1k
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Maximum SPL	≥130 dB
Power Requirements	18-52 V phantom
Connector	Phoenix
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
Weight | Length	75 g / 89 g | 165 mm & 310 mm

M55

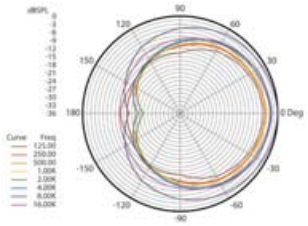
Cardioid | Hypercardioid | Omni | Supercardioid

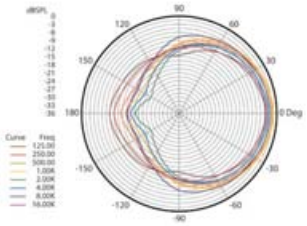
The M55 is an innovative hanging microphone system designed for conference room applications where aesthetics and sound quality are critical. All electronics are fully integrated and optimized for high sensitivity and low noise.

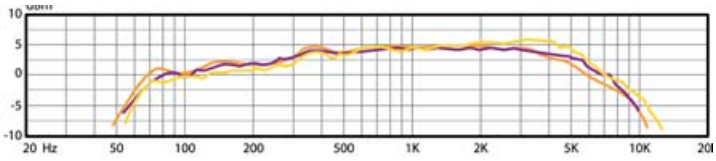
- Designed for distance miking
- Adjustable height via thumbscrew
- Easy to position and stabilize
- Frequency response optimized to capture speech
- Includes plenum-rated junction box

Model Variations:

M55W - 6" Cable terminating in Phoenix. Cardioid.
M55WHC - As above. Hypercardioid.
M55WO - As above. Omni.
M55WS - As above. Supercardioid.







Specifications

Transducer Type	Condenser
Frequency Response	60 Hz - 10 kHz
Polar Pattern	Cardioid | Hypercardioid | Omni | Supercardioid
Output Impedance	150 ohms
Sensitivity	37 mV (C), 32 mV (HC), 40mV (O), 60 mV (S) / 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
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Copper & Steel / White
Weight | Length	70 g / 2.4 oz | 54 mm / 2.1 in

M70

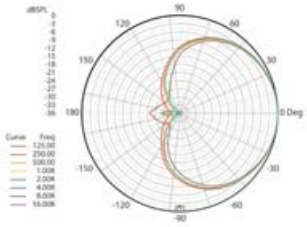
Cardioid

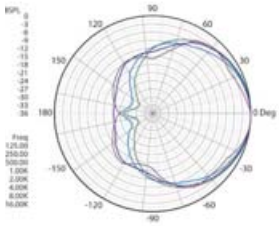
The M70 is an innovative flush mount condenser microphone designed for overhead distance miking. Featuring a fully integrated preamp, an extremely high sensitivity rating of 38 millivolts, and a small footprint of only 3 inches. in diameter. The M70 will virtually disappear from view after installation.

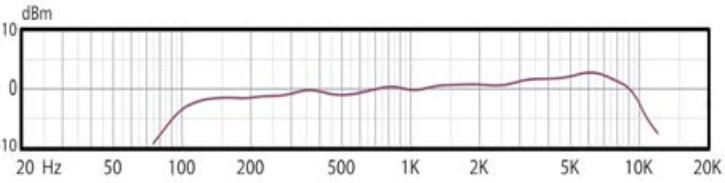
- High output for distance miking
- Optimized for voice recognition
- Immunity from RF interference
- Point and shoot directivity up to 45°angle
- Includes plenum-rated junction box

Model Variations:

M70W - White.
M70N - Satin Nickel.







Specifications

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
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Brass, Aluminum & Steel / White or Nickel
Weight | Length	28 g / 1 oz | 67 mm / 2.6 in

M60

Cardioid | Hypercardioid

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 - XLRm connector. Black.
M60P - As above. Phoenix connector.
M60N - XLRm connector. Satin nickel.
M60NP - As above. Phoenix connector.

Specifications

Transducer Type	Condenser
Frequency Response	70 Hz - 8 kHz
Polar Pattern	Hemi-cardioid
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
Finish	Black / White / Nickel
Weight	232 g / 8.3 oz
Diameter | Height	2.5 in | 0.64 in

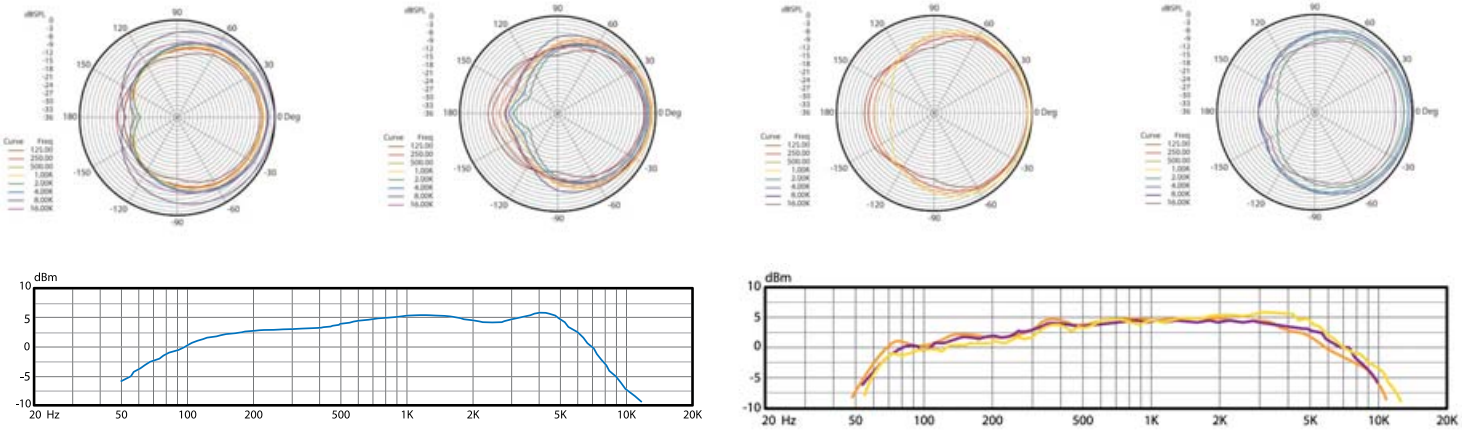
*measured at 20" 94 dB on 20" x 20" (500 mm x 500 mm) surface

ADX60

Cardioid

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
- Includes APS910 phantom power adapter for hard-wired use



Specifications

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
Weight | Length	143 g / 5 oz | 80 mm / 3.1 in

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

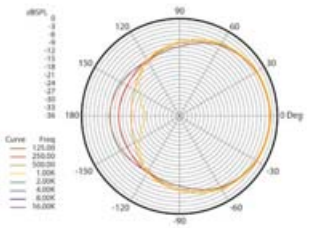
ADX12 - ADX18

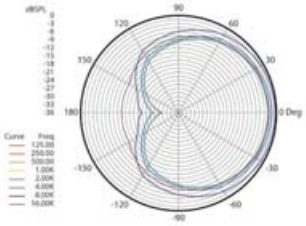
Cardioid | Hypercardioid

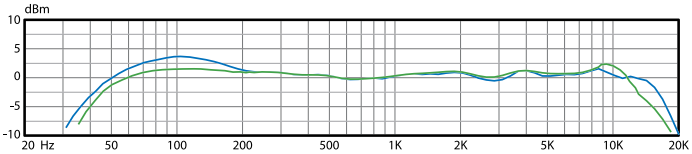
The ADX12 and ADX18 are professional miniature gooseneck condenser microphones designed for podium, presentation, meetings and teleconferencing. These microphones can also be used on a standard microphone stand or in conjunction with the ATS10, AST1 or AST1L table stands.

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

Model Variations:
ADX12HC - Hypercardioid, 12".
ADX18HC - As above, 18".







Specifications

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 - 4 oz ADX18 - 5.6 oz
Length	ADX12 - 16 in / 403 mm ADX18 - 22 in / 558 mm

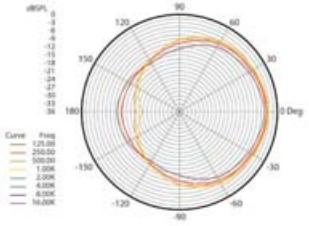
MG12 - MG15 - MG18

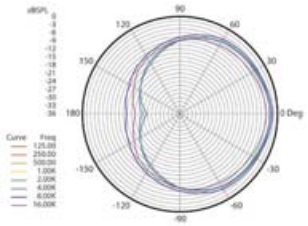
Cardioid | Hypercardioid

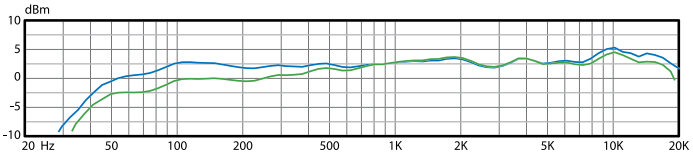
The MG12/15/18 Micros™ gooseneck system is equipped with a sophisticated dual preamp circuitry – one circuit located in the capsule housing and the other built into the base of the XLR. This circuitry is internally balanced, ensuring the audio path will be isolated from hum and noise.

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

Model Variations:
MG12HC - Hypercardioid, 12".
MG15HC - As above, 15".
MG18HC - As above, 18".







Specifications

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 - 4.16 oz / MG15 - 4.4 oz / MG18 - 4.7 oz
Length	MG12 - 16.3 in / MG15 - 19 in / MG18 - 22.4 in

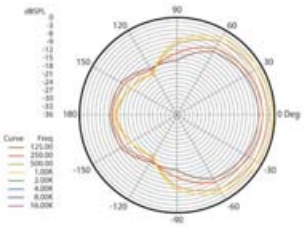
ADX40

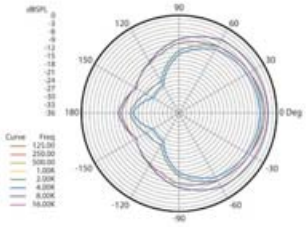
Cardioid | Hypercardioid

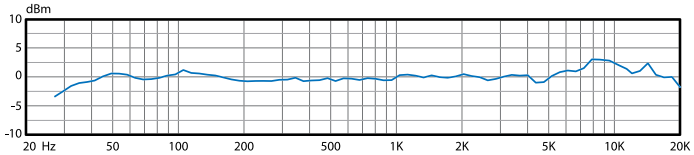
The ADX40, available in both cardioid and hypercardioid patterns, is a miniaturized condenser microphone designed to hang from an overhead position. Applications such as choir, theatrical productions and room ambiance are a few examples of the ADX40 applications.

- Natural, accurate sound reproduction
- Includes APS910 phantom power adapter for hard-wired use

Model Variations:
ADX40W - White.
ADX40HC - Hypercardioid. Black.
ADX40WHC - Hypercardioid. White.







Specifications

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 ft 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
Weight | Length	110 g / 4 oz | 30 mm / 1.2 in

LCB1

Logic Control Button

The LCB1 is a discrete button designed to remotely control the on-off functions of a microphone (or other devices) when used in conjunction with a logic-enabled media system for video and teleconferencing. Unobtrusively rising less than 3 mm above the surface of a table and only 29 mm in diameter, the LCB1 features a precision machined housing, a contact closure, and a 3-5 V DC logic controlled LED indicator. The LCB1 logic button is simple to install and does not require external power supplies, relays, or extra resistors. Mechanically separate from the microphone, the LCB1 gives tactile button response while keeping any potential noise out of the audio path.

Can be used with:

- MG Series
- ADX Series
- MicroPod™ Series

Specifications

Output Connector	4 bare wires
Switch	Noise free mechanical
Phantom power requirements	None
Weight | Length	0.058 kg / 0.128 lbs | 44.45 mm / 1.75 in
Diameter	31.75 mm / 1.25 in diameter
Materials / Finish	Machined Aluminum & Thermoplastic / Black

Logic Connections

LED control voltage	3.3 - 5.0 V
Closure max current	200 mA
Closure max voltage	48 V DC / 250 V AC
Closure contact resistance	≤100 mΩ

ATS1 - ATS1LX – ATS1LP

Cardioid | Hypercardioid

Logic Table Stand with Programmable Switch and LED Indicator
The ATS1, ATS1LX and ATS1LP are programmable, shock absorbent table stands with LED indicators that do 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) that 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 ATS1LX and ATS1LP can be further programmed to operate seamlessly with automated teleconferencing and switch systems in external logic control mode.

The ATS1 offers all the functionality of the ATS1LX and ATS1LP 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).

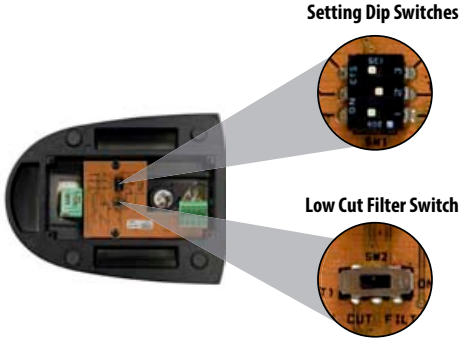
- Heavy duty die cast base provides stability
- Shock mount design limits touch noise and vibration
- Four programmable talk-mute functions
- Local remote control function settings
- Seamless integration with automated mixers (ATS1LX and ATS1LP)

ATS1

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

ATS10

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



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 ATS1LX or ATS1LP with exclusion of remote logic mode. Economical solution for applications not requiring a remote controlled mixer.
ATS10 - Table stand with latching on/off switch. Audix recommends the ATS10 Shock Absorbent Table Stand featuring a noise free on/off switch with LED indicator when either programmable switching or external logic control mode is not required.

Specifications

Microphone 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 in | 124 mm / 5.9 in | 45 mm / 1.8 in
Weight	3 lbs / 1.4 kg

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

Dip Switch Settings & Functions:


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


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


Toggle Off: Microphone is on; switch is pressed to turn the microphone off and on


Toggle On: Microphone is off; switch is pressed to turn the microphone on and off

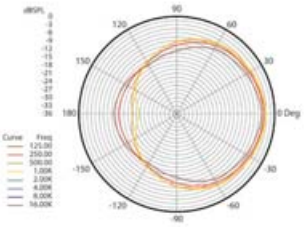
ADX10

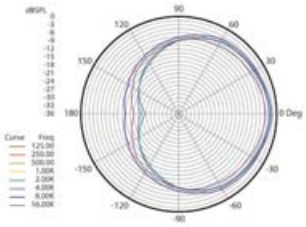
Cardioid

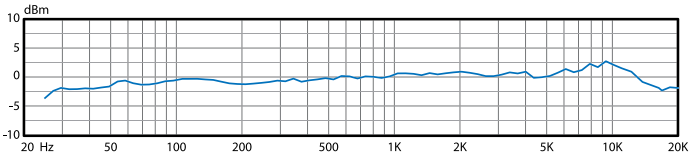
Go Wireless

The ADX10 is a miniaturized condenser microphone designed for lavalier applications such as speech, presentation and theatrical production. The ADX10 features a modular capsule and can be used in conjunction with the wireless systems.

- Natural, accurate sound reproduction
- Includes APS910 phantom power adapter for hard-wired use







Specifications

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 ft 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
Weight | Length	21 g / 0.74 oz | 25 mm / 0.98 in

L5

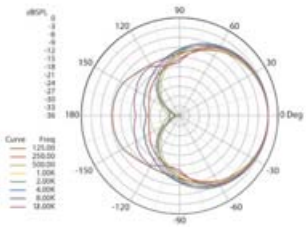
Cardioid | Omni

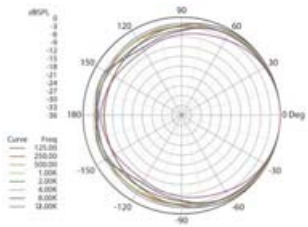
Go Wireless

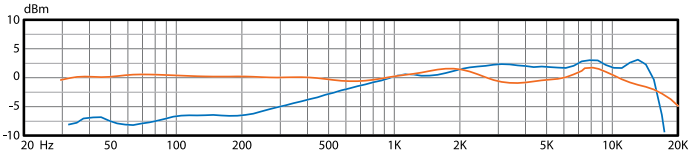
The L5 is a micro-sized (5 mm) cardioid lavalier condenser microphone also available with an omnidirectional polar pattern. The L5 and its interchangeable capsules can also be used with the wireless systems.

- Micro-sized condenser for live sound and broadcast
- Natural, accurate sound reproduction
- For speech and acoustic instruments

Model Variations:
L50 - Omnidirectional.







Specifications

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 ft (L5) 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
Weight | Length	13 g / 0.47 oz | 23 mm / 0.91 in

ACCESSORIES

Many of the product featured in this catalog come with accompanying accessories, so you can confidently begin using your new Audix products immediately. However, Audix microphones are designed to be versatile. As such, we offer a range of accessories that are sold separately. From cables, adaptors, clamps, clips and mounts, windscreens and replacement grills, microphone stands and bases, shockmount adaptors and more, you'll likely find exactly what you need in this section.

Cables

CBL20

- 20 ft / 6.1 m Premium XLR-XLR balanced microphone cable.
- Quad conductor, twisted pair with braided shield for maximum conductivity.
- 6 mm PVC jacketed.

CBLDR25

- 25 ft / 7.6 m Premium right angled XLR-XLR balanced microphone cable.
- Quad conductor, twisted pair with braided shield for maximum conductivity.
- 6 mm PVC jacketed.

CBLBNC25

- 25 ft / 7.6 m Coaxial cable (75 ohm) with BNC connectors for extending antennae on a wireless receiver.

CBLG360

- 6 ft / 1.83 m Guitar cable for wireless bodypack.
- Mini-XLRf - 1/4" jack.

Cases/Pouches

CBLM25

- 25 ft / 7.6 m Length 3.3 mm diameter shielded microphone cable for The MICROS™ Series and MicroBoom™.
- Mini-XLRf to standard XLRm.
- Available in white (CBLM25W).

CBLM50

- 50 ft / 15.24 m Length 3.3 mm diameter shielded microphone cable for The Micros™ Series and MicroBoom™.
- Mini-XLRf to standard XLRm
- Available in white (CBLM50W).

CASEDPA

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

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 wireless transmitters.

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 and 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, microphone stands, drum stands or goodie table.
- Comes stock with DCLIP but can be used with any standard microphone 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.

Clips/Mounts

DVICE

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

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.

HANGER40

- Black wire hanger provided with ADX40.
- Allows for hanging and placement of microphone.
- Available in white (HANGER40W).

MC1

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

MC10L

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

MC112

- Microphone stand adapter provided with CX112B and CX212B.
- Includes thumb screw and threaded adapter that securely holds microphone in place.

MC20i

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

MCBOOM

- Clutch assembly provided with MicroBoom™.

MCFLUTE

- Replacement clip for ADX10FL flute microphone. Fits standard size flutes.

MCHANGER

- Clear plastic clip for use with The MICROS™ Series.
- Allows microphones 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 microphone stands.

MCL53

- Optional three position swivel tie clip for L5.

MCL5

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

MCMICRO

- Microphone stand adapter for The MICROS™ Series.
- Fits any 12 mm diameter microphone.

MCSWIVEL

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

MCUEM

- Standard tension-fit microphone 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.

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 CabGrabber™ 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 oz.

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 oz.

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

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

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, ADX10FLP, ADX10, ADX20iP and ADX60.
- Connectors are standard XLR-m to mini XLRm.

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, HT2, HT5, HT7, ADX10FLP, ADX10, ADX20iP or ADX60.
- Connectors are standard XLRm to mini XLRm.

Power Supplies

PS4161

- Replacement switching power supply - 12V / 300 milliamp.

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" microphone stand or used with the 11" gooseneck which attaches to the microphone stand.

Shock Mounts

SMT19

- Optional low profile shock mount clip with thumbscrew for positioning. For TM1 and any other microphone with a diameter of .75 in / 19 mm.

SMT25

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

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".

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 microphone stand adapter with rubber shock mount housed within an aluminum ring.
- For The Micros™ Series.
- Attaches to any standard 5/8" threaded microphone 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 pre-polarized 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, omni-directional, figure 8, supercardioid and hemi-cardioid. 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 microphone 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 microphone 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:
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