AUDIX®
MICROPHONES
PRODUCT CATALOG





2012

Welcome to Audix Microphones

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

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

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

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

Clifford J. Castle
Vice President of Sales
Audix Corporation

CONTENTS






VOCAL DYNAMIC

Vocal Dynamic Microphones

Dynamic vocal microphones are the most popular type of microphone for live performances because of their durability, flexibility, pattern control and cost. Between 1986 and 1989, Audix broke new ground with the OM Series of vocal microphones with VLM™ (Very Low Mass) technology. These microphones received critical acclaim and set new performance records for clarity, SPL (Sound Pressure Level) handling and gain before feedback, particularly on stages with very high noise environments.

Popular with professional performers, live sound and broadcast engineers, Audix dynamic microphones are chosen by artists such as:

Alanis Morissette
Bonnie Raitt
Willie Nelson
The Doobie Brothers
Ani DiFranco
The Academy Is...
Blink-182
Pearl Jam
Red Hot Chili Peppers
Jimmy Eat World
Crosby, Stills & Nash
... to name a few.

Models:

OM2
OM3
OM5
OM6
OM7
OM11
f50

WHICH OM MIC SHOULD I CHOOSE?

There are many factors to consider when choosing a vocal microphone to best suit your needs: Are you a professional musician who makes your living from music? If not, do you plan to be? Do you play primarily acoustic or electric? What type of music do you play? What type of voice do you have? Do you sing right on the mic? What types of venues do you play? How loud is it on stage? How many instruments are in the band? Do you use stage monitors or in-ear devices? How many mics are being used on stage? Do you have a sound engineer?

Here are some general descriptions of the OM Series vocal dynamic microphones to assist you in making your selection:

OM2/OM3: Put either of these mics in front of anyone, anywhere, anytime, and you won't be disappointed. They are both clear, accurate and have excellent resistance to feedback. There are however, subtle differences between these microphones. The OM2, our best selling microphone and one of the most popular mics on the market, has slightly more bass proximity. The OM2 sounds fuller on small PA systems that may be lacking full range reproduction. The OM3 has less bass proximity and a slight edge over the OM2 for isolation and feedback rejection on PA systems with full range sound reproduction.

OM5/OM6: These two mics are the most popular choices amongst professionals, for both lead and background vocals. The OM5 and OM6 are adept at controlling "bleed" from instruments on stage, and are especially effective near drums, bass and guitar. The OM5 is a high output mic with a mid-range boost to help the voice cut through the mix. The OM5 is clear and concise. To take advantage of the OM5's superb sound, the vocalist must sing close to the microphone; if the tendency of the vocalist is to wander off the mic, the OM6 would be an excellent alternative. The OM6 also has a very tight pattern but is more forgiving than the OM5. It has a linear sound which tends to smooth out vocals that may be edgy. The OM6 is almost condenser-like in frequency response and sound quality.

OM7: This mic is designed with an intentionally low sensitivity for use with concert level touring groups. The OM7 is a perfect choice for permanent installations with high level pro audio equipment such as broadcast, Houses of Worship and performing arts centers. The OM7 characteristics are best suited for these specific applications.

OM11: The OM11 is unique from the other OM mics. Made from solid brass, the OM11 is a reproduction of the 1986 model OM1; a best selling rock-n-roll mic. It has the lowest handling noise of any current mic and is amazing at cutting through the mix. The OM11 will have you standing out from the crowd!

For more information on Audix Microphones visit our site at www.audixusa.com.

OM2

FEATURES:
All purpose professional vocal mic for live sound, home studio

Warm, full sound optimized for small to mid-size PA systems

Provides excellent isolation on stage

Handles high SPL without distortion

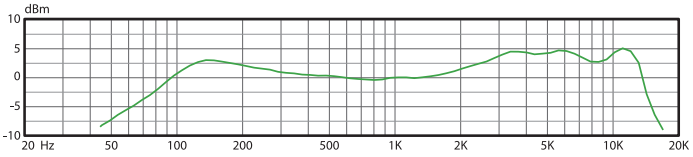
VLM™ Capsule

MODEL VARIATIONS:
OM2-S - With on/off switch

SPECIFICATIONS:

Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Hypercardioid
Output Impedance	300 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM Type B
Off Axis Rejection	> 25 dB
Maximum SPL	140 dB
Power Requirements	None
Connector	Switchcraft® male XLR connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

FREQUENCY RESPONSE:



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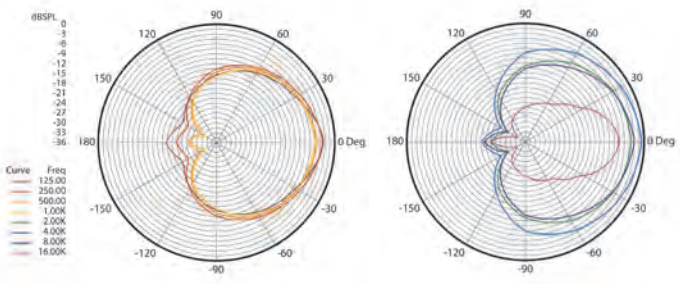


OVERVIEW:

The OM2 is a dynamic vocal microphone used for a wide variety of live, home and studio applications. This mic has clear and accurate sound reproduction, resistance to feedback and ability to handle very high SPLs without distortion.

The OM2 utilizes a tight, uniform pattern which helps isolate vocals from the instruments on stage. With a wide frequency range of 50 Hz - 16 kHz, the OM2 employs a VLM™ diaphragm for a clear, precise sound with exceptional voice response.

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

OPTIONAL ACCESSORIES:

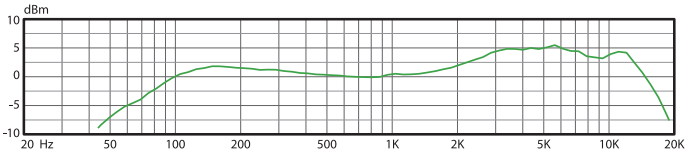
WS357 - External foam windscreen
CBL-20 - 20' XLR-XLR low noise mic cable
T50K - Low to high impedance matching transformer

OM3

SPECIFICATIONS:

Transducer Type	Dynamic
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	300 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM Type B
Off Axis Rejection	> 25 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	Switchcraft® male
	XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin 2
	relative to pin 3 of output
	XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

FREQUENCY RESPONSE:



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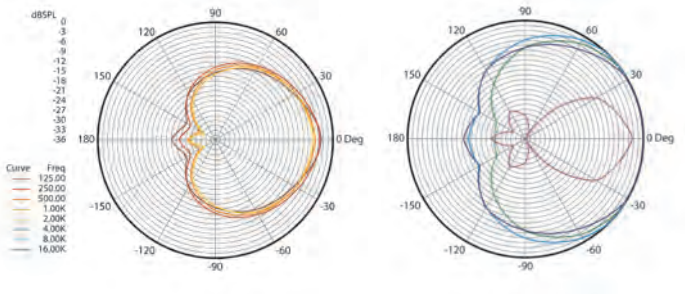


FEATURES:
All purpose professional vocal mic for live sound, home studio

Clear, natural, accurate sound for mid-size to large PA system

Excellent off axis rejection on stage

Handles high SPL without distortion

VLM™ Capsule

MODEL VARIATIONS:
OM3-S - With on/off switch

OVERVIEW:

Audix's OM3 is used for a variety of live, studio and broadcast applications. This mic provides accurate sound reproduction, resistance to feedback and ability to handle very high SPLs without distortion.

The OM3 is made with a tight and uniformly controlled hypercardioid polar pattern that isolates the vocals from the rest of the instruments on stage.

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

OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
CBL-20 - 20' XLR-XLR low noise mic cable
T50K - Low to high impedance matching transformer

OM5

FEATURES:

Concert level, professional vocal mic for live sound, broadcast, and studio

Clear, accurate sound with slight mid-range boost

Allows vocals to cut through the stage mix

Extreme off axis rejection provides excellent isolation on stage

VLM™ Capsule

OVERVIEW:

The OM5 is made with an extremely tight and uniformly controlled hypercardioid polar pattern which isolates the vocals from the rest of the instruments on stage or in a studio.

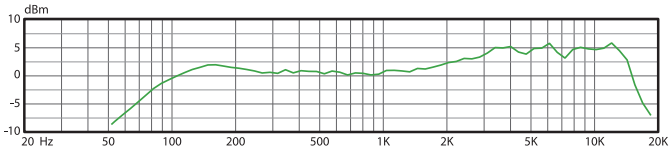
Used on stage, in studios and for broadcast applications, the OM5 has a reputation for clarity, resistance to feedback and ability to handle SPLs in excess of 144 dB without distortion.

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.

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	Switchcraft® male
	XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin 2
	relative to pin 3 of output
	XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

FREQUENCY RESPONSE:



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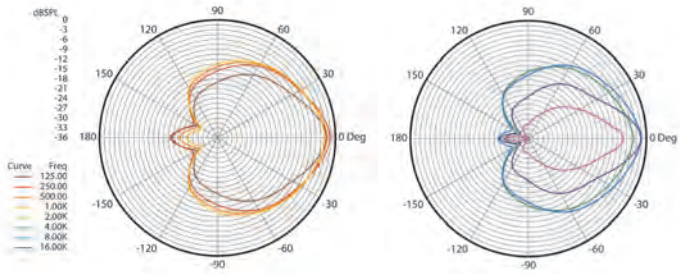


OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
CBL-20 - 20' XLR-XLR low noise mic cable
T50K - Low to high impedance matching transformer

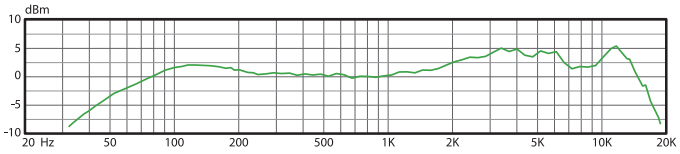
VOCAL

OM6

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	Switchcraft® male
	XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin 2
	relative to pin 3 of output
	XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

FREQUENCY RESPONSE:



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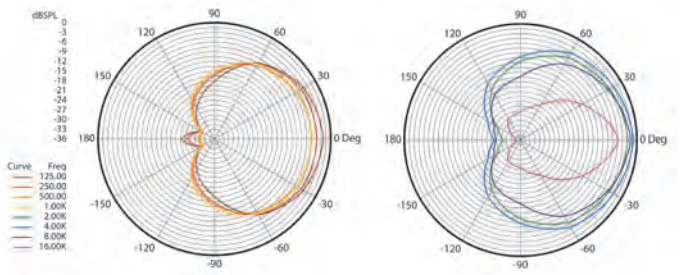


FEATURES:

Concert level, professional vocal mic for live sound, broadcast and studio

Wide, flat frequency response with highly accurate sound reproduction

Extremely tight pick up pattern minimizing feedback

Excellent isolation on stage

VLM™ Capsule

OVERVIEW:

The OM6 is a dynamic vocal microphone used for live performances, studio and broadcast applications. The OM6 touts a broad frequency response, full-bodied and articulate sound reproduction, resistance to feedback and ability to handle high SPLs in excess of 144 dB without distortion.

The OM6 has a tight and uniformly controlled hypercardioid polar pattern which helps isolate vocals.

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

OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
CBL-20 - 20' XLR-XLR low noise mic cable
T50K - Low to high impedance matching transformer

OM7

FEATURES:
Concert level, professional vocal mic for live sound, broadcast and studio

For fixed installations, sound companies and artists carrying own sound

Unprecedented gain before feedback

Handles incredibly high SPLs without distortion

VLM™ Capsule

OVERVIEW:

The OM7 is used by professional sound companies, front of house and mixing engineers as well as high profile fixed installations. The OM7 provides unprecedented gain before feedback on concert level stages without sacrificing sound quality. In addition, the mic is very resistant to feedback on extremely loud stages and for performers who tend to "cup" the microphone with both hands.

In order to achieve these extraordinary performance benefits, the OM7 is designed with an unconventionally low output level (8-10 dB lower than typical dynamic microphones). This low output level acts as a natural "pad" at the capsule in order to maintain high fidelity at the source. The OM7 is best suited for use with high quality mixing consoles which have plenty of head room to compensate for the low gain.

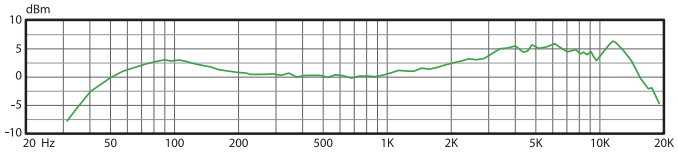
OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
CBL-20 - 20' XLR-XLR low noise mic cable

SPECIFICATIONS:

Transducer Type	Dynamic
Frequency Response	48 Hz - 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	50 ohms
Sensitivity	0.7 mV / Pa @ 1k
Capsule Technology	VLM Type C
Off Axis Rejection	> 30 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	Switchcraft® male
	XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin 2
	relative to pin 3 of output
	XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	307 g / 10.8 ounces
Length	176 mm / 6.9 inches

FREQUENCY RESPONSE:



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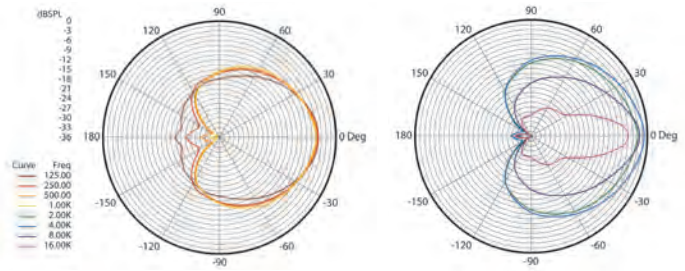


OM11

SPECIFICATIONS:

Transducer Type:	Dynamic
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	290 ohms
Sensitivity	1.7 mV / Pa @ 1k
Capsule Technology	VLM Type B
Off Axis Rejection	> 30 dB
Maximum SPL	≥140 dB
Power Requirements	None
Connector	Switchcraft® male XLR connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined brass / Black Finish
Weight	370 g / 13 ounces
Length	179 mm / 7 inches

FEATURES:

Concert level, professional vocal mic for live sound, broadcast and studio

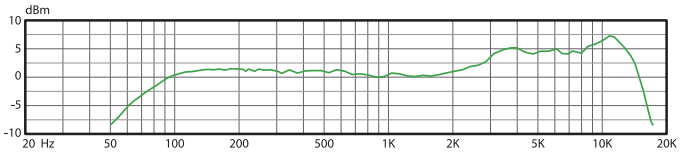
Clear, accurate vocal sound that cuts through the mix

Extremely low handling noise

Handles exceptionally high SPLs without distortion

VLM™ Capsule

FREQUENCY RESPONSE:



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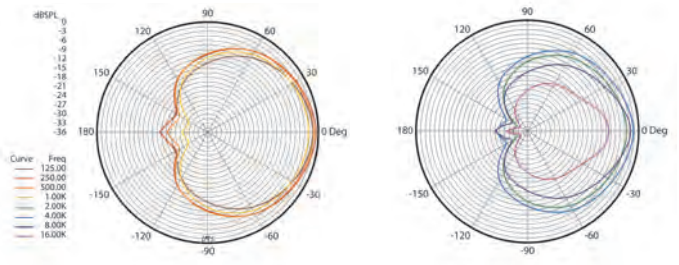


OVERVIEW:

The OM11 is a hand-made microphone, first issued in 1985 as the OM1. This mic is a dynamic vocal microphone used for a wide variety of live, studio and broadcast applications. Its sharp, crisp vocal sound, resistance to feedback and ability to handle high SPLs without distortion is the OM11s trademark.

The OM11 is designed with a tight, uniformly controlled hypercardioid polar pattern which helps isolate the vocals on stage.

The response of the OM11 is tailored to cut through the mix, providing extra presence and articulation to the vocals even at very high stage volumes. In addition to having extremely low handling noise, the OM11 is well balanced, comfortable to hold and durable.

OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
CBL-20 - 20' XLR-XLR low noise mic cable
T50K - Low to high impedance matching transformer

f50

FEATURES:
All purpose, affordable vocal mic for live sound and home studios

Warm, natural vocal sound optimized for small to mid-size PA systems

Cardioid pattern for feedback resistance

Well balanced, comfortable to hold

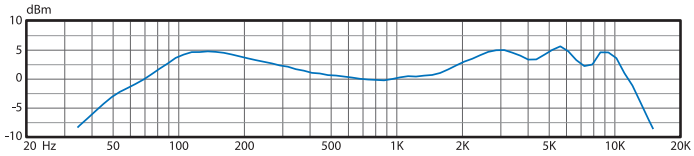
VLM™ Capsule

MODE: 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 Finish
Weight	312 g / 11 ounces
Length	169 mm / 6.7 inches

FREQUENCY RESPONSE:



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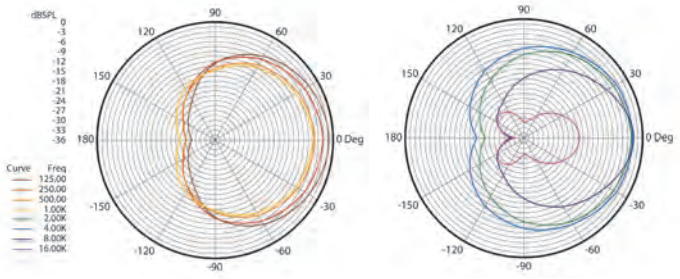


OVERVIEW:

The F50 embodies a tight and uniformly controlled cardioid polar pattern which assists in isolating the vocals from the instruments on stage. The F50 is also available with a noiseless, magnetic on/off switch (F50S).

Its warm, natural sound reproduction, resistance to feedback and ability to handle high SPLs without distortion allows the F50 to be utilized in a variety of live and studio applications.

The F50 is an entry level, all purpose vocal microphone for small to midsize PA systems.

OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
CBL-20 - 20' XLR-XLR low noise mic cable
T50K - Low to high impedance matching transformer

fusion SERIES

VOCAL CONDENSER

Vocal Condenser Microphones

The condenser (or capacitor) microphone, was invented at Bell Labs in 1916. As opposed to a dynamic microphone with a moving coil, a thin diaphragm is located alongside a stationary plate with an electrical current running through them. When the diaphragm is moved by sound vibrations, a change in the distance between the plates occurs. This change between the diaphragm and back stationary plate also changes the strength or capacitance of the electrical charge. This change produces an electrical current. This process is referred to as the electrostatic principal. The initial current is surprisingly small but is enhanced by an in-line preamp that is either part of the microphone circuit or is provided by a secondary preamp adapter. The end result is a microphone with much greater sensitivity than a dynamic microphone.

Condenser microphones also require a power source, provided via phantom power or from a small battery. Power is necessary for establishing the capacitor plate voltage and is also needed to power the microphone electronics.

Vocal condenser microphones have become increasingly popular. They offer studio quality sound, with the versatility of being used for live performance. Audix is proud to offer four models of vocal condensers. The exquisitely designed VX10 is a true condenser and is the top choice of many touring artists today including George Strait, Katie Melua, Phil Keaggy and Jonatha Brooke. The VX5 is a back-electret condenser design that offers a more affordable alternative to the VX10. It has the added features of a -10dB pad and bass roll-off and is the mic of choice from touring artists Richard Thompson, Yellowcard, Steve Earle and Joyce Cooling. Audix also offers two headset vocal condensers: the HT2 and the lower profile HT5, popular for speech applications.

Touring artists:
George Strait
Katie Melua
Phil Keaggy
Jonatha Brooke
Richard Thompson
Yellowcard
Steve Earle
Joyce Cooling

Models:

VX5
VX10
HT2
HT5

VX5

SPECIFICATIONS:

Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 16.5 kHz +/- 3 dB
Polar Pattern	Supercardioid
Output Impedance	150 ohms
Sensitivity at 1k	5 mV / Pa
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	18-52 V
Connector	Switchcraft® male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Die Cast Zinc / Black Finish
Weight	227 g / 8 ounces
Length	181 mm / 7.1 inches

FEATURES:

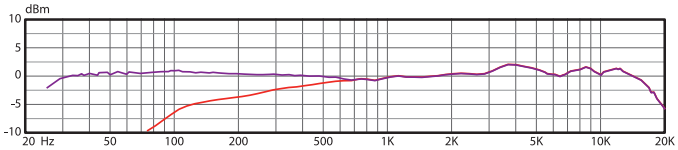
Premium electret condenser for vocals and acoustic instruments

Smooth accurate frequency response

Switches for -10 dB pad and bass roll-off

Acoustic music as well as loud stages

FREQUENCY RESPONSE:



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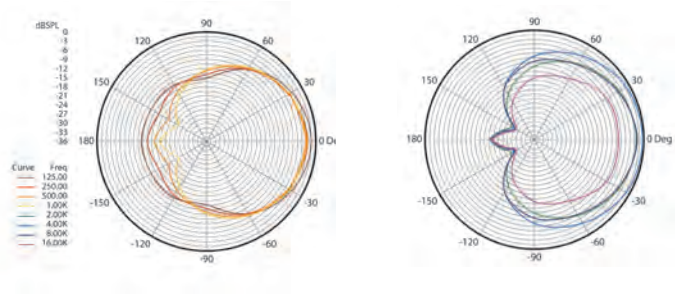


OVERVIEW:

The VX5 is a multi purpose, professional vocal condenser microphone designed for live, studio and broadcast applications. With an ability to duplicate studio quality sound on stage, the VX5 has a smooth and accurate frequency response, resistance to feedback and handles very high SPLs without distortion.

Designed with a tight and uniformly controlled supercardioid polar pattern, the VX5 helps isolate vocals from the rest of the stage.

Other features are a 14 mm gold vapor diaphragm, an acoustically ported steel mesh grill with a multi-stage pop filter, and a -10 dB pad and bass roll-off filter. The VX5 will handle SPLs in excess of 140 dB (with pad and roll-off engaged) and will provide over 20 dB of ambient noise rejection on live stages.

In addition to vocal applications, the VX5 is designed to capture instruments such as guitars, woodwinds, brasses, percussion toys, drum overheads, hi-hats and pianos.

The VX5 requires 18 - 52 V phantom power.

OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
SMT25 - Shock mount clip
APS2 - Two-channel phantom power supply
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable

VX10

FEATURES:
Elite condenser vocal mic with studio quality sound

Reproduces vocals and speech with exceptional detail

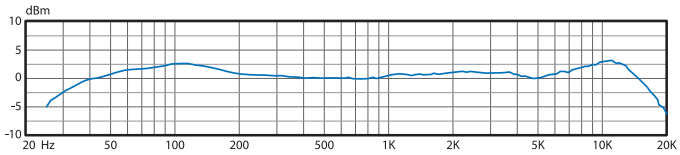
21mm Gold sputtered diaphragm

MODEL VARIATIONS:
VX10LO - 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
	VX10-Lo - 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 - 52v phantom
Connector	Switchcraft® male XLR connector
Polarity	Positive voltage on pin
	2 relative to pin 3 of output XLR connector
Materials / Finish	Die Cast Zinc
	Brass Capsule Materials / Black Finish
Weight	318.6 g / 11.24 ounces
Length	180 mm / 7.1 inches

FREQUENCY RESPONSE:



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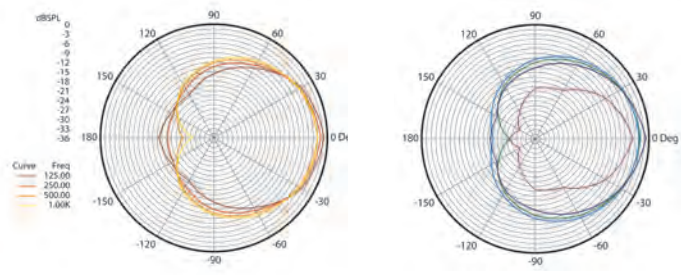


OVERVIEW:

The VX10 microphone was designed to set new performance standards for live sound and broadcast applications. With a uniformly controlled frequency response from 40 Hz - 20 kHz, the VX10 is highly sensitive to transient response and will reproduce vocals and speech with exceptional detail and realism.

The VX10 has a cardioid polar pattern which helps isolate vocals. This mic includes a 21 mm gold vapor capsule and a multi-stage internal pop filter. It is also available in a low output model (VX10LO) for greater control with loud stage volumes or extremely powerful vocalists.

The VX10 will capture acoustic instruments such as guitars, woodwinds, brasses, percussion toys, drum overheads, hi-hats and pianos.

OPTIONAL ACCESSORIES:

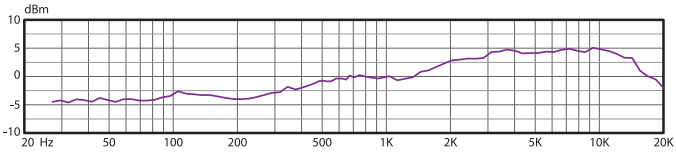
WS10 - External foam windscreen
GR10 - Rounded top steel mesh grill ball
APS2 - Two-channel phantom power supply
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable

HT2

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz - 15 kHz
Polar Pattern	Supercardioid
Output Impedance	250 Ohms balanced
Sensitivity	4 mV / Pa @ 1k
Equivalent Noise Level	26 dB (A-weighted)
Signal to Noise Ratio	68 dB
Maximum SPL	≥140 dB
Cable/Connector	Miniature 3 pin or
	4 pin (HT54PIN)
	XLRf connector
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials/Finish	Flexible steel alloy / Black
Weight	68 g / 2.4 ounces

FREQUENCY RESPONSE:



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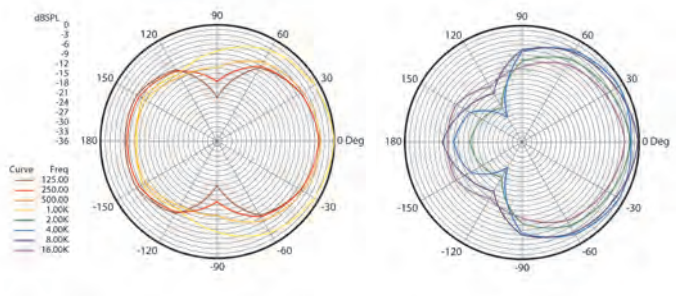


FEATURES:

Hands free, head worn vocal microphone

Excellent for live sound vocals

Adjustable and durable headset assembly

Designed for use with RAD360 Wireless System

MODEL VARIATIONS:

For wired applications: HT2-P - Includes battery powered phantom power supply with on/off switch, bass roll-off and belt clip

OVERVIEW:

The HT2 is a professional pre-polarized headset condenser microphone for stage, presentation and broadcast. The HT2 is known for its excellent sonic characteristics, low profile, comfort and sound isolation. Designed for use with the Audix RAD360 Wireless System, the HT2 is also available in a wired version (HT2P).

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

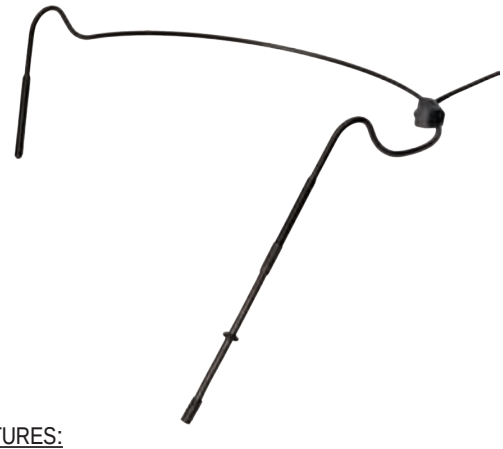
Easy to position and lightweight, the HT2 is manufactured with very tight tolerances. This mic has a rubber coated metal frame, a high performance 5 mm capsule and has a 3' high quality cable terminating in a space saving mini-XLRf connector.

OPTIONAL ACCESSORIES:

APS910 - Phantom power adapter for hard wired use

APS911 - Battery operated phantom power adapter with on/off switch and bass roll-off

HT5



FEATURES:
Hands free, head worn presentation microphone

Optimized for clear, accurate speech

Lightweight and low profile

Designed for RAD360 Wireless System

Available in black and beige

MODEL VARIATIONS:
For wireless applications: HT5 - Headset mic only with a 3' cable terminating with 3 pin mini-XLR. HT5BG - Beige version. HT54PIN - Headset mic only for wireless bodypacks with 4 pin mini-XLR. HT5BG4PIN - Beige.

For wired applications: HT5P - Headset with 3' cable terminating with 3 pin mini-XLR, phantom power adapter with on/off switch, bass roll-off and belt clip. HT5BGP - Beige.

OVERVIEW:

The HT5 has a uniformly controlled omnidirectional polar pattern and is designed to capture vocals from a comfortable distance of 2"-3" off axis. With a wide frequency range of 20 Hz - 20 kHz, this mic will handle high SPLs of ≥140 dB without distortion.

The HT5 headset condenser microphone has excellent sonic characteristics, intelligibility and high sensitivity.

The HT5 is easy to position, lightweight and manufactured with very tight tolerances. The HT5 is designed with a high performance 5 mm capsule as well as a 3' high quality cable terminating in a mini-XLRf connector.

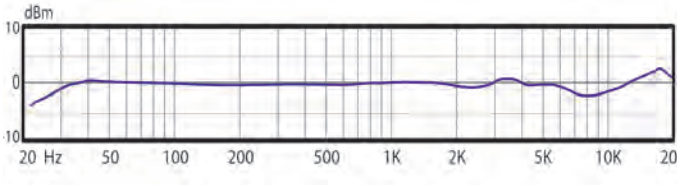
OPTIONAL ACCESSORIES:

APS910 - Phantom power adapter for hard wired use
APS911 - Battery operated phantom power adapter with on/off switch and bass roll-off

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Omnidirectional
Output Impedance	250 Ohms balanced
Sensitivity	5 mV / Pa @ 1k
Equivalent Noise Level	26 dB (A-weighted)
Signal to Noise Ratio	68 dB
Maximum SPL	≥140 dB
Cable/Connector	Miniature 3 pin or 4 pin (HT5-4PIN) XLRf connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials/Finish	Flexible steel alloy / Black or Beige
Weight	1.1 oz / 31 grams

FREQUENCY RESPONSE:



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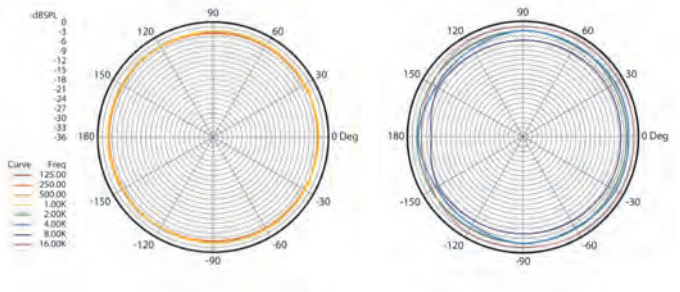


INSTRUMENT DYNAMIC






Instrument Dynamic VLM™ Microphones

The D Series and Fireball™ Series microphones are designed, machined, assembled and tested at Audix. These dynamic VLM™ instrument microphones are preferred for live performance because of their utility, ruggedness, performance, high SPL handling and pattern control. The introduction of the D Series in 1993 broadened the category of dynamic instrument microphones and expanded the genre of drum and percussion applications.

Audix combined VLM™ capsule technology and a transformer less design with a precision machined aluminum housing to achieve new performance standards. The introduction of the D6 in 2002 set the world standard for kick drum microphones. Product developments continued as we released the i5, an outstanding mic for snare drum and guitar cabinets and the Fireball™ Series of professional harmonica and beatbox microphones. The Fusion Series are now designed, assembled and tested at Audix headquarters.

Audix dynamic instrument microphones are widely used by sound engineers throughout the world. Artists that tour with Audix include:

Tower of Power
Todd Sucherman (STYX)
Poncho Sanchez
Walfredo Reyes Jr.
Travis Barker
Kim Thompson (Beyoncé)
Vera Figueiredo
Thomas Lang
Airto

Models:

D2
D4
D6
i5
FireBall™
FireBallV
f2
f5
f6

D2

SPECIFICATIONS:

Transducer Type	Dynamic
Frequency Response	44 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	Switchcraft® male
	XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin 2
	relative to pin 3 of output
	XLR connector
Materials / Finish	Machined Aluminum / Black Hard Coat
Weight	128 g / 4.5 ounces
Length	100 mm / 3.9 inches

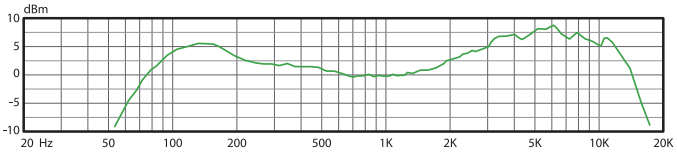
FEATURES:
Professional dynamic instrument microphone for live sound or studio

Full response with punchy mid-bass

For rack toms, congas and horns

VLM™ Capsule

FREQUENCY RESPONSE:



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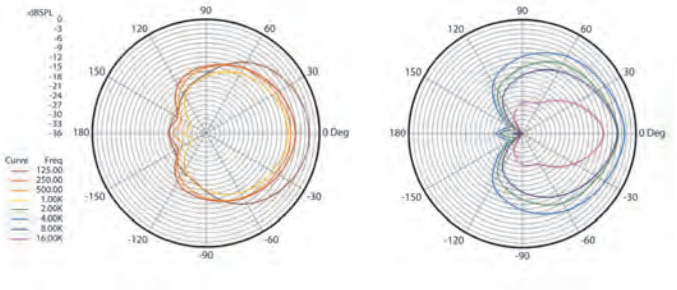


OVERVIEW:

The D2 is used for stage, studio and broadcast applications. It is designed with a hypercardioid pickup pattern for isolation and feedback control and is equipped with a VLM™ diaphragm for natural, accurate sound reproduction.

The D2 is an excellent choice for miking instruments with a percussive nature such as rack toms, congas, saxophones, guitar cabinets and brass.

Transformer less design, low impedance and balanced output insure that the D2 will perform interference-free.

OPTIONAL ACCESSORIES:

WSi5 - External foam windscreen
TRIPOD - Microphone stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
STANDKD - Adjustable short boom microphone stand
CABGRAB1 - Tension held microphone holder, clamps to guitar cabinets

D4

FEATURES:
Professional dynamic instrument microphone for live sound or studio

Wide spectrum sound with extended bass response

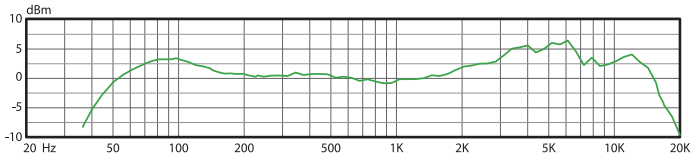
For floor toms, djembe, baritone sax and leslie low

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	Switchcraft® male
	XLR connector
Polarity	Positive voltage on pin
	2 relative to pin 3 of
	output XLR connector
Materials / Finish	Machined Aluminum / Black Hard Coat
Weight	128 g / 4.5 ounces
Length	100 mm / 3.9 inches

FREQUENCY RESPONSE:



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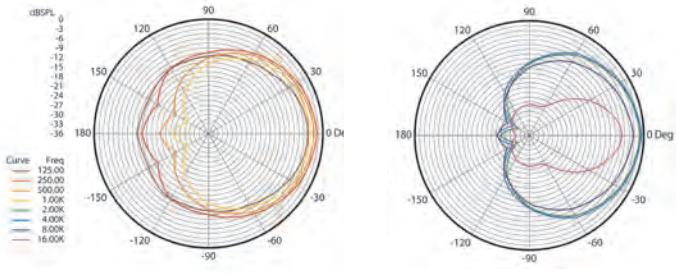


OVERVIEW:

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 requiring precise, low frequency reproduction such as large rack toms, floor toms, cajon, djembe, tympani, leslie bottom, bass flute, saxophone and baritone saxophone, trombone, acoustic bass, bass cabinets and small kick drums. The D4 is lightweight, compact and easy to position.

Used for stage, studio and broadcast applications, the D4 is designed with a hypercardioid pickup pattern for isolation and feedback control. The D4 is also equipped with a VLM™ diaphragm for natural, accurate sound reproduction.

OPTIONAL ACCESSORIES:

WSi5 - External foam windscreen
TRIPOD - Microphone stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
STANDKD - Adjustable short boom microphone stand
CABGRAB1 - Tension held microphone holder, clamps to guitar cabinets

D6

SPECIFICATIONS:

Transducer Type	Dynamic
Frequency Response	30 Hz - 15 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	2.4 mV / Pa @ 80 Hz
Capsule Technology	VLM Type E
Off Axis Rejection	>20 dB
Maximum SPL	≥144 dB
Power Requirements	None
Connector	Switchcraft® male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Machined Aluminum / Black Hard Coat
Weight	217 g / 7.7 ounces
Length	117 mm / 4.6 inches

FEATURES:
Professional dynamic instrument microphone for live sound or studio

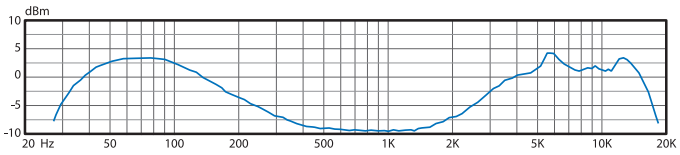
Ground shaking low end with clarity

For kick drum, floor toms and bass cabinets

VLM™ Capsule

MODEL VARIATIONS:
D6N - Nickel finish
D6S - Silver finish

FREQUENCY RESPONSE:



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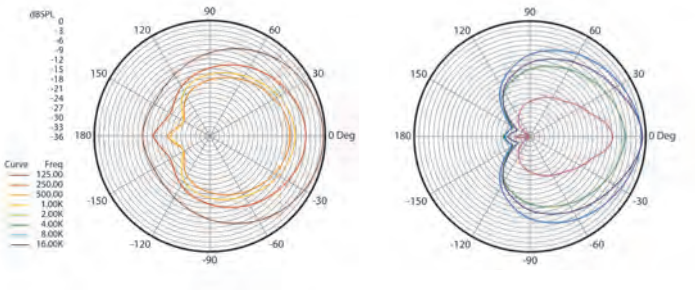


OVERVIEW:

The D6 is used for stage, studio and broadcast applications. Designed with a cardioid pickup pattern for isolation and feedback control, the D6 is equipped with a VLM™ diaphragm for natural, accurate sound reproduction.

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.

The D6s transformer less design, low impedance and balanced output allow for interference-free performance.

OPTIONAL ACCESSORIES:

TRIPOD - Microphone stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
STANDKD - Adjustable short boom microphone stand

i5

FEATURES:
All purpose professional dynamic instrument mic for live sound or studio

Clear, accurate sound with wide response

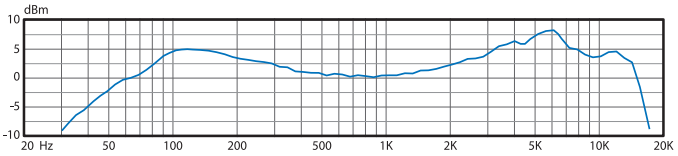
For snare, guitar cabinets, wide variety of instruments

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	Switchcraft® male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Die cast Zinc Alloy / Black Finish
Weight	183 g / 6.5 ounces
Length	141.5 mm / 5.6 inches

FREQUENCY RESPONSE:



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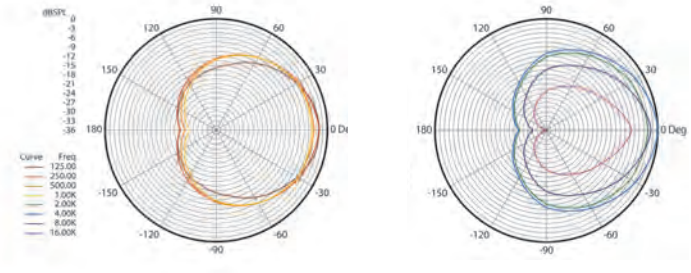


OVERVIEW:

Designed with a cardioid pickup pattern for isolation and feedback control, the i5 is equipped with a VLM™ diaphragm for natural, accurate sound reproduction.

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

The i5 is sturdy, compact and easy to position. With a wide frequency response of 50 Hz - 16 kHz, the i5 provides a clear sound reproduction without having to rely on an EQ.

OPTIONAL ACCESSORIES:

DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod mic clamp
WSi5 - External foam windscreen
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
CABGRAB1 - Tension held microphone holder, clamps to guitar cabinets

FireBall™

SPECIFICATIONS:

Transducer Type	Dynamic Moving Coil
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	Switchcraft® male
	XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin 2
	relative to pin 3 of output
	XLR connector
Materials / Finish	Machined Aluminum / Anodized
Weight	128 g / 4.5 ounces
Length	77.5 mm / 3.05 inches

FEATURES:

Ultra-small professional dynamic instrument mic for live sound or studio

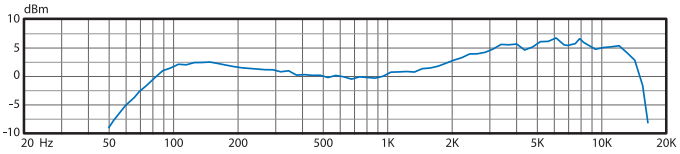
Clear, accurate sound with wide response

For harmonica, beatbox

Two tone marble finish unique to every mic

VLM™ Capsule

FREQUENCY RESPONSE:



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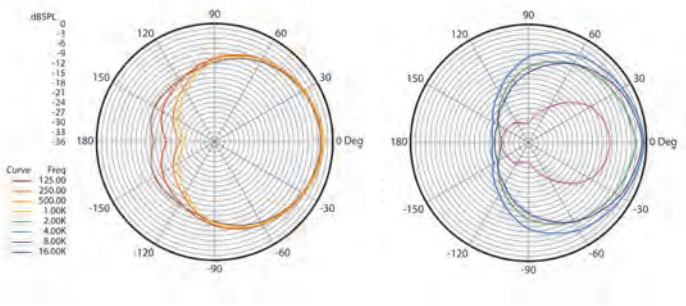


OVERVIEW:

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

The FireBall™ mic has a smooth, uniform frequency response of 50 Hz - 16 kHz, and a cardioid pickup pattern for isolation and feedback control. It is lightweight, compact and comfortable to hold. The FireBall™ is manufactured with a precision machined aluminum body, steel mesh grill and unique three stage marbled anodized finish.

Because the FireBall™ is a low impedance microphone, when using with a guitar amplifier, a quality, low-high impedance transformer is required.

OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
CBLBP360 - 4' adapter cable for the RAD360 wireless bodypack
T50K- High quality low-high impedance transformer

FireBallV

FEATURES:
Ultra-small professional dynamic instrument mic for live sound and studio

Volume control knob

Clear, accurate sound with wide response

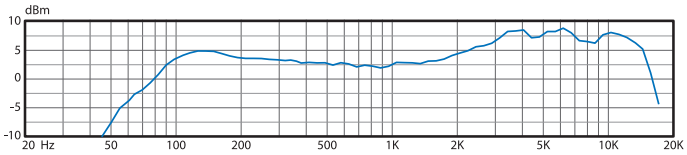
For harmonica, beatbox

VLM™ Capsule

SPECIFICATIONS:

Transducer Type	Dynamic Moving Coil
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	Switchcraft® 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 die cast / Black Finish
Weight	140 g / 5 ounces
Length	99.5 mm / 3.9 inches

FREQUENCY RESPONSE:



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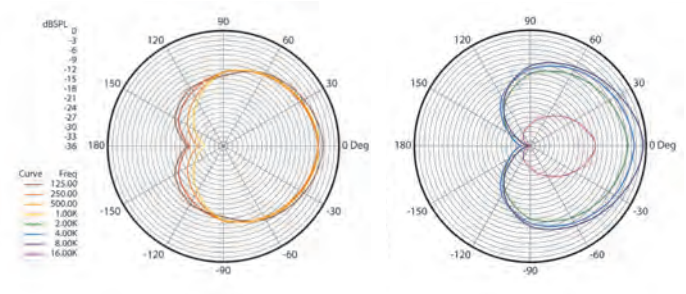

OVERVIEW:

The FireBallV, with a cardioid pickup pattern for isolation and feedback control, is equipped with a VLM™ diaphragm for natural sound reproduction with exceptional transient response.

Designed for harmonicas (both diatonic and chromatic) and beatbox, the FireBallV has the added feature of a volume control knob.

The FireballV has a wide frequency response of 50 Hz - 16 kHz and is lightweight, compact and comfortable to hold.

Because the FireBallV is a low impedance microphone, a quality, low-high impedance transformer is required when using with a guitar amplifier.

OPTIONAL ACCESSORIES:

WS357 - External foam windscreen
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
CBLBP360 - 4' adapter cable for the RAD360 wireless bodypack
T50K- High quality low-high impedance transformer

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Dynam

FUSION SERIES

Designed for the up and coming artist, Audix delivers high performance microphones in a cost effective package. The Fusion Series microphones are available individually or in pre-packaged sets for drums, percussion and other instrument applications. Designed, assembled and tested by Audix in the USA, the Fusion Series microphones feature:

Natural sonic characteristics
Full frequency response
High sound pressure handling
Durable fit and finish
3 year warranty

IN

f2

FEATURES:
Affordable dynamic instrument microphone for live sound or home studio

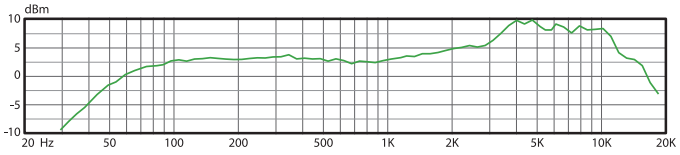
Full response with punchy mid-bass

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	LMTM Type A
Off Axis Rejection	>20 dB
Maximum SPL	≥139 dB
Power Requirements	None
Connector	Switchcraft® 3 pin male XLR
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output
	XLR connector
Materials / Finish	Cast zinc alloy / Black Finish
Weight	247 g / 8 ounces
Length	104 mm / 4.09 inches

FREQUENCY RESPONSE:



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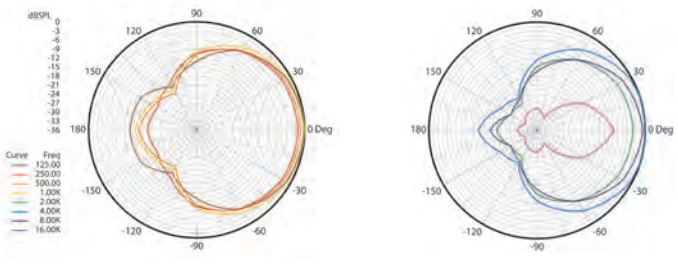


OVERVIEW:

The f2 is best used for miking instruments requiring mid-bass and mid-high reproduction in live and studio applications. Its hypercardioid pick-up pattern helps to minimize feedback and isolate the instrument from ambient sound coming from the room or other instruments on stage.

Low impedance and balanced output on the f2 allow interference-free performance.

Compact and durable, the f2 features a cast zinc alloy body, steel mesh grill and three pin Switchcraft® XLR connector.

OPTIONAL ACCESSORIES:

TRIPOD - Tripod microphone stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable

f5

SPECIFICATIONS:

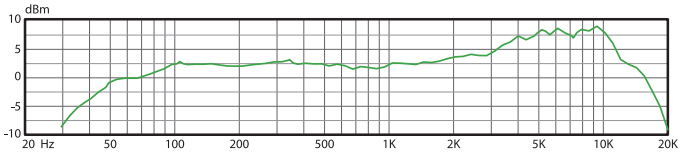
Transducer Type	Dynamic
Frequency Response	55 Hz - 15 kHz
Polar Pattern	Hypercardioid
Output Impedance	580 ohms
Sensitivity	2.2 mV / Pa @ 1k
Capsule Technology	LMTM Type A
Off Axis Rejection	>20 dB
Maximum SPL	≥137 dB
Power Requirements	None
Connector	Switchcraft® 3 pin male XLR
Polarity	Positive pressure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

FEATURES:
Affordable, all purpose instrument mic for live sound or home studio

Clear, accurate sound with wide response

For snare, guitar cabinets and a wide variety of instruments

FREQUENCY RESPONSE:



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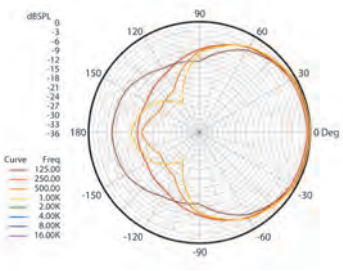
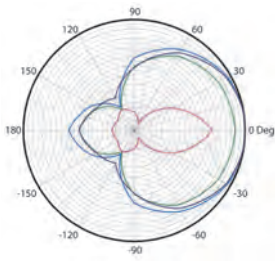




OVERVIEW:

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

The f5's low impedance and balanced output allow interference-free performance.

OPTIONAL ACCESSORIES:

TRIPOD - Tripod microphone stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable

f6

FEATURES:
Affordable dynamic instrument microphone for live sound or home studio

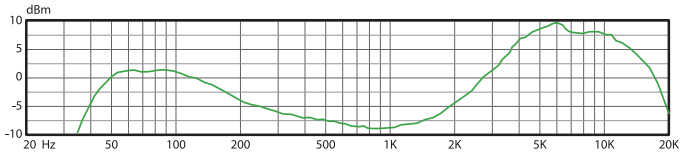
Punchy low end with excellent attack

For kick drum, 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 @ 80 Hz
Capsule Technology	LMTM Type A
Off Axis Rejection	>23 dB
Maximum SPL	≥ 140 dB
Power Requirements	None
Connector	3 pin Switchcraft®
	male XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin 2
	relative to pin 3 of output
	XLR connector
Materials / Finish	Cast zinc alloy / Black Finish
Weight	311 g / 11 ounces
Length	121 mm / 4.76 inches

FREQUENCY RESPONSE:



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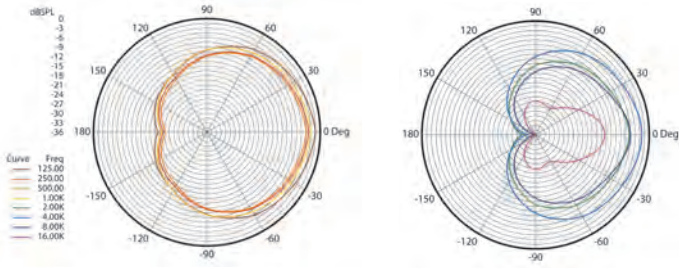


OVERVIEW:

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.

The f6 has low impedance and balanced output providing interference-free performance.

OPTIONAL ACCESSORIES:

STAND-KD - Adjustable kick drum microphone stand
TRIPOD - Tripod microphone stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable

INSTRUMENT CONDENSERS

Instrument Condenser Microphones

The instrument condenser microphones utilize electret condenser technology. Unlike a regular condenser, an electret is a ferroelectric material that has been permanently electrically charged or polarized. The name comes from electrostatic and magnet; a static charge is embedded in an electret by alignment of the static charges in the material, much like the way a magnet is made by aligning the magnetic domains in a piece of iron.

Electret condenser technology has provided Audix the means to develop miniature condenser microphones. The models in this section, some of which are compatible with the RAD360 Wireless System, are ideal for instruments because they are small, lightweight, easy to place and feature full range frequency responses, natural sound and high SPL handling. All of the instrument condenser microphones require phantom power.

Finally, Audix instrument condenser microphones demonstrate our commitment to offer microphones that can fit the demands of very specific needs. Discover the many models Audix offers for these unique applications.

Models:

Miniature:
ADX10FLP
ADX20iP
MICROD
MICROHP
F90

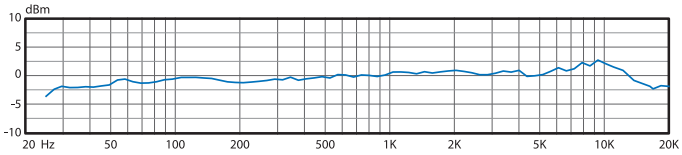
Pencil:
f9

ADX10FLP

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 Ohms balanced
Sensitivity	4.5 mV / Pa @ 1k
Equivalent Noise Level	25 dB (A-weighted)
Signal to Noise Ratio	69 dB
Power Requirements	9 - 52 V phantom
Maximum SPL	≥120 dB
Cable/Connector	Shielded 3' terminating to a miniature 3 pin XLRf connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials/Finish	Brass / Black Finish
Weight	110 g / 4 ounces
Length	25 mm / .98 inches

FREQUENCY RESPONSE:



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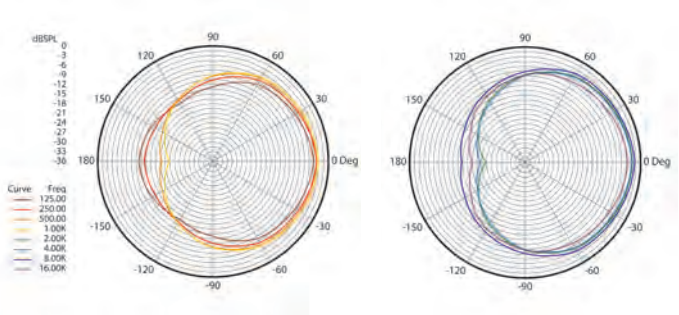


FEATURES:
Miniature condenser flute microphone

Natural, accurate sound reproduction

Innovative clip fits standard size flutes

May be used wired or with RAD360 Wireless System

MODEL VARIATIONS:
ADX10FL - For use with wireless RAD360 (no power supply)

OVERVIEW:

The ADX10FLP is designed with a uniformly controlled cardioid polar pattern, helping to isolate the area or section being miked from other instruments or vocals on stage. This low profile mic will provide natural sound with exceptional sound response.

Specifically for use with standard size flutes, the ADX10FLP includes a clip that attaches to the flute head joint, an 8' cable terminating to a mini-XLRf connector and a phantom power adapter.

OPTIONAL ACCESSORIES:

MCADX - Tie Clip
MC10L - Metal clip with tension fit wire loop
APS910 - 9-52 V phantom power adapter

ADX20iP

FEATURES:
Miniature condenser clip on microphone

Natural, accurate sound reproduction

Butterfly type clip ideal for brass instruments

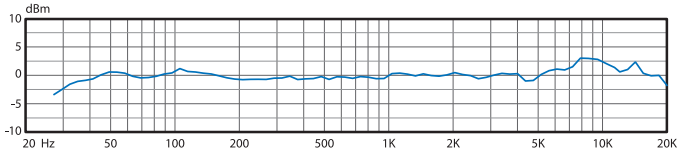
Rubber shock mount system reducing vibration

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

SPECIFICATIONS:

Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
	Hypercardioid (ADX20iHC)
Output Impedance	250 ohms
Sensitivity	6 mV/ Pa @ 1k (C)
	5.6 mV / Pa @ 1k (HC)
Signal/Noise Ratio (A-weighted)	65 dB
Equivalent Noise Level (A-weighted)	29 dB
Maximum SPL @ .5% THD	135 dB
Power Requirements	9 - 52 V phantom
Connector	Shielded 6' cable terminating
	to a miniature 3 pin XLRf
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials / Finish	Machined Brass
Gooseneck	Flexible Steel
Weight	48 g / 1.7 ounces
Length	29 mm / 1.14 inches

FREQUENCY RESPONSE:



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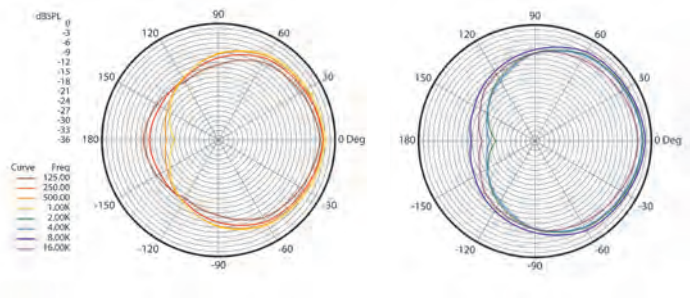


OVERVIEW:

The ADX20iP is applicable for professional stage and studio applications. This mic is primarily used for miking most reed and brass instruments.

The ADX20iP has a uniformly controlled cardioid polar pattern, which provides excellent isolation and feedback control on stage with natural sound reproduction at very close distances.

The ADX20iP is lightweight, compact and simple to use. Included with the ADX20iP is a gooseneck clip with spring tension for easy mounting to the bell of an instrument.

OPTIONAL ACCESSORIES:

MCMICRO - Microphone stand adapter
SMTMICRO - Microphone stand adapter with shock mount
APS911 - Battery/phantom preamplifier with on/off switch and bass roll-off

MicroD

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
Signal/Noise Ratio (A-weighted)	70 dB
Equivalent Noise Level (A-weighted)	24 dB
Maximum SPL @ .5% THD	≥140 dB
Power Requirements	9 – 52 V phantom
Connector	3 pin gold plated male
	XLR connector
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials / Finish	Machined Brass/ Finish
Gooseneck	Flexible Steel
Weight	47 g / 2 ounces
Length	30 mm / 1.14 inches

FEATURES:

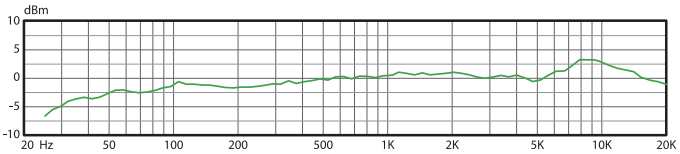
Miniature condenser clip on microphone

Manages high SPLs without distortion

DVICE rim mount clip

Rubber shock mount system reduces vibration

FREQUENCY RESPONSE:



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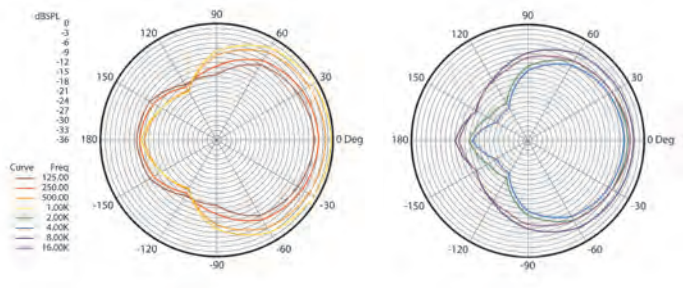


OVERVIEW:

The MicroD is primarily a drum and percussion instrument microphone for professional stage and studio applications.

The MicroD has a uniformly controlled hypercardioid polar pattern and a smooth, accurate response in its frequency range.

This mic is lightweight, compact and simple to use. The MicroD is housed in an aluminum ring and isolated by means of a rubber shock mount system.

OPTIONAL ACCESSORIES:

MCMICRO - Microphone stand adapter
SMTMICRO - Microphone stand adapter with shock-mount ring
DFLEXMICRO - Wide jaw clip for use with rims mounts and cymbal stands
APS911 - Battery/phantom preamplifier with on/off switch and bass roll-off

MicroHP

FEATURES:
Miniature condenser
lug-mounted microphone

Manages very high SPLs
without distortion

Features DCLAMP mount clip for
hand percussion

Rubber shock mount system to
reduce vibration

OVERVIEW:

The MicroHP is manufactured with a uniformly controlled cardioid polar pattern and provides excellent isolation and feedback control on stage as well as natural sound.

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

The MicroHP is housed in an aluminum ring and isolated by means of a rubber shock mount system.

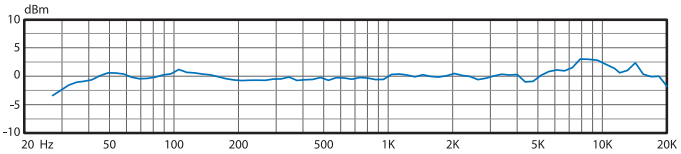
OPTIONAL ACCESSORIES:

MCMICRO - Mic stand adapter
MCSWIVEL - Swivel adapter with shock mount ring
SMTMICRO - Mic stand adapter with shock mount ring
DFLEXMICRO - Wide jaw clip for use with rims mounts and cymbal stands
APS911 - Battery/phantom preamplifier with on/off switch and roll-off
DVICEMICRO - Gooseneck mounting clip for drums

SPECIFICATIONS:

Transducer Type	Pre-polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	250 ohms
Sensitivity	6 mV / Pa @ 1k
Signal/Noise Ratio (A-weighted)	70 dB
Equivalent Noise Level (A-weighted)	24 dB
Maximum SPL @ .5% THD	≥140 dB
Power Requirements	9 – 52 V phantom
Connector	3 pin gold plated male XLR connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials / Finish	Machined Brass / Finish
Gooseneck	Flexible Steel
Weight	47 g / 2 ounces
Length	30 mm / 1.14 inches

FREQUENCY RESPONSE:



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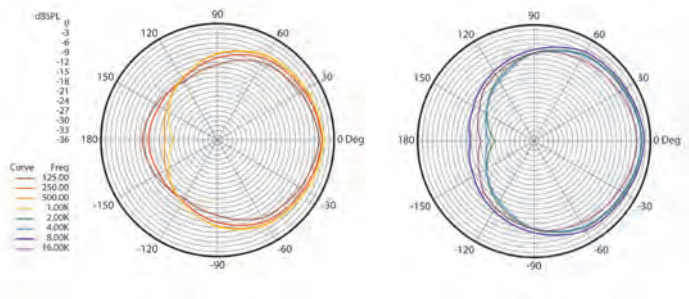


F90

SPECIFICATIONS:

Transducer Type	Condenser
Frequency Response	50 Hz - 18 Hz
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
Power Requirements	9 - 52 V phantom
Maximum SPL	≥135 dB
Cable/Connector	Mini 3 pin gold plated
	XLRf connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin
	2 relative to pin 3 of output
	XLR connector
Materials / Finish	Brass / Black Finish
Weight	170 g / 6 ounces
Length	147 mm / 5.1 inches

FEATURES:

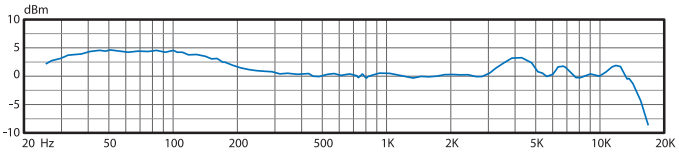
Low profile condenser clip-on microphone

Warm, natural sound reproduction

For rack and floor tom

Tension fit clamping system for rim mounting

FREQUENCY RESPONSE:



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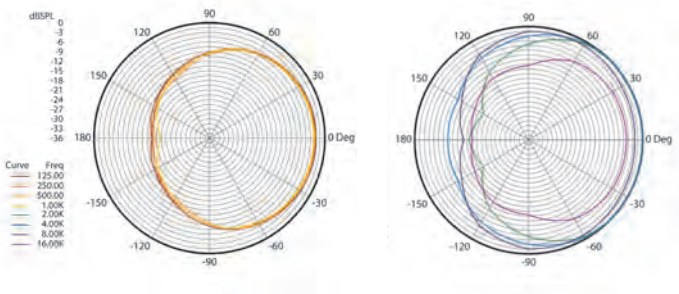


OVERVIEW:

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

The F90 has a uniformly controlled cardioid polar pattern and provides a rich, full sound at distances of 3"-4" off the drum head. The F90 is lightweight, compact and simple to use. The flexible gooseneck, paired with the 90-degree angle of the microphone head, allows the F90 to be positioned directly over the sound source.

The F90 operates on phantom voltage of 9-52 V and is supplied with a phantom power adapter, 6' integrated mic cable and foam windscreen.

f9

FEATURES:
All purpose pencil condenser microphone for live sound or home studio

Excellent transient response

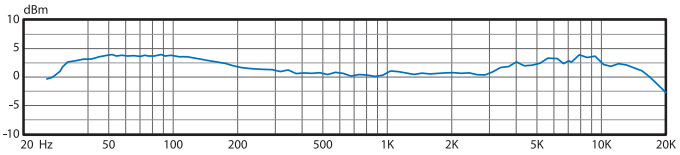
For overheads, high hat, acoustic instruments

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
Off Axis Rejection	>24 dB
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	69 dB
Dynamic Range	115 dB
Maximum SPL	≥137 dB
Power Requirements	12-48 V phantom
Connector	3 pin male XLR connector
Polarity	Positive pressure on diaphragm
	produces positive voltage on pin
	2 relative to pin 3 of output
	XLR connector
Materials / Finish	Cast zinc alloy / Black Finish
Weight	91 g / 3.2 ounces
Length	111 mm / 4.37 inches

FREQUENCY RESPONSE:



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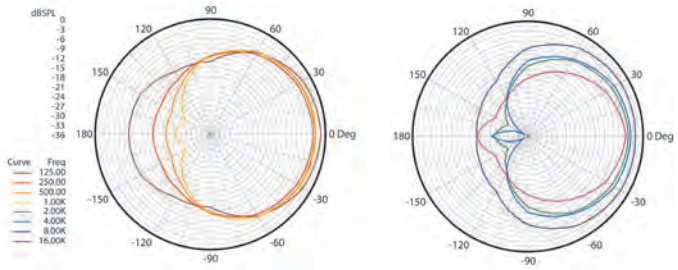


OVERVIEW:

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

With its low impedance and balanced output, the f9 has interference-free performance. This mic operates on phantom power of 12-48 V.

OPTIONAL ACCESSORIES:

TRIPOD - Tripod mic stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
SMT25 - Shock mount suspension clip
WS81C - External foam windscreen
APS2 - Two-channel phantom power supply

STUDIO CONDENSERS

Studio Condenser Microphones

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

Like the lens of a camera, the different microphone capsule sizes provide different snapshots of the voice or instrument providing the studio engineer with a wide variety of creative choices for which to record.

The SCX Series consist of two superb microphones for studio and live mediums. Both models are designed, machined, assembled and tested at Audix headquarters in Oregon. The CX Series are traditional large diaphragm condenser microphones. The CX212B utilizes a switch allowing a choice of cardioid, omni and figure 8 patterns. The ADX51 electret condenser offers exceptional performance at an affordable price.

Touring Artists:
Joe Sample
Giovanni Hidalgo
Michael Narada Walden
David Grisman
Bashiri Johnson
Phil Keaggy

Models:

ADX51
CX112B
CX212B
SCX1
SCX25A

ADX51

SPECIFICATIONS:

Transducer Type	Pre-polarized condenser
Frequency Response	40 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	100 ohms
Sensitivity	18 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 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	Brass / Black Finish
Weight	184 g / 6.5 ounces
Length	160 mm / 6.3 inches

FEATURES:

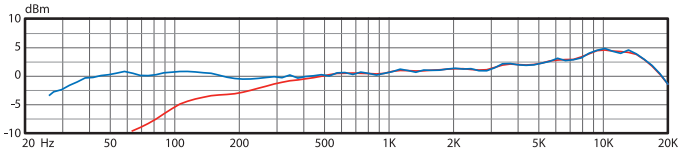
Premium electret condenser instrument microphone

Smooth accurate frequency response

Switches for -10 dB pad and bass roll-off

For overheads, high hat and acoustic instruments

FREQUENCY RESPONSE:



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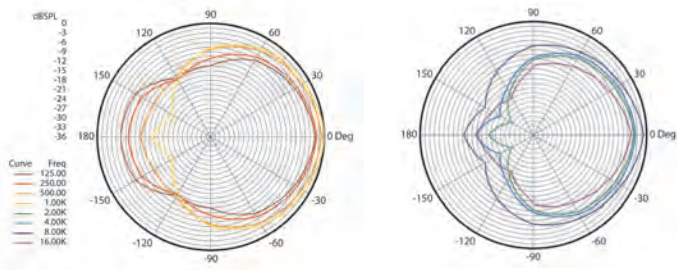


OVERVIEW:

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.

Designed with a uniformly controlled cardioid polar pattern, the ADX51 captures the acoustics of the instrument being miked while isolating it from other instruments. The ADX51 features a 14 mm gold vapor diaphragm and a -10 dB pad and bass roll-off filter.

OPTIONAL ACCESSORIES:

DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod microphone clamp
CBL20 - 20' XLR-XLR Low noise microphone cable
CBLDR25 - 25' Right angle XLR-XLR low noise microphone cable
SMT25 - Shock mount suspension clip
APS2 - Two-channel phantom power supply

CX112B

FEATURES:
Large diaphragm cardioid studio condenser microphone

High quality sound, affordable excellence

For vocals, overheads, guitar cabinets, acoustic instruments

Bass roll off filter and -10 dB pad

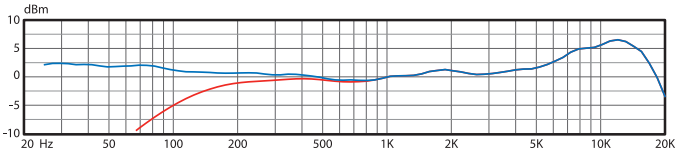
Discreet low noise preamp circuitry

MODEL VARIATIONS:
CX112B MP - Matched stereo pair

SPECIFICATIONS:

Transducer Type	Condenser
Capsule Technology	27.5 mm (1.08 in) Gold Vapor Diaphragm
Frequency Range	20 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	120 Ohms
Sensitivity	18 mV / Pa @ 1k
Equivalent Noise Floor	15 dB (A-weighted)
Signal to Noise Ratio	79 dB
Power Requirements	48 V phantom
Maximum SPL	≥135 dB / ≥ 145 dB with Pad
Dynamic Range	125 dB
Cable/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	Aluminum & Zinc Alloy / Black Satin
Weight	340 g / 12 ounces
Length	165 mm / 6.5 inches

FREQUENCY RESPONSE:



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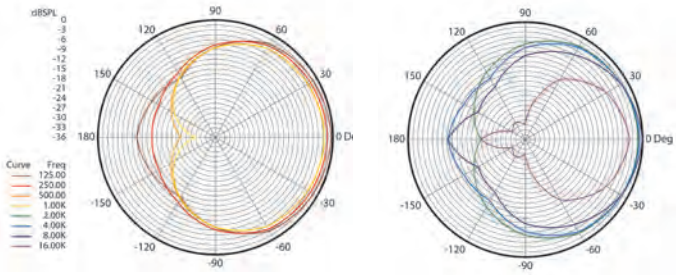


OVERVIEW:

The large diaphragm condenser microphone CX112B has a contemporary design and superior performance characteristics. This mic is an exceptional tool for professional audio production, project studios and live stage performances. Delivering a smooth, uniform frequency response the CX112B offers a rich, full bodied sound delivered by its 27.5 mm capsule.

The CX112B is equipped with a bass roll-off filter to help eliminate rumble in the lower frequencies and a 10 dB pad for use in higher SPLs, up to 145 dB.

The CX112B operates on phantom power of 48 V phantom.

OPTIONAL ACCESSORIES:

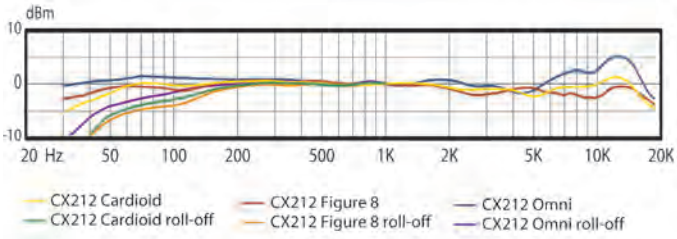
WSCX - External foam windscreen
APS2 - Two-channel phantom power supply
PD133 - Pop Diffuser
TRIPOD - Tripod Stand
SMTCX112 - Isolation shock mount

STUDIO

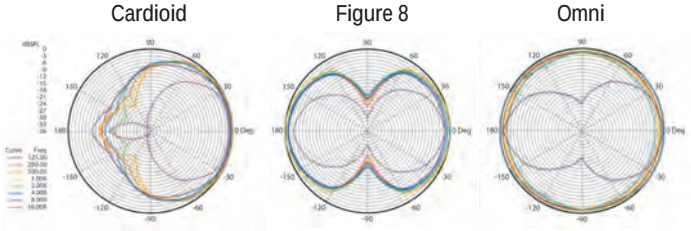
CX212B

SPECIFICATIONS:	
Transducer Type	Condenser
Capsule Technology	27.5 mm (1.08 in) Gold Vapor Diaphragm
Frequency Range	20 Hz - 20 kHz
Polar Pattern	Selectable Pattern
Output Impedance	120 Ohms
Sensitivity	14 mV / Pa @ 1k
Equivalent Noise Floor	19 dB (A-weighted)
Signal to Noise Ratio	75 dB
Power Requirements	48 V phantom
Maximum SPL	≥133 dB
Dynamic Range	114 dB
Cable/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	Aluminum & Zinc Alloy / Black satin
Weight	365 g / 12.9 ounces
Length	165 mm / 6.5 inches

FREQUENCY RESPONSE:



POLAR PATTERNS:



FEATURES:

Large diaphragm multi-pattern studio condenser microphone

High quality sound, affordable excellence

Features cardioid, omni, or figure 8 polar patterns

Equipped with bass roll-off filter

For vocals, overheads and acoustic instruments

Discreet low noise preamp circuitry

OVERVIEW:

The CX212B is a multi-pattern, dual diaphragm condenser microphone with a contemporary design and excellent performance characteristics.

Delivering a smooth, uniform frequency response, the CX212B offers a choice of three polar patterns: cardioid, omnidirectional and figure eight. Additionally, the CX212B is equipped with a bass roll-off filter to help eliminate rumble in the lower frequencies.

Capable of handling SPLs up to 133 dB, the CX212B is perfect for miking a variety of acoustic instruments, vocals, string sections, ensembles and ambient rooms. This mic operates on 48 V phantom power.

OPTIONAL ACCESSORIES:

MCCX - Adjustable one piece metal clip
MC112 Hard mount clip
WS112 - External foam windscreen
APS2 - Two-channel phantom power supply
PD133 - Pop Diffuser
TRIPOD - Tripod mic stand

SCX1C

FEATURES:
Professional, studio quality cardioid condenser

Extremely sensitive with pin-point accuracy

For overheads, orchestra, symphony

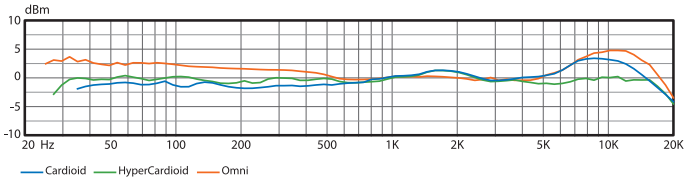
21 mm Gold vapor capsule with modular design

MODEL VARIATIONS:
SCX1HC - Hypercardioid
SCX1O - Omni

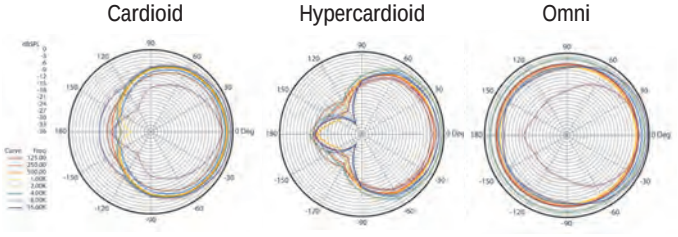
SPECIFICATIONS:

Transducer Type	Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	200 ohms
Sensitivity	26 mV / Pa (SCX1C) @ 1k
	17 mV / Pa (SCX1HC) @ 1k
	15 mV / Pa (SCX1O) @ 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
Connector	Switchcraft® male
	XLR connector
Polarity	Positive pressure on
	diaphragm produces positive
	voltage on pin 2 relative to
	pin 3 of output XLR connector
Materials / Finish	Brass / Multi-layer Class 'A' liquid
Weight	114 g / 4 ounces
Length	104 mm / 4.1 inches

FREQUENCY RESPONSE:



POLAR PATTERNS:



OVERVIEW:

A professional studio cardioid condenser microphone, the SCX1C is designed for recording, broadcast and live sound applications. Sensitivity, pin-point accuracy, low profile and consistency illustrate the vigorous attributes of the SCX1C.

The SCX1C offers a consistent response to on and off axis signals while exhibiting excellent phase coherence and minimal proximity effects. With its wide cardioid polar pattern, high output and sensitivity, the SCX1C is the perfect microphones for miking overhead, room ambience, orchestral sections, stringed instruments, pianos, vibes and sound effects.

The SCX1C has a 21 mm gold vapor capsule, miniaturized electronics and an extremely small footprint.

OPTIONAL ACCESSORIES:

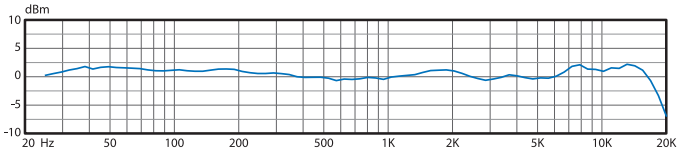
APS2 - Two-channel phantom power supply
DFLEX - Dual pivot clip for piano mounting
STANDKD - Pedestal boom mic stand
SMT25 - Shock mount system
PD133 - Pop diffuser
P1 - Carrying pouch

SCX25A

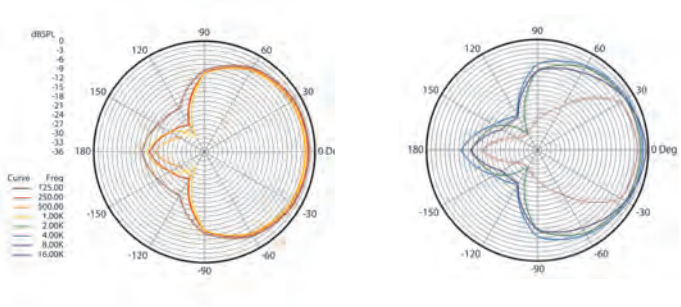
SPECIFICATIONS:

Transducer Type		Condenser
Frequency Response		20 Hz - 20 kHz
Polar Pattern		Cardioid
Output Impedance		200 ohms
Sensitivity at 1k	SCX25A	28 mV / Pa
	SCX25ALo	4.9 mV / Pa
Equivalent Noise Level		14 dB (A-weighted)
Signal to Noise Ratio		80 dB
Maximum SPL	SCX25A	≥135 dB
	SCX25ALo	≥150 dB
Dynamic Range		121 dB
Power Requirements		48-52 V phantom
Connector		Switchcraft® male
		XLR connector
Polarity		Positive pressure on
		diaphragm produces positive
		voltage on pin 2 relative to
		pin 3 of output XLR connector
Materials / Finish		Machined Brass / Class 'A' liquid
Weight		244 g / 8.6 ounces
Length		148 mm / 5.8 inches

FREQUENCY RESPONSE:



POLAR PATTERN:



OPTIONAL ACCESSORIES:

APS2 - Two-Channel phantom power supply
DFLEX - Dual pivot clip for piano mounting
STANDKD - Pedestal boom stand
SMT25 - Shock mount system
PD133 - Pop diffuser
CBL20 - 20' XLR-XLR Low noise microphone cable

FEATURES:
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

OVERVIEW:

The SCX25A is a professional studio condenser microphone with an elegant design and a patented capsule suspension system. Uniquely shock-mounted within an intricate machined brass ring, the capsule is completely isolated from the mic body and electronics. By successfully minimizing acoustic reflections and diffractions, the SCX25A delivers a pure, open-air sound with exceptional detail and realism.

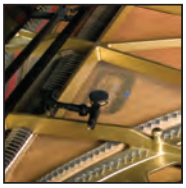
The SCX25A is consistent when responding to on and off-axis signals. This mic exhibits outstanding phase coherence and minimal proximity effect. With a wide cardioid polar pattern, the SCX25A enables the sound engineer to blend the sound of the instrument or vocal with the sound of the room. The SCX25A will handle SPLs in excess of 135 dB and provides up to 20 dB of ambient noise rejection.

The SCX25A is perfectly suited to capture the sound of acoustic instruments such as pianos, guitars, vibes, woodwinds, brass, percussion toys, drums, orchestra and symphony sections.

THE SCX25A

"DESTINED TO BECOME A CLASSIC."

Dennis Leonard, Supervising Sound Editor, Skywalker Sound



"The SCX25A is my go-to mic for acoustic guitar. It adds a gentle presence boost that makes any acoustic sound better and its lack of proximity effect makes the bass more natural than other mics I have used."

John Gatski, *Pro Audio Review*

"On Merle's CD, *Haggard Like Never Before*, we recorded Willie [Nelson] and Hag with a pair of SCX25As in the middle of the band to get a "live" feel— and the vocals sounded great."

Lou Bradley, Engineer/Producer, Merle Haggard

"I have miked dozens of bands at recent bluegrass festivals with just one mic—the SCX25A. The band's response is always the same—they can't believe the tremendous sound that comes out of a microphone with such a small footprint."

Paul Knight, Knight Sound Systems

"[The SCX25A] behaves like a mic twice its size, a condenser with solid highs but no excessive top and with a robust midrange and upper bass range that belie its visual appearance."

Marty Peters, *Recording Magazine*

"I license piano samples to major keyboard companies like Emu and Ensonic. In what I do, every note is like a mastered CD. It is painstakingly hand crafted and has to be perfect. I have chosen the SCX25A mics simply because they produce better source material."

William Coakley, Sound Designer, *Perfect Piano Series*

"Those in need of an excellent piano mic need look no further. As an overhead drum mic, [the SCX25A] provides a transparent and full sounding presentation that is up there with the best. It's also a great choice for a sizable range of vocal recording duties."

Richard Salz, *Electronic Musician*

MICROPHONE PACKS

Drum and Studio Microphone Packs

Audix has simplified the approach to selecting microphones for drum kits, percussion ensembles, piano and general studio sessions by offering a variety of pre-packaged microphone collections. These signature "mic packs" contain models designed to operate congruently while capturing and isolating each individual sound distinctively and naturally. All microphone packs are equipped with a variety of clips and accessories, all of which are packed securely into a handsome aluminum carrying case.

The Audix microphone packaged collections provide an extraordinary value and a lifetime of performance.

Touring Artists:
Todd Sucherman (STYX)
Kim Thompson (Beyonce)
Thomas Pridgen
David Garibaldi
Xavier Muriel (Buckcherry)
Walfredo Reyes Jr.

Models:

DP5A
DP7
DP ELITE 8
FP4
FP5
FP7
SCX25APS
STUDIO ELITE 8

DP SERIES

PROFESSIONAL DRUM AND PERCUSSION
MICROPHONE PACKAGES:

The DP Series is a collection of microphones and clips arranged to mic a number of drum kit configurations.

Each aluminum road case includes our D Series* microphones built with the trademarked Audix VLM™ capsule which is housed in a precision-machined, lightweight aluminum body. Two ADX51* condenser mics are included in the DP7 pack where as three SCX *(cardioid and hypercardioid) are built into the DP ELITE 8 pack. The DP Series packs also incorporate a selection of mic clips – DVICE (gooseneck), MC1 and/or DCLIP, depending upon the drum pack.

These collections are designed to outfit complete drum kits of varying sizes at a lower price point. The DP Series packs reproduce the sound of your drums exactly how you want your audience to hear them.

*See individual product page for technical data

DPQUAD

(SET OF 4 DRUM MICS)
Aluminum road case
1 x i5 snare mic
1 x D6 kick mic
2 x ADX51 overhead mics
1 x DVICE gooseneck clip for i5
3 x DCLIP mic clips
2 x WS81C windscreens

DP5A

(SET OF 5 DRUM MICS)
Aluminum road case
1 x i5 snare mic
2 x D2 tom mics
1 x D4 floor tom mic
1 x D6 kick mic
4 x DVICE gooseneck clips
1 x MC1 mic clip
1 x DCLIP mic clip

DP7

(SET OF 7 DRUM MICS)
Aluminum road case
1 x i5 snare mic
2 x D2 tom mics
1 x D4 floor tom mic
1 x D6 kick drum mic
2 x ADX51 overhead mics
4 x DVICE gooseneck clips
1 x MC1 mic clip
3 x DCLIP mic clips
2 x WS81C windscreens

DP ELITE 8

(SET OF 8 DRUM MICS)
Aluminum road case
1 x i5 snare mic
2 x D2 tom mics
1 x D4 floor tom mic
1 x D6 kick drum mic
2 x SCX1C overhead mics
1 x SCX1HC hi-hat mic
4 x DVICE gooseneck clips
1 x MC1 mic clip
4 x DCLIP mic clips
3 x WS81C windscreens

FUSION SERIES

PACKAGED SETS OF HIGH QUALITY DRUM AND PERCUSSION MICROPHONES:

Audix has revolutionized drum and percussion miking by designing instrument specific microphones. With the introduction of the Fusion Series, Audix presents three attractively priced collections for today's up and coming professional musicians.

Each of the Fusion Series packs contain a combination of f2, f5 and f6 dynamic microphones and f9 condenser microphones (in FP7). The f5 is tuned for snare drum but also works great for bongos, timbales, guitar cabinets and general purpose acoustic instruments. The f2 is best paired with rack toms, floor toms, congas, djembe, bongos, timbales or brass. The f6, with its extended bass response, is designed for kick drum, bass cabinets, cajon and other low frequency instruments. The f9 condenser microphone, which requires 12-48 V phantom power is perfect for miking overheads, cymbals, high hats and acoustic instruments.

Built to withstand the rigors of live stage applications, the Fusion Series mics are also an excellent option for recording a variety of drums, percussion and acoustic instruments.

FP4

(SET OF 4 DRUM MICS)
Aluminum road case
3 x f2 tom mics, kick mic
1 x f5 snare mic
1 x MC1 mic clip
3 x DCLIP mic clips

FP5

(SET OF 5 DRUM MICS)
Aluminum road case
3 x f2 toms, floor tom mics
1 x f5 snare mic
1 x f6 kick drum mic
1 x MC1 mic clip
4 x DCLIP mic clips

FP7

(SET OF 7 DRUM MICS)
Aluminum road case
3 x f2 toms, floor tom mics
1 x f5 snare mic
1 x f6 kick drum mic
2 x f9 overhead, high hat mics
1 x MC1 mic clip
6 x DCLIP mic clips

SCX25APS

PIANO MIKING SYSTEM

Reproduction of piano sound is extremely challenging, particularly during live performances when other instruments are present. Ambient sounds near the piano often bleed into the piano microphones. To circumvent sound leakage, the piano is often played in the short stick or closed lid positions. The SCX25A produces a highly transparent and remarkably accurate sound. This attribute combined with the SCX25A's low profile and phase coherent reproduction, make the SCX25A the optimum piano microphone for live sound or broadcast environments.

To further enhance the ease of placement, two DFLEX mounting clips accompany the SCX25A and can be easily attached directly to the piano rail, enabling the SCX25A to be securely placed anywhere on the sound board.

The SCX25A is undeniably the most compact, large diaphragm microphone on the market. It boasts an innovative design and patented capsule system. This pack includes two high quality, quad conductor microphone cables with braided shielding which helps reduce noise induction from external sources.

SCX25APS
(SET OF 2 SCX25As)
Aluminum road case
2 x SCX25A mics
2 x DFLEX mic clips
2 x High quality mic cables

RECOMMENDED POSITIONING OPTIONS:

POSITION 1

POSITION 2

STUDIO ELITE 8

STE8

(SET OF 8 STUDIO MICS)

Aluminum road case
1 x i5 mic
2 x D2 mics
1 x D4 mic
1 x D6 mic
2 x SCX25A mics
1 x SCX1HC
4 x DVICE gooseneck clips
1 x MC1 mic clip
4 x DCLIP mic clips
2 x SMT25 shock mounts
1 x WS81C windscreen

PROFESSIONAL STUDIO MICROPHONE PACKAGE

The Audix D Series and i5 represent the finest dynamic instrument microphones available today. Combined with the SCX25A and the SCX1HC, Audix offers the Studio Elite 8 (STE8) - a compelling array of eight microphones that will suit a wide variety of needs for critical recording applications. This collection of microphones enables artists and engineers to capture the sound at the source, regardless of the type of instrument or genre of music.

The **STE8** consists of: (see product page for technical data)

D6: A dynamic low frequency microphone used for stage, studio and broadcast, the D6 is now the standard for kick drum miking. The D6 is also used with large toms, bass cabinets and other instruments requiring extended low frequency reproduction. (pg. 26)

i5: Although most commonly used for snare drum and guitar cabinets, the i5 is the perfect utility microphone for any studio and can be used to mic any instrument. The i5 is a dynamic microphone with clear accurate sound reproduction. (pg. 27)

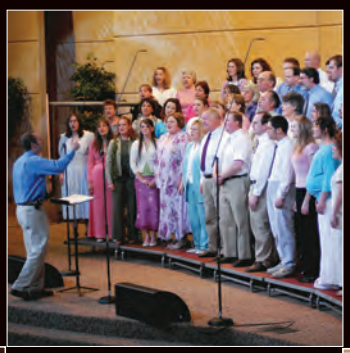
D2: The D2 is a dynamic microphone designed for instruments requiring precise and accurate sound reproduction in the mid-bass frequencies, namely rack toms, congas, percussion and horns. (pg. 24)

D4: A dynamic microphone similar in profile to the D2, the D4 is tuned to provide an additional octave of low frequency response down to 40 Hz. The D4 is a perfect choice for floor toms, large rack toms, leslie cabinets, saxophones, baritone saxophones, bass flutes, trombones, low brass, acoustic bass, cajons and any instrument or sound effect requiring precise low frequency reproduction. (pg. 25)

SCX25A: Shock mounted within an intricate machined brass ring, the SCX25A features an elegant design and a patented capsule suspension system. The SCX25A delivers a pure, open-air sound with exceptional detail and realism, and is ideal for various acoustic instrument and vocal applications. The size, performance and profile of this microphone make it perfect for pianos, especially in situations where a short stick or closed lid is employed. (pg. 48)

SCX1HC: The SCX1HC is a hypercardioid, pencil condenser microphone. A great microphone for hi-hat, the SCX1HC is also ideal for instruments that require close miking along with pattern control to minimize room noise or surrounding instruments. The SCX1 Series microphones are available with cardioid or omni polar patterns, all of which feature interchangeable capsules. (pg. 47)

STRUMENT



THE MICROS™

Miniaturized Condenser Microphones

With the creation of The Micros,™ Audix redefined miniaturized condenser technology. Inspired by the possibilities of the highest performance in the smallest of size, Audix undertook a monumental task by using the proven circuit of our award winning SCX Series and microphone topology to design the world's smallest fully integrated condenser mic. With fully imbedded electronics, The Micros™ offer a balanced signal, detachable cable, very low self-noise, high dynamic range and RF immunity. The end result is phenomenal sound.

The Micros™ feature a tailored frequency response and three application specific levels of sensitivity: the standard output M1250B, the lower output M44 for drum miking and high output M1255B for distance miking. The M1280B offers the widest frequency range of the all The Micros™ and is best suited for field recording and musical instrument miking.

The MicroBoom™ is a portable, lightweight carbon fiber boom arm available in three lengths that utilizes either the M1250B or M1255B. It has virtually revolutionized choir miking by offering an alternative to hanging choir mics and providing much needed portability for schools and churches. The versatility of The Micros™ series is further demonstrated by our MicroPod™ Series of gooseneck mics, offering three sizes of gooseneck utilizing the detachable M1250B.

Installations Include:
US Embassies
Lockheed Martin
University of North Carolina
New York Law School
T. Rowe Price
DLA Piper
Fidelity Investments
Quest
Kroegers

Models:

M44
M1250B
M1255B
M1280B
MicroBoom™
MicroPod™

M44

SPECIFICATIONS:

Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid
	Hypercardioid
Output Impedance	150 ohms
Sensitivity	3 mV / Pa @ 1k
Signal/Noise Ratio (A-weighted)	69 dB
Equivalent Noise Level (A-weighted)	21 dB
Maximum SPL @ .5% THD	≥150 dB
Dynamic Range	125 dB
Power Requirements	18 – 52 V
Connector	3 pin mini-XLRm
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials / Finish	Machined brass / Multi-layer Class 'A' liquid
Weight	20 g / 0.7 ounces
Length	54 mm / 2.1 inches

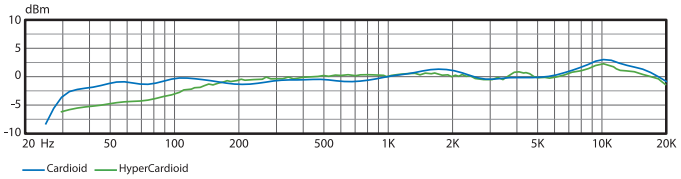
FEATURES:
Miniature condenser with fully integrated preamp

Designed for close miking studio quality sound

For loud instruments, explosive sounds

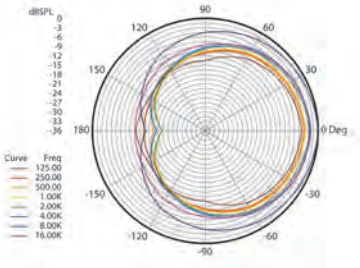
MODEL VARIATIONS:
M44HC - With hypercardioid capsule

FREQUENCY RESPONSE:

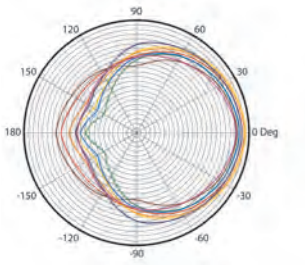


POLAR PATTERNS:

Cardioid



Hypercardioid



OVERVIEW:

The M44 is a miniaturized condenser microphone with a fully integrated preamp and detachable cable. This microphone is designed for close miking instruments with high SPLs and sound effects.

The M44 comes equipped with a cardioid or hypercardioid capsule. A variety of clips and accessories are available for drum and percussion mounting.

OPTIONAL ACCESSORIES:

MICROBOOM24 - 24" carbon fiber boom arm with clutch assembly
MICROBOOM50 - 50" carbon fiber boom arm with clutch assembly
MICROBOOM84 - 84" carbon fiber boom arm with clutch assembly
MCHANGER - Hanging clip
SMTMICRO - Stand adapter with rubber insulated shock mount
MC20i - Clamp on clip for saxophone with shock mount ring
MGN6 - 6" gooseneck with base terminating in standard XLRm
MGN14 - Same as MGN6 in 14" length
MGN20 - Same as MGN6 in 20" length

M1250B

FEATURES:
Miniature condenser with fully integrated preamp

Ideal for speech, group vocals and instruments

Studio quality sound

RF Immunity from cell phones, GSM devices

MODEL VARIATIONS:
M1250BW - White Version
M1250BHC - With hypercardioid capsule
M1250WHC - With hypercardioid capsule in White
M1250BO - With omnidirectional capsule
M1250BWO - With omnidirectional capsule in White
M1250BS - With supercardioid (shotgun) capsule

OVERVIEW:

The M1250B condenser microphone has a fully integrated preamp and detachable cable providing immunity from RF interference caused by cell phones and GSM devices. The M1250B is equipped with a cardioid capsule and is available with hypercardioid, omni or shotgun capsules allowing flexibility for use in live, studio and broadcast applications.

The M1250B is designed to mic drums, percussions, musical instruments, overhead stages, podiums, conferences and presentations.

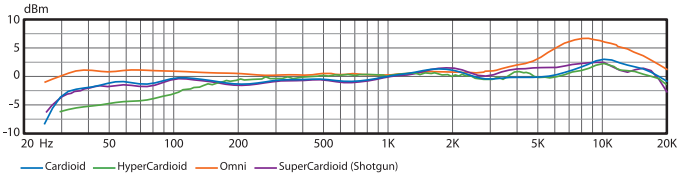
OPTIONAL ACCESSORIES:

MICROBOOM24 - 24" carbon fiber boom arm with clutch assembly
MICROBOOM50 - 50" carbon fiber boom arm with clutch assembly
MICROBOOM84 - 84" carbon fiber boom arm with clutch assembly
SMTMICRO - Stand adapter with rubber insulated shock mount
DCLAMPMICRO - Lug mount adapted for hand percussion instruments with shock mount ring
DVICEMICRO - Drum rim mount attachment with shock mount ring
DFLEXMICRO - Wide jaw butterfly clip with shock mount ring
MC20i - Clamp on clip for saxophone with shock mount ring
MGN6 - 6" gooseneck with base terminating in standard XLRm
MGN14 - Same as MGN6 in 14" length
MGN20 - Same as MGN6 in 20" length
ATS10 - Heavy-duty shock absorbent table stand

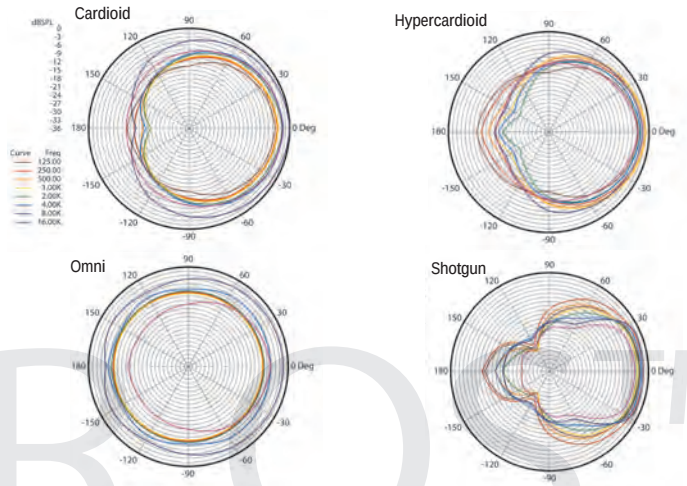
SPECIFICATIONS:

Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid / Hypercardioid / Omni / Supercardioid
Output Impedance	150 ohms
Sensitivity	9 mV / Pa (C) @ 1k 8 mV / Pa (HC) @ 1k 10 mV / Pa (O) @ 1k
Signal/Noise Ratio (A-weighted)	73 dB
Equivalent Noise Level (A-weighted)	21 dB
Maximum SPL @ .5% THD	≥140 dB
Dynamic Range	119 dB
Power Requirements	18 – 52 V
Connector	3 pin mini-XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials / Finish	Machined brass /Multi-layer Class 'A' liquid
Weight	20 g / 0.7 ounces
Length	54 mm / 2.1 inches

FREQUENCY RESPONSE:



POLAR PATTERNS:

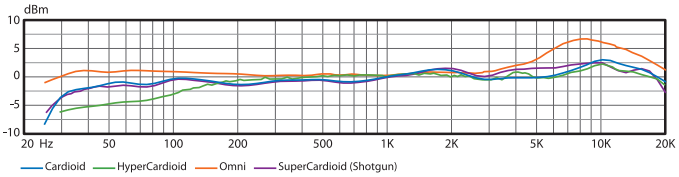


M1255B

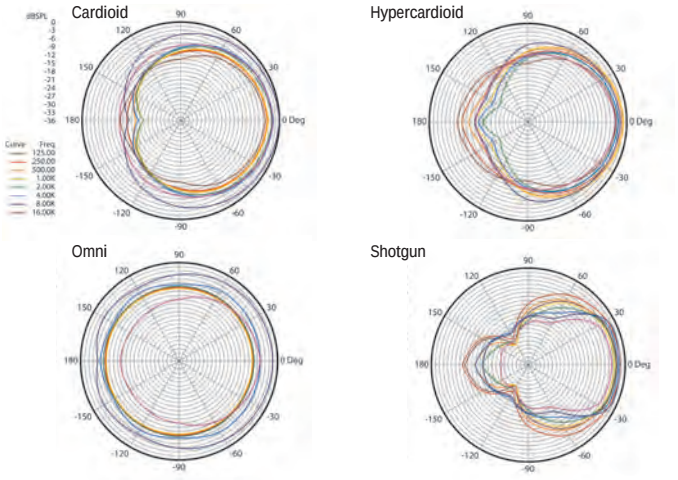
SPECIFICATIONS:

Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid / Hypercardioid
	Omni / Supercardioid (Shotgun)
Output Impedance	150 ohms
Sensitivity	38 mV / Pa (C) @ 1k
	32 mV / Pa (HC) @ 1k
	40 mV / Pa (O) @ 1k
	60 mV / Pa (S) @ 1k
Signal/Noise Ratio (A-weighted)	73 dB
Equivalent Noise Level (A-weighted)	21 dB
Maximum SPL @ .5% THD	≥130 dB
Dynamic Range	109 dB
Power Requirements	18 – 52 V
Connector	3 pin mini-XLRm
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials / Finish	Machined brass / Multi-layer Class 'A' liquid
Weight	20 g / 0.7 ounces
Length	54 mm / 2.1 inches

FREQUENCY RESPONSE:



POLAR PATTERNS:



FEATURES:
Miniature condenser with fully integrated preamp

High sensitivity for distance miking

For conference, choir and distance learning

RF Immunity from cell phones, GSM devices

MODEL VARIATIONS:
M1255BW - White Version
M1255BHC - With hypercardioid capsule
M1255BWHC - With hypercardioid capsule in White
M1255BO -With omnidirectional capsule
M1255BWO - With omnidirectional capsule in White
M1255BS - With supercardioid (shotgun) capsule

OVERVIEW:

The M1255B is a miniaturized condenser microphone with a fully integrated preamp and detachable cable. This mic is designed with a very high sensitivity for distance miking. Applications include ceiling or table mount for conferences, overhead choir miking, location recording as well as audience or room miking.

The M1255B has immunity from RF interference caused by cell phones and GSM devices. The cardioid patterned M1255B is available with hypercardioid, omni or shotgun capsules, providing flexibility for a variety of distance miking applications.

OPTIONAL ACCESSORIES:

MICROBOOM24 - 24" carbon fiber boom arm with clutch assembly
MICROBOOM50 - 50" carbon fiber boom arm with clutch assembly
MICROBOOM84 - 84" carbon fiber boom arm with clutch assembly
MCHANGER - Hanging clip
SMTMICRO - Stand adapter with rubber insulated shock mount
DCLAMPMICRO - Lug mount adapted for hand percussion instruments with shock mount ring
DVICEMICRO - Drum rim mount attachment with shock mount ring
MC20i - Clamp on clip for saxophone with shock mount ring
MGN6 - 6" gooseneck with base terminating in standard XLRm
MGN14 - Same as MGN6 in 14" length
MGN20 - Same as MGN6 in 20" length

M1280B

FEATURES:
Miniature condenser with fully integrated preamp

Studio quality sound reproduction

Ideal for cymbals, acoustic instruments

RF Immunity from cell phones, GSM devices

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

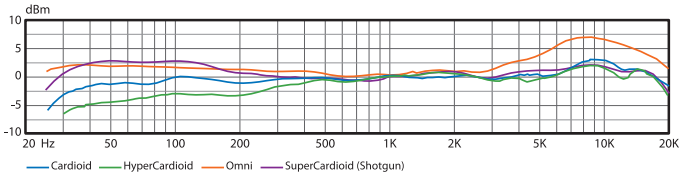
OVERVIEW:

The M1280B has a fully integrated preamp and detachable cable permitting immunity from RF interference caused by cell phones and GSM devices. Equipped with a cardioid capsule, the M1280 is also available with hypercardioid, omni or shotgun capsules. This provides flexibility for live, studio and broadcast applications. The extended low-end response of the M1280B makes it a great choice for field recording and musical instrument miking.

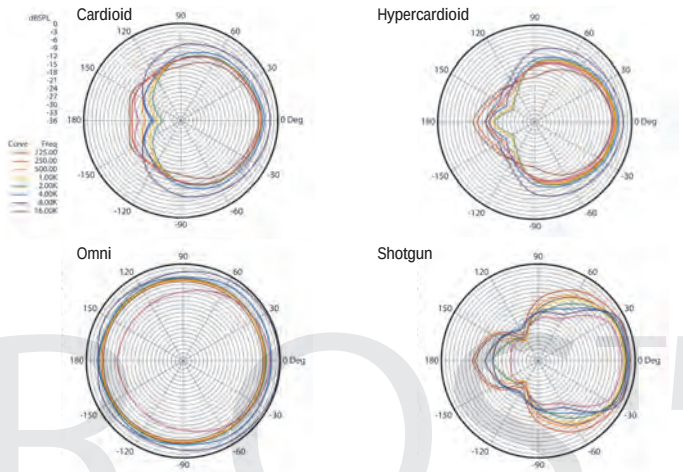
SPECIFICATIONS:

Transducer Type	Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid / Hypercardioid
	Omni / Supercardioid (Shotgun)
Output Impedance	150 ohms
Sensitivity	9 mV / Pa (C) @ 1k
	8 mV / Pa (HC) @ 1k
	10 mV / Pa (O) @ 1k
	18.3 mV / Pa (S)
Signal/Noise Ratio (A-weighted)	73 dB
Equivalent Noise Level (A-weighted)	21 dB
Maximum SPL @ .5% THD	≥150 dB
Dynamic Range	129 dB
Power Requirements	18 – 52 V
Connector	3 pin mini-XLRm
Polarity	Positive pressure on diaphragm produces
	positive voltage on pin 2 relative to pin 3
Materials / Finish	Machined brass / Multi-layer Class 'A' liquid
Weight	28 g / 1 ounce
Length	67 mm / 2.6 inches

FREQUENCY RESPONSE:



POLAR PATTERNS:

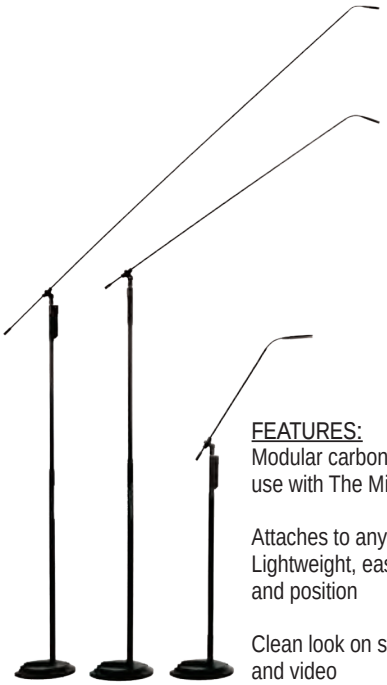


OPTIONAL ACCESSORIES:

MICROBOOM24 - 24" carbon fiber boom arm with clutch assembly
MICROBOOM50 - 50" carbon fiber boom arm with clutch assembly
MICROBOOM84 - 84" carbon fiber boom arm with clutch assembly
MCHANGER - Hanging clip
SMTMICRO - Stand adapter with rubber insulated shock mount
DCLAMPMICRO - Lug mount adapted for hand percussion instruments with shock mount ring
DFLEXMICRO - Wide jaw butterfly clip with shock mount ring
DVICEMICRO - Drum rim mount attachment with shock mount ring
MC20i - Clamp on clip for saxophone with shock mount ring
MGN6 - 6" gooseneck with base terminating in standard XLRm
MGN14 - Same as MGN6 in 14" length
MGN20 - Same as MGN6 in 20" length

MicroBoom™

SPECIFICATIONS:	
Material Rod	Carbon Fiber
Gooseneck	Steel
Connectors	Brass
Length of MICROBOOM24	24” / 609 mm
Length of MICROBOOM50	50” / 1270 mm
Length of MICROBOOM84	84” / 2134 mm
Diameter	.20” / 7.4 mm
Connectors	Bottom: Mini-xlr male
	Top: Mini-xlr female
Weight	1.6 ounces / 45 grams
	2.5 ounces / 78 grams
	4 ounces / 111 grams
	(without mic or clip)
Finish	Non-reflective black



FEATURES:
Modular carbon fiber rod for use with The Micros™

Attaches to any mic stand
Lightweight, easy to set up and position

Clean look on stage and video

MODELS AVAILABLE:
MICROBOOM24 - 24” carbon fiber boom arm with clutch assembly
MICROBOOM50 - 50” carbon fiber boom arm with clutch assembly
MICROBOOM84 - 84” carbon fiber boom arm with clutch assembly
MODELS AVAILABLE WITH MICROPHONE:
MB5050 - 50 inch carbon fiber boom, clutch assembly, & M1250B cardioid mic
MB5050HC - Same as above with M1250B hypercardioid mic
MB5055 - Same as above with M1255B high output cardioid mic
MB5055HC - Same as above with M1255B hypercardioid mic
MB8450 - 84 inch carbon fiber boom, clutch assembly, & M1250B cardioid mic
MB8450HC - Same as above with M1250B hypercardioid mic
MB8455 - Same as above with M1255B high output cardioid mic
MB8455HC - Same as above with M1255B hypercardioid mic
(See individual mics for specifications)

OPTIONAL ACCESSORIES:
MBSTAND - Pedestal mic stand adjustable 13”-20”

OVERVIEW:
The MicroBoom™ is produced in three lengths: 24", 50" and 84". The boom is a carbon fiber rod compatible with any of The Micros™. Lightweight, able to attach to any microphone stand, the MicroBoom™, is a problem solver for many hard-to-reach miking applications including choir, live theater and orchestra.

The MicroBoom™ can be used with various capsules in The Micros™ series providing a broad selection of pick-up patterns and frequency responses. A high quality shielded cable is used internally to insure the cleanest audio signal path between the microphone and the bottom of the boom. The stand adapter offers total control over the angle, rotation and position of the carbon fiber rod by way of a flexible metal gooseneck. The MicroBoom™ provides an ultra-clean, professional and elegant appearance on stage while providing exceptional performance and portability.

MicroPod™

(Pictured with ATS10 Stands)

FEATURES:
Modular condenser gooseneck microphone

Features M1250B and M1255B

Can be table mounted or used with table base

RF immunity from cell phones, GSM devices

OVERVIEW:

The MicroPod™ Series is a modular system consisting of the M1250B miniature condenser microphone combined with either a 6", 12" or 18" gooseneck shaft. Designed for presentations, meetings and teleconferencing, this mic series is immune to RF interference and is excellent in sound quality.

Designed with a uniformly controlled cardioid polar pattern, the MicroPod™ helps isolate the speaker from ambient noise. Each of the MicroPod™ Series systems is available with a hypercardioid polar pattern option for tighter pick-up control or a shotgun pickup pattern for extended distance. With a wide frequency range of 50 Hz - 19 kHz, the MicroPod™ Series microphones provide natural sound with exceptional vocal response.

An advantage to this microphone is that the gooseneck is interchangeable with any of The Micros™, providing flexibility and a broad range of applications. The MicroPod™ Series requires 18 - 52 V phantom power.

SPECIFICATIONS (M1250B):

Transducer Type	Condenser
Frequency Response	50 Hz - 19 kHz
Polar Pattern	Cardioid / Hypercardioid / Supercardiod
Output Impedance	150 ohms
Sensitivity	9 mV / Pa (C) @ 1k
	8 mV / Pa (HC) @ 1k
	62 mV / Pa (S) @ 1k
Signal/Noise Ratio (A-weighted)	73 dB
Equivalent Noise Level (A-weighted)	21 dB
Maximum SPL @ .5% THD	≥140 dB
Dynamic Range	119 dB
Power Requirements	18 – 52 V
Connector	3 pin XLRm
Polarity	Positive pressure on
	diaphragm produces positive voltage
	on pin 2 relative to pin 3
Materials / Finish	Machined brass / Powder coat
Weight of M1250B	20 grams / 0.7 oz
Length of M1250B	54 mm / 2.1 inches
Length of Goosenecks	157.5 mm / 373 mm / 430 mm
	6 inches / 12 inches / 18 inches

MODELS AVAILABLE:
Micropod6 - M1250B Cardioid mic with 6 inch gooseneck
Micropod6HC - With M1250B Hypercardioid mic
Micropod12 - M1250B Cardioid mic with 12 inch gooseneck
Micropod12HC - With M1250B Hypercardioid mic
Micropod18 - M1250B Cardioid mic with 18 inch gooseneck
Micropod18HC - With M1250B Hypercardioid mic
Micropod6S - M1255B Shotgun mic with 6 inch gooseneck
Micropod6WS - White Version

REPLACEMENT CAPSULES:
CPSMICROC - Cardioid
CPSMICROHC - Hypercardioid
CPSMICROS - Shotgun

OPTIONAL ACCESSORIES:

ATS10 - Heavy-duty table mount with lighted on/off switch
SMT1218R - Rubber insulated shock mount
DCLIP - Mic stand adapter
APS2 - Two-channel phantom power supply
WS1251 - Heavy-duty dual stage windscreen
CBL20 - 20 ft. XLRm to XLRf Microphone cable

E MICR OS™

INSTALLED SOUND

Installed Sound Microphones

Contractor (installed) microphones are required for a full range of applications that demand sound to be captured at a greater distance than what is expected of a stage vocal microphone. With superior sensitivity and smaller size, condenser microphones are the choice for contractor use. Applications include: gooseneck mics for podium and boardroom, hanging mics for choir or VTC (video teleconferencing) and mics used for measurement, USB and lapel.

Audix microphones are preferred by installers because they consistently provide superior fidelity, durability, versatility, and value; with ease of installation.

Models:

L5
ADX10
ADX40
ADX60
ADX12
ADX18
MG SERIES
TM1
UEM81C
UEM81S
USB12

L5

SPECIFICATIONS:	
Transducer Type	Pre-Polarized Condenser
Frequency Response	40 Hz - 20 kHz
	20 Hz - 20 kHz (L5O)
Polar Pattern	Cardioid / Omni
Output Impedance	200 Ohms balanced
Sensitivity	6 mV / Pa (C) @ 1k
	8 mV / Pa (O) @ 1k
Equivalent Noise Level	31 / 30 dB (A-weighted)
Signal to Noise Ratio	63 / 64 dB
Power Requirements	9-48 V Phantom Power
Maximum SPL	≥130 / ≥134 dB
Cable/Connector	Shielded 3' (L5) or 8' (L5P)
	terminating to a miniature 3 pin
	XLRf connector
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials/Finish	Machined Brass / Black Finish
Weight	0.57 g / 0.02 ounces
Length	23 mm / 0.91 inches

FEATURES:
Micro-sized condenser for live sound and broadcast

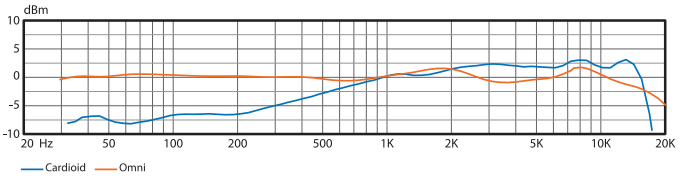
Natural, accurate sound reproduction

For speech and acoustic instruments

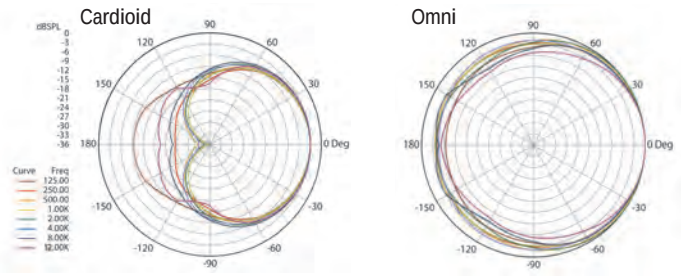
May be used wired or with RAD360 Wireless System

MODEL VARIATIONS:
L5 - Cardioid microphone with 3' cable with a mini-XLRf connector
L5O - With omnidirectional capsule
L5P - Cardioid microphone with 8' cable with a mini-XLRf connector and phantom power adapter
L5OP - With omnidirectional capsule

FREQUENCY RESPONSE:



POLAR PATTERNS:



OVERVIEW:

The L5 is a micro-sized (5 mm) cardioid condenser microphone also available with an omnidirectional polar pattern. The L5, which features modular, interchangeable capsules, is intended for use with the RAD360 Wireless System as well as hard-wired vocal and instrument applications.

Designed to provide the highest quality sound in the smallest possible package, the L5 miniature condenser is ideal for broadcast and live sound applications including speech, interview, presentation, theatrical production and instruments. The L5 has clarity, a low profile, ease of operation and the ability to accurately capture and reproduce vocals from 4"- 8" or acoustic instruments from 1"- 2".

With a smooth and accurate frequency range of 20 Hz - 20 kHz for L5O and 40 Hz – 20 kHz for the L5, these microphone are lightweight and discrete.

OPTIONAL ACCESSORIES:

MCL53 - Mic Clip
APS911 - Battery / Phantom power adapter with on/off switch and bass roll-off

ADX10

FEATURES:
Miniature lavaliere condenser for live sound and broadcast

Clear and accurate sound reproduction

For speech and acoustic instruments

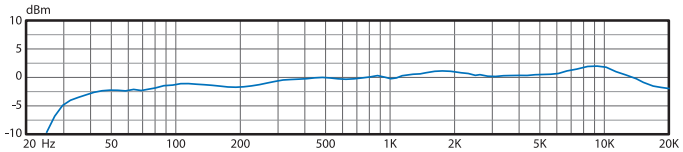
May be used wired or with RAD360 Wireless System

MODEL VARIATIONS:
ADX10P - With 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 balanced
Sensitivity	5 mV / Pa @ 1k
Equivalent Noise Level	25 dB (A-weighted)
Signal to Noise Ratio	69 dB
Power Requirements	9 - 52 V phantom
Maximum SPL	≥120 dB
Cable/Connector	Shielded 3' terminating to a miniature 3 pin XLRf connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials/Finish	Brass / Black Finish
Weight	110 g / 4 ounces
Length	25 mm / .98 inches

FREQUENCY RESPONSE:



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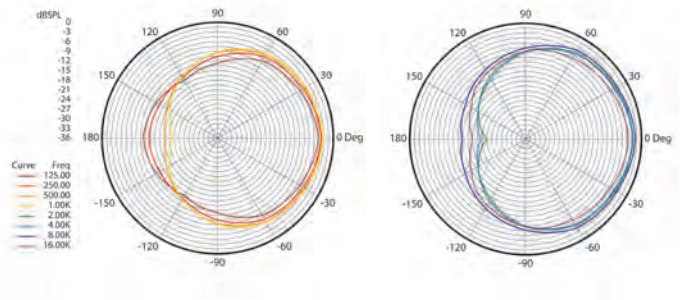


OVERVIEW:

The ADX10 is a miniaturized condenser microphone designed for lavaliere applications such as speech, presentation and theatrical production. The ADX10 has the ability to accurately capture and reproduce vocals from a comfortable distance of 4"- 8". This mic is clear, resistant to feedback and easy to use.

Designed with a uniformly controlled cardioid polar pattern, the ADX10 helps to isolate the area or section being miked from other vocals or instruments on stage. The ADX10 has a smooth, accurate frequency range of 50 Hz - 18 kHz. This mic is lightweight, low profile and has a natural sound with exceptional sound response.

Primarily for use with the Audix RAD360 Wireless System, the ADX10 includes a tie-clip and a 3' attached cable terminating to a mini-XLRf connector. The wired version includes an 8' cable terminating to a mini-XLRf connector, tie clip, external windscreen and a phantom power adapter module.

OPTIONAL ACCESSORIES:

MCL53 - Mic Clip
APS911 - Battery / Phantom power adapter with on/off switch and bass roll-off

ADX40

SPECIFICATIONS:

Transducer Type	Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid / Hypercardioid
Output Impedance	250 Ohms balanced
Sensitivity	6 mV / Pa (C) @ 1k
	5.6 mV / Pa (HC) @ 1k
Equivalent Noise Level	29 dB (A-weighted)
Signal to Noise Ratio	65 dB
Power Requirements	9 - 52 V phantom
Maximum SPL	≥130 dB
Cable/Connector	Shielded 30' terminating to
	a miniature 3 pin
	XLRf connector
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials/Finish	Brass / Black Finish
Weight	110 g / 4 ounces
Length	30 mm / 1.2 inches

FEATURES:
Low profile condenser for overhead application

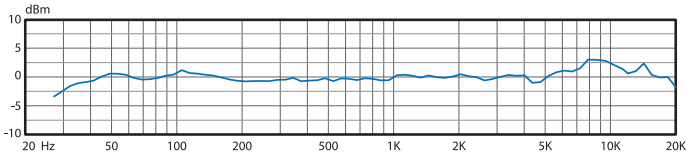
Natural , accurate sound reproduction

For group vocals

Available in black or white, with hanging clip

MODEL VARIATIONS:
ADX40W - White Version
ADX40HC - Hypercardioid capsule in black
ADX40WHC - Hypercardioid capsule in white

FREQUENCY RESPONSE:



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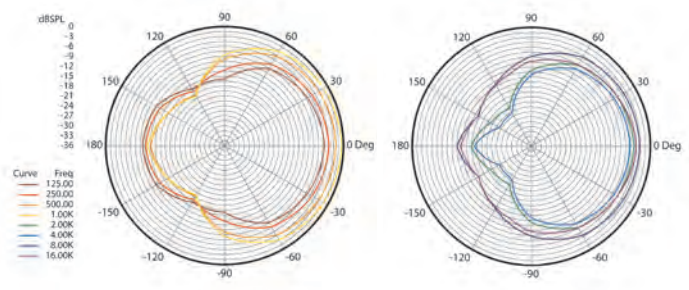


OVERVIEW:

The ADX40 is a miniaturized condenser microphone designed to hang from an overhead position for applications such as group vocals, choir, theatrical production and room ambience.

Having a uniformly controlled cardioid polar pattern, the ADX40 helps isolate the area or section being miked from other vocals or instruments on stage. The ADX40 is also available in a hypercardioid polar pattern for tighter pick-up control. With a wide frequency range of 40 Hz - 20 kHz, the ADX40 provides natural sound with exceptional sound response.

The ADX40 is supplied with an attached 30' cable, external windscreen, wire hanger for positioning and phantom power adapter.

OPTIONAL ACCESSORIES:

MCMICRO - Mic stand adapter
SMTMICRO - Mic stand adapter with shock mount ring
APS911 - Battery/phantom preamplifier with on/off switch and roll-off

ADX60

FEATURES:
Low profile condenser boundary microphone

Highly sensitive, natural sound reproduction

Ideal for conference, theatre, ceremonies

Hemi-cardioid pattern picks up specified locations

OVERVIEW:

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

The ADX60 has a uniformly controlled hemi-cardioid polar pattern and is designed to capture a designated area. This mic requires a 9 - 52 V phantom power for operation and is equipped with a 25' cable and phantom power adapter.

The ADX60 is easy to position, durable and is manufactured with a high performance 12 mm capsule, steel mesh grill and space saving mini-XLR connector.

OPTIONAL ACCESSORIES:

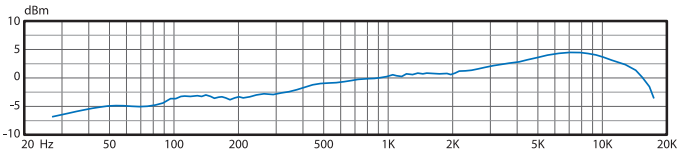
APS911 - Battery operated phantom power adapter with on/off switch and bass roll-off

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz - 18 kHz
Polar Pattern	Cardioid
Output Impedance	250 Ohms balanced
Sensitivity	9 mV / Pa @ 1k *
Equivalent Noise Level	29 dB (A-weighted)
Signal to Noise Ratio	65 dB
Power Requirements	9 - 52 V phantom
Maximum SPL	≥130 dB
Cable/Connector	Miniature 3 pin XLRm connector
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials/Finish	Die Cast Zinc / Black Finish
Weight	143 g / 5 ounces
Length	80 mm / 3.14 inches

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

FREQUENCY RESPONSE:



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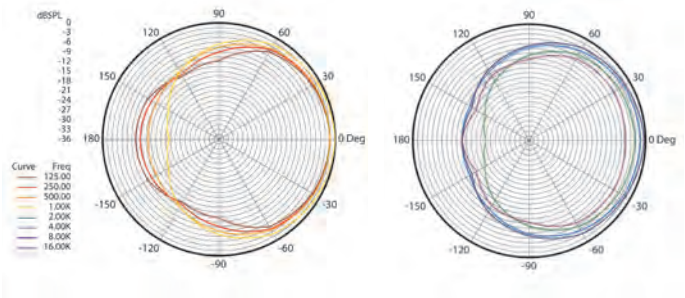
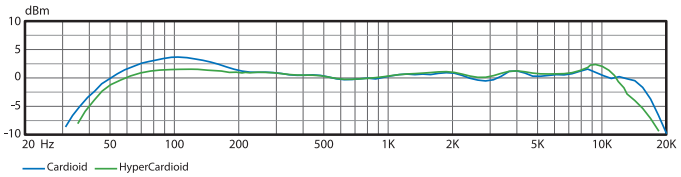


ADX12 & 18

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	40 Hz - 18 kHz
Polar Pattern	Cardioid / Hypercardioid
Output Impedance	250 Ohms balanced
Sensitivity	34 mV / Pa (C) @ 1k
	30 mV / Pa (HC) @ 1k
Equivalent Noise Level	28 dB (A-weighted)
Signal to Noise Ratio	66 dB
Power Requirements	18 - 52 V phantom
Maximum SPL	≥120 dB
Cable/Connector	3 pin Switchcraft®
	male XLR connector
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials/Finish	Machined Aluminum & Brass / Black matte
Weight	113 g / 4 ounces (ADX12)
	159 g / 5.6 ounces (ADX18)
Length	403 mm / 16 inches (ADX12)
	558 mm / 22 inches (ADX18)

FREQUENCY RESPONSE:



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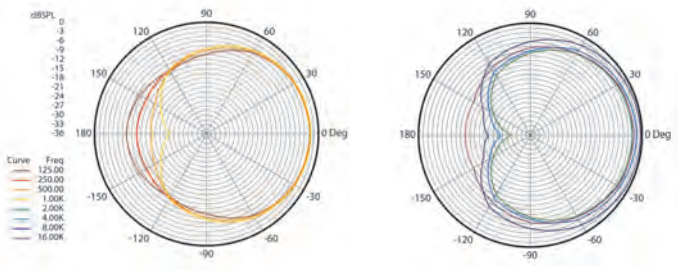


OPTIONAL ACCESSORIES:

ATS10 - Table stand
SMT1218R - Rubber insulated shock mount
DCLIP - Mic stand adapter
APS2 - Two-channel phantom power supply

FEATURES:
Low profile, condenser gooseneck microphone

Optimized for clear, accurate speech

Can be installed or used with table base

Balanced circuitry, shielded from RF interference

MODEL VARIATIONS:
ADX12HC / ADX18HC - Same as above with hypercardioid capsule

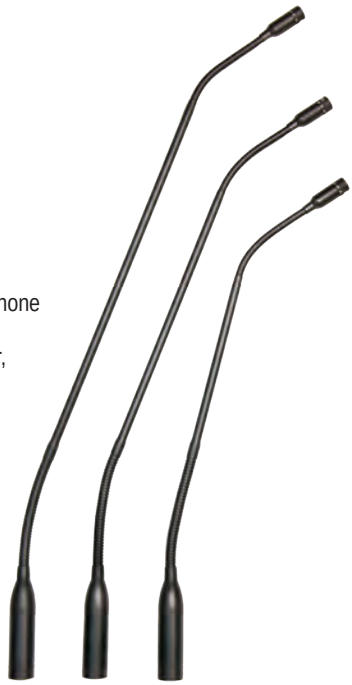
OVERVIEW:

The ADX12 and ADX18 are professional miniature gooseneck condenser microphones designed for applications such as podium, presentation, meetings and teleconferencing.

With a uniformly controlled cardioid polar pattern, the ADX12/18 helps isolate the speaker from ambient noise. The ADX12/18 mics are also available in a hypercardioid polar pattern for tighter pick-up control.

The ADX12/18 mics are designed with an integrated preamp circuitry built into the base of the XLR. They can be mounted permanently via the supplied flange mount or with an optional base with an internal shock mount. These mics may also be used on a standard mic stand or in conjunction with the Audix ATS10 table stand. The ADX12/18 operate on phantom power of 18 - 52 V.

MG12,15 & 18



FEATURES:
Elite condenser gooseneck microphone

Optimized for clear, accurate speech

Features Micros™ technology with RF immunity

OVERVIEW:

The MG12/15/18 gooseneck system is equipped with a sophisticated dual preamp circuitry – one circuit located in the capsule housing and the other built into the base of the XLR. This circuitry is internally balanced, insuring the audio path will be isolated from hum and noise. In addition, this circuitry provides protection from RF interference and spurious emissions from cell phones and wireless GSM devices.

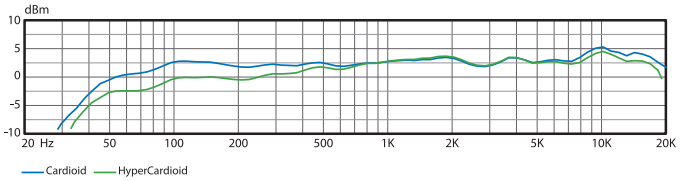
The MG12, MG15 and MG18 are professional miniature gooseneck condenser microphones designed for applications such as podium, presentation, meetings and teleconferencing.

The MG mics are designed with a uniformly controlled cardioid polar pattern, helping to isolate the speaker from ambient noise. These models are also available in a hypercardioid polar pattern. With a wide frequency range of 60 Hz - 19 kHz, the MG provide natural sound with exceptional vocal response.

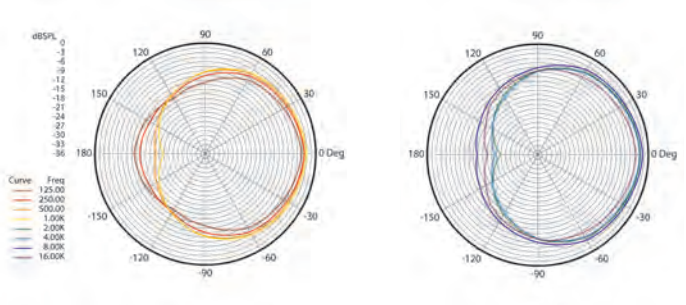
SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	60 Hz - 19 kHz
Polar Pattern	Cardioid / Hypercardioid
Output Impedance	150 Ohms balanced
Sensitivity	38 mV / Pa (C) @ 1k
	32 mV / Pa (HC) @ 1k
Equivalent Noise Level	22 dB (A-weighted)
Signal to Noise Ratio	72 dB
Power Requirements	18 - 52 V phantom
Maximum SPL	≥130 dB
Dynamic Range	108 dB
Cable/Connector	Switchcraft® 3 pin male XLR
Polarity	Positive pressure on diaphragm produces
	positive voltage on pin 2 relative to pin 3
Materials/Finish	Machined Brass / Black matte
Weight	118 g / 4.16 ounces (MG12)
	126 g / 4.44 ounces (MG15)
	134 g / 4.73 ounces (MG18)
Length	415 mm / 16.3 inches (MG12)
	480 mm / 18.9 inches (MG15)
	570 mm / 22.4 inches (MG18)

FREQUENCY RESPONSE:



POLAR PATTERN:



OPTIONAL ACCESSORIES:

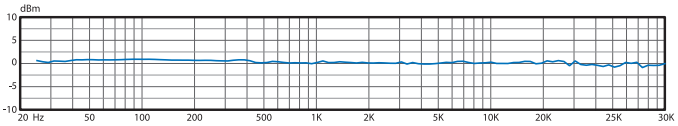
ATS10 - Table stand
SMT1218R - Rubber insulated shock mount
DCLIP- Mic stand adapter
APS2 - Two-channel phantom power supply

TM1

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	20 Hz - 25 kHz +/-2dB
Polar Pattern	Omnidirectional
Output Impedance	200 Ohms
Open Circuit Sensitivity	6 mV / Pa @ 1k
Equivalent Noise Level	28 dB (A-weighted)
Signal to Noise Ratio	66 dB
Distortion	114 dB SPL 1%
Power Requirements	18 - 52 V phantom
Maximum SPL	≥130 dB with distortion < 1%
	≥140 dB Max
Cable/Connector	Switchcraft® 3 pin male XLR
Polarity	Positive pressure on
	diaphragm produces
	positive voltage on pin
	2 relative to pin 3
Materials / Finish	4 piece precision machined Brass / Nickel
Weight	132 g / 4.7 ounces
Length	150 mm / 5.9 inches

FREQUENCY RESPONSE:



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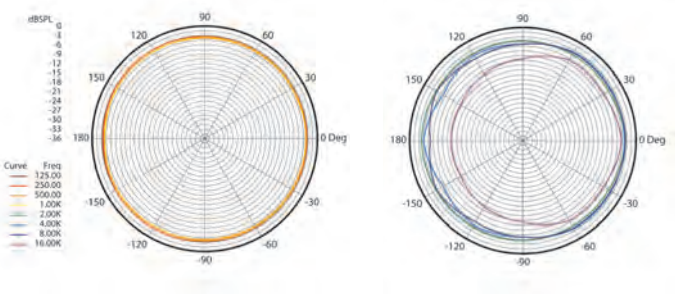


FEATURES:
Professional test and measurement condenser microphone

For use with room analysis software programs

Flat frequency response between 20Hz – 25kHz (± 2dB)

MODEL VARIATIONS:
TM1PLUS - Includes calibration data file, windscreen and CA4231 calibration adaptor*

OVERVIEW:

The TM1 is a 6 mm pre-polarized condenser microphone used for test and measurement applications. The TM1 is known for its linearity, accurate response, consistency, ease of use and affordable.

Equipped with a uniformly controlled omnidirectional polar pattern, the TM1 is designed to capture acoustic measurements for room analysis software programs, real time analyzers and other sound control devices. With a flat frequency range of 20 Hz – 25 kHz, the TM1 is an excellent tool for sound engineers, sound companies and recording enthusiasts.

The TM1 is designed, machined, assembled and tested by Audix in the USA.

*Bruel & Kjaer® 4231 sound level calibrator or equivalent

OPTIONAL ACCESSORIES:

WSHT2 - Windscreen
TM1CA4231 - Calibration adapter
WSTM1 - Screw On windscreen
TRIPOD - Tripod mic stand
MC19 - Shock mount clip
CBL20 - 20' XLR-XLR Low noise microphone cable

UEM81C

FEATURES:
Pencil condenser microphone for live sound or home studio

Captures sound at a distance

Operates on AA Batteries

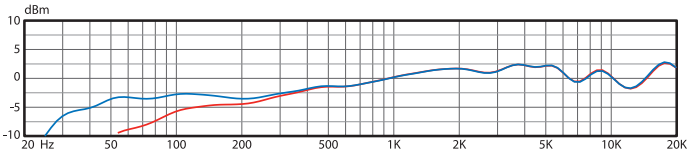
Includes switches for on/off and bass roll-off

OPTIONAL CAPSULE:
CPS81S - Modular shotgun capsule

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	40 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	600 Ohms
Sensitivity at 1k	4 mV / Pa
Equivalent Noise Level	27 dB (A-weighted)
Signal to Noise Ratio	82 dB
Power Requirements	AA Battery
Maximum SPL	≥128 dB
Connector	3 pin gold plated male XLR
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials/Finish	Aluminum / Black Finish
Weight	236.6 g / 8 ounces
Length	225 mm / 8.9 inches

FREQUENCY RESPONSE:



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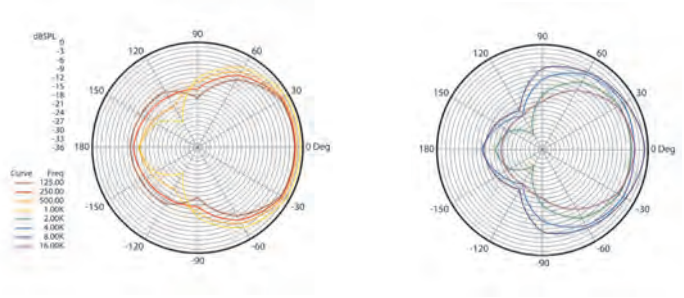


OVERVIEW:

A pre-polarized condenser microphone, the UEM81C is used for stage, studio, video and broadcast applications. This mic is conveniently powered by one AA battery; it is not dependent on phantom power for operation. The UEM81C has a clear, accurate response and is able to handle close or distant miking.

With a uniformly controlled cardioid polar pattern, the UEM81C is designed to capture the acoustics of vocals or instruments while isolating it from ambient noise.

OPTIONAL ACCESSORIES:

DCLIP - Heavy-duty press fit microphone clip
SMT25 - Shock mount suspension clip
TRIPOD - Tripod mic stand

UEM81S

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Supercardioid
Output Impedance	600 Ohms
Open Circuit Sensitivity	3 mV / Pa
Equivalent Noise Level	24 dB (A-weighted)
Signal to Noise Ratio	79 dB
Power Requirements	AA Battery
Maximum SPL	≥128 dB
Connector	3 pin gold plated male XLR
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Materials/Finish	Aluminum / Black Finish
Weight	396.9 g / 14 ounces
Length	435 mm / 17.1 inches

FEATURES:

Shotgun condenser microphone for video

Captures sound at a distance

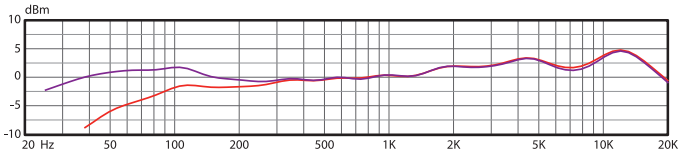
Operates on AA Batteries

Includes switches for on/off and bass roll-off

OPTIONAL CAPSULE:

CPS81C - Modular cardioid capsule

FREQUENCY RESPONSE:



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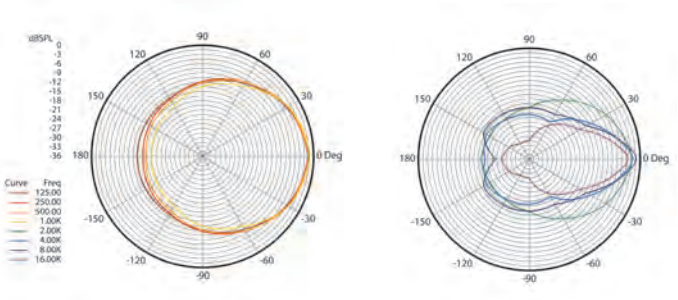


OVERVIEW:

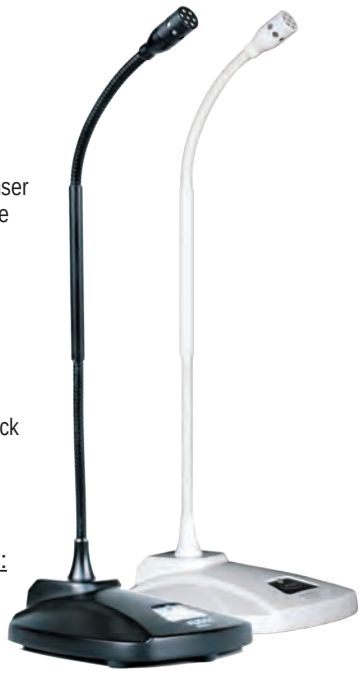
This UEM81S is a pre-polarized condenser microphone used for stage, studio, video and broadcast applications. This mic is conveniently powered by one AA battery; it is not dependent on phantom power for operation. Exceptional sound quality, accurate response and ability to pick up from a distance, the UEM81S is designed to be aimed at the sound source to capture those "hard-to-get-to" places: theatre, stage, sporting events and outdoors.

With a uniformly controlled supercardioid polar pattern, the UEM81S is designed to capture the acoustics of a vocal or instrument while at the same time isolating it ambient noise.

OPTIONAL ACCESSORIES:

DCLIP - Heavy-duty press fit microphone clip
SMT25 - Shock mount suspension clip
TRIPOD - Tripod mic stand

USB12



FEATURES:
USB Table top condenser gooseneck microphone

For recording to computer

Programmable on/off membrane switch

Headphone monitor jack

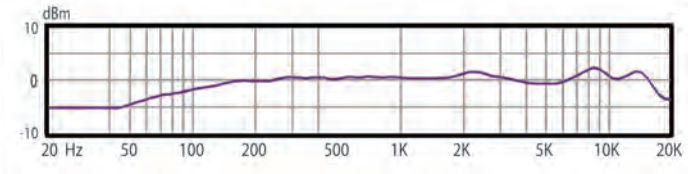
Bass roll-off switch to minimize vibration

MODEL VARIATIONS:
USB12W - White

SPECIFICATIONS:

Transducer Type	Pre-Polarized Condenser
Frequency Response	50 Hz- 16 kHz
Polar Pattern	Cardioid
Output Impedance	1000 Ohms
Open Circuit Sensitivity	1.3 mV / Pa
Signal to Noise Ratio	64 dB, 1k @ 1 Pa
Maximum SPL @ 1% THD	115 dB
Dynamic Range	85 dB
Operating Voltage	5 V via USB connection
Switch Type (on/off)	Membrane
On/Off Switch Function	Push To Talk (PTT) or Push To Lock (PTL)
Roll-off Filter	@150 Hz
Sampling Rate	16 bit, 44.1k / 48k for both playback and recording
Materials / Finish	Brass / Matte Black / White
Weight	567 g / 20 ounces
Length	310 mm / 12.2 inches

FREQUENCY RESPONSE:



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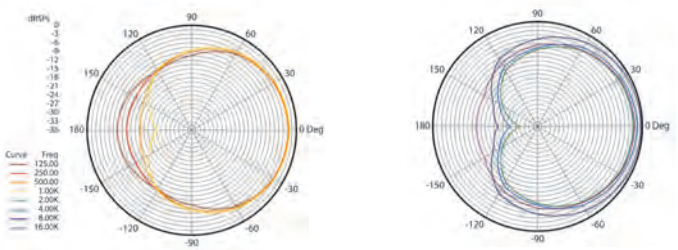


OVERVIEW:
The USB12 is a miniaturized USB condenser microphone used for recording voice and acoustic instruments directly into a computer. These mics are designed to naturally capture and reproduce vocals and instruments with stunning detail. The USB12 is clear, flexible, easy to use and has excellent sound response.

With a uniformly controlled cardioid polar pattern, the USB12 provides isolation and control at the sound source with a smooth, accurate response over a frequency range of 50 Hz - 16 kHz.

The USB12 supports both 44.1k and 48k sample rates for playback and recording. This high definition condenser microphone features a push-to-talk button, “steady on” or “momentary on” as well as a headphone jack for real time monitoring. The USB12 is also equipped with a bass roll-off filter to control unwanted low frequency signals.

RAD360 Wireless System

OVERVIEW:
The Audix RAD360 Wireless System is a frequency agile UHF wireless microphone system with 193 selectable frequencies (per system group) and dual tuner, true diversity receivers. Operating in the UHF band between 614-638 MHz and 638–662 MHz, the RAD360 is designed for a wide range of professional applications including live performances, fixed installations, corporate meetings and Houses of Worship.

The RAD360 Wireless System features menu driven displays in each component. Both the receiver and the transmitter are synthesizer controlled via Phase Locked Loop (PLL) for stable Radio Frequency (RF) signals.

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

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

The body pack transmitter, constructed of durable ABS composite, is housed in a protective metal cradle. It may be used with lavaliere, headset and specialty instrument microphones.

The RAD360 Wireless System receiver is rack-mountable for one or two systems into a standard 19" rack with optional rack mount kits. An amplified Antenna Distribution System is also available. This setup allows up to four systems to be run off a single pair of antennae and one DC power supply. An optional antenna booster, which can be wall or mic stand mounted, assists in strengthening incoming signals, improving signal to noise ratio and increases the RF range.

OPTIONAL ACCESSORIES:
RM1 - Rack mount kit for 1 -RAD360R
RM2 - Rack mount kit for 2 -RAD360R
CBLBNC2 - Pair of 2' extension cables with BNC connectors
CBLBNC25 - 25' antenna extension cable with BNC connector
ADS4 - Antenna Distribution System (for up to four systems)
AB1 - UHF antenna booster
ANTD360 - Active UHF directional antenna paddle
CBLG360 - 3' Guitar cable for bodypack

NOTICE: Users of wireless microphones in the USA, on frequencies listed under FCC part 74.801 must comply with eligibility & licensing requirements under FCC Part 74.832. Please review terms at: www.access.gpo.gov/nara/cfr/waisidx_00/47cfr74_00.html Receipt or use of this product acknowledges acceptance of the FCC regulations. For further questions, you may contact Audix.

MODELS:
W3OM3 - With OM3 dynamic handheld transmitter
W3OM5 - With OM5 dynamic handheld transmitter
W3OM6 - With OM6 dynamic handheld transmitter
W3OM7 -With OM7 dynamic handheld transmitter
W3310 - With OM3 transmitter, bodypack transmitter & ADX10
W3BP - With transmitter only - no microphone
W3L5O - With L5 omni lavaliere
W3ADX10 - With ADX10 lavaliere
W3HT2 - With HT2 headset
W3HT5 - With HT5 headset - black
W3HT5BG - With HT5 headset - beige
W3G - With bodypack system for guitar
W3ADX20i - With ADX20i clip-on mic for saxophone

SYSTEM COMPONENTS:
R360 UHF true diversity receiver
B360 UHF bodypack
T360 - UHF hand held transmitter (without capsule assembly)
T363 - UHF handheld transmitter with OM3 capsule
T365 - UHF handheld transmitter with OM5 capsule
T366 - UHF handheld transmitter with OM6 capsule
T367 - UHF handheld transmitter with OM7 capsule
T363CA - OM3 capsule assembly for handheld transmitter
T365CA - OM5 capsule assembly for handheld transmitter
T366CA - OM6 capsule assembly for handheld transmitter
T367CA - OM7 capsule assembly for handheld transmitter

LAVALIERE & SPECIALTY MICROPHONES for RAD360 BODYPACK:
L5 - Black omni lavaliere with 3' cable
ADX10 - ADX10 cardioid lavaliere with 3' cable
HT2 - Headset mic with 3' cable
HT5 - Slim line omni headset microphone–black
HT5BG - Slim line omni headset microphone–beige
ADX20i - ADX20i Instrument mic with 3' cable

Interchangeable head assemblies

Bodypack with ADX10 lavaliere

Bodypack with ADX20i condenser

Bodypack with HT5 headset

SPECIFICATIONS:

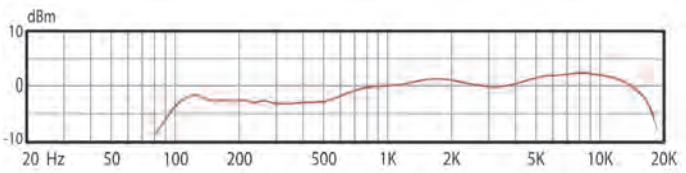
Frequency Range	614 MHz - 638 MHz & 638 MHz–662 MHz
Switchable Frequencies	193 (per system group of 24 MHz spaced 125 kHz apart)
Frequency Response	40 Hz–18 kHz (depending on capsule)
Signal To Noise Ratio	>110 dB
Compander System	HDX
Pilot Tone	32.768 kHz
R360 Receiver	
Receiving System	Dual tuners, true diversity receiver
Image Rejection	50 dB nominal, 45 dB minimum
Signal-to-noise Ratio	110 dB @ 30 kHz deviation (IEC-weighted), max modulation 75 kHz
Total Harmonic Distortion	1% (10 kHz deviation at 1 kHz)
Sensitivity	26 dBµV (S/N 60 dB at 5 kHz deviation, IEC-weighted) <2.5µV
Intermediate Frequency	55.875 MHz, 10.7 MHz
Audio Output	Unbalanced: 40 mV (at 1 kHz, 10kHz deviation, 10k ohm load)
(AF Level set at "0")	Balanced: 8mV (at 1 kHz, 10kHz deviation, 600 ohm load)
Output Connectors	Unbalanced: 1/4" phone jack / Balanced: XLR
Nominal Peak Deviation	Balanced: -24 to +18dBu
	Unbalanced: -30 to +12dBu (adjustable in 6 dB-steps)
Adjacent Channel Rejection	>68 dB
Intermodulation Spacing	>68 dB
Image Rejection	>72 dB
Power Supply	120V AC 60 Hz; 12-18V DC, 350 mA, with external supply
Dimensions	8.35" (W) x 1.1" (H) x 6.5" (D) / 212 mm (W) x 38 mm (H) x 165 mm (D)
Net Weight	2.32 lbs / 1050 g
T360 Handheld Microphone Transmitter	
RF Power Output	50 mW Max
Spurious Emissions	< -54 dBm
Battery (not included)	2 - AA 1.5 V
Current Consumption	100 mA typical
Battery Life	Approximately 12 hours (depending on battery type and usage)
Max Sound Pressure Level	>140 dB (depending on capsule)
Dimensions	.3" body, 2.1" grill x 9.4" (L) / 33 mm body, 53.4 mm grill x 238.67 mm (L)
Net Weight	(without battery) 12.35 oz / 350 g
B360 Bodypack Transmitter	
RF Power Output	50 mW Max
Spurious Emissions	Under federal regulations
Input Connector	3 pin mini-XLR
Input Controls	Mic/line switch, and 20 dB potentiometer
Battery (not included)	2 - AA 1.5 V
Current Consumption	100 mA typical
Battery Life	Approximately 12 hours
Input Impedance	Mic: 10kOhm Line: 1M Ohm
Max Sound Pressure Level	approx. 128–140 dB (depending on mic)
Dimensions	2.8" (W) x 4" (L) x 1" (D) / 71.3 mm (W) x 104 mm (L) x 27 mm (D)
Net Weight	(with battery) 7.2 oz / 204.5 g

RAD360

PH3S

SPECIFICATIONS:	
Power	20 watt stereo amplifier
Frequency Response	100 Hz - 20 kHz
Nominal Impedance	4 ohms
Sensitivity	87 dB SPL (1 watt / 1 meter)
Crossover Frequency	3 kHz
Transducers	
Low Frequency Driver	Video Shielded 87 mm w/
	26 mm voice coil & 70 mm magnet
High Frequency Diver	19 mm w/ 14 mm voice coil &
	40 mm magnet
Power Requirement	12 V 1000 milliamp
Connectors on master	Dual RCA inputs for audio
	1/4" input for speaker cable
	Mini jack for DC power supply
Connectors on slave	Spring-loaded terminals
Enclosure	Bass reflex design
Enclosure material	ABS composite with metal grill
Finish	Black
Dimensions (WxHxD):	4.7"x7.5"x4.7"
Net weight (pair):	8lbs / 3.6Kg

FREQUENCY RESPONSE:



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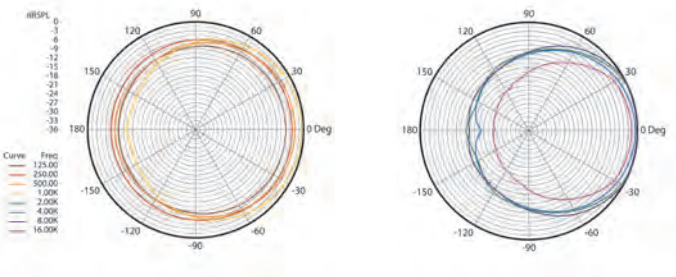


FEATURES:
Compact powered speakers

Powerful sound in a small package

For near field or wall mounting

20 Watt stereo amplifier

Powered by external 12 Volt DC transformer

OVERVIEW:
The Powerhouse Series, self powered speakers have been serving the professional audio industry for over 15 years. This series represents the latest advances in technology utilizing hybrid amplifier components and lightweight composite cabinets. The design incorporates a stereo amplifier in one speaker (the master) which connects by a cable to the other (slave) speaker. The amplifier utilizes two RCA audio inputs, a 1/4" input for the speaker cable and a volume control knob.

For the ultimate compact speaker where space is at a premium, the PH3S is unbeatable.

OPTIONAL ACCESSORIES:
SWB101 - Wall/ceiling mount swivel brackets
SWB101W - As above in white

PH5VS

FEATURES:
Compact powered speakers

Powerful sound in a small package

For near field or wall mounting

25 Watt stereo amplifier

Powered by AC, IEC cable provided

MODEL VARIATIONS:
PH5VSW - White

OVERVIEW:

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

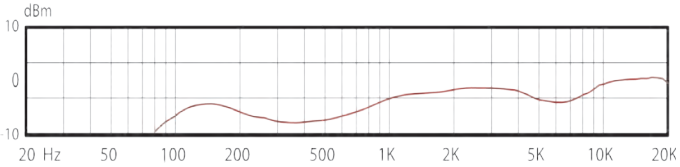
OPTIONAL ACCESSORIES:

SWB101 - Wall/ceiling mount swivel brackets
SWB101W - As above in white
CASEPH5 - Cordura padded carrying case w/ shoulder strap

SPECIFICATIONS:

Power	25 watt stereo amplifier
Frequency Response	75 Hz - 20 kHz
Nominal Impedance	4 ohms
Sensitivity	89 dB SPL (1 watt / 1 meter)
Crossover Frequency	2.5 kHz
Transducers	
Low Frequency Driver	Video Shielded 127 mm w/
	27 mm voice coil & 80 mm magnet
High Frequency Diver	19 mm w/ 14 mm voice coil &
	45 mm magnet
Power Requirements	120 V AC
Connectors on master	Dual RCA inputs for audio
	1/4" input for speaker cable
	3 prong IEC receptacle for power cable
Connectors on Slave	Spring-loaded terminals
Enclosure	Bass reflex design
Enclosure Material	ABS composite with metal grill
Finish	Black / White
Dimensions (WxHxD):	6.3"x9.3"x6.5"
Net weight (pair):	11lbs / 5Kg

FREQUENCY RESPONSE:



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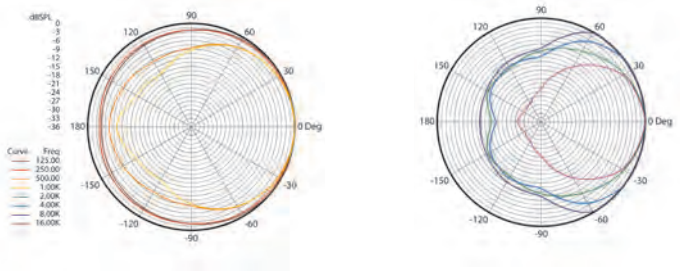


Accessories

Cables

CBL20

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

CBLDR25

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

CBLBNC2

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

CBLBNC25

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

CBLG360

6' Guitar cable for RAD360 bodypack. Mini-XLRf - 1/4" jack.

CBLM25

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

CBLM25W

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

CBLM50

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

CBLM50W

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

Cases/Pouches

CASEDPA

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

CASEPH5

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

P1

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

P2

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

CASE360A

Padded canvas carrying case provided with every RAD360 Wireless System.

Clips/Mounts

DCLAMP

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

DCLAMPMICRO

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

DCLIP

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

DFLEX

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

DFLEXMICRO

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

DVICE

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

DVICEMICRO

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

HANGER-40

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

HANGER-40W

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

MC1

Standard nylon molded clip with brass insert. Provided with all OM Series, VX5, VX10, i5, CD11 and F50 mics.

Clips/Mounts (cont.)

MC10L

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

MC112B

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

MC20i

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

MC360T

Nylon molded clip for RAD360 wireless transmitter.

MCADX

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

MCBOOM

Clutch assembly provided with MicroBoom™.

MCFLUTE

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

MCHANGER

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

MCINSERT

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

MCL53

Optional three position swivel tie clip for L5.

MCL5

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

MCMICRO

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

MCSWIVEL

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

MCUEM

Standard tension-fit mic clip provided with UEM81C and UEM81S. Includes thumb screw lugs to lock in place. Also for ADX51, F15 and other standard pencil condenser microphones.

Impedance Transformers

T50K

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

Microphone Stands / Bases

ATS1

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

ATS1L

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

ATS10

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

BOOMCG

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

CABGRABBER™

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

CABGRABBER™ XL

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

STANDKD

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

STANDMB

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

Mounting Brackets

SWB101

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

SWB101W

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

Phantom Power Adapters

APS2

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

APS90

48 V phantom power adapter for use with F90 or ADX90. Connectors are standard XLRm to mini XLRm.

APS910

48 V phantom power adapter for use with electret condenser microphones. Provided with ADX40, MICROD, HT2P, ADX10FLP, ADX10P, ADX20iP and ADX60. Connectors are standard XLRm 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, HT2P, ADX10FLP, ADX10P, ADX20iP or ADX60. Connectors are standard XLRm to mini XLRm.

PSUEM

Replacement preamp power supply for UEM81C and UEM81S

Power Supplies

PS110R

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

PS230R

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

TAI2DC

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

TAI2E

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

Pop Filters

PD133

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

Replacement Grills

GR5

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

GR10

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

GR11

OM11 replacement grill ball with an internal foam pop filter. Fits OM Series.

GR112

Replacement grill cover for CX112B.

GR25A

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

GR357

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

GRD2

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

GRD4

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

GRD6

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

GRD6N

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

GRF50

Replacement grill ball for F50 with internal foam pop filter. Black.

GRFBALL

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

GRi5

Replacement steel grill cap for i5.

Shock mounts

SMT25

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

SMTCX112

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

SMTMICRO

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

SMT1218R

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

SMT19

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

Windscreens

WSL5

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

WS10

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

WS1218

External foam windscreen for reducing wind, sibilance and pop noise. Provided with ADX12 and ADX18. Fits all The Micros™ series.

WS1280S

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

WS1281

Heavy-duty, external foam windscreen for reducing wind, sibilance and pop noise. Optional for ADX12 and ADX18. Fits all The Micros™ series.

WS20

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

WS20W

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

WS357

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

WS81C

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

WS81S

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

WS90

External foam windscreen for reducing wind, sibilance and pop noise. Black. Provided with F90.

WS-CX

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

WSHT2

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

WSi5

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

WSTM1

External foam screw-on windscreen for reducing wind, sibilance and pop noise.

glossary

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

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

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

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

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

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

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

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

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

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

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

a wide variety of applications.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

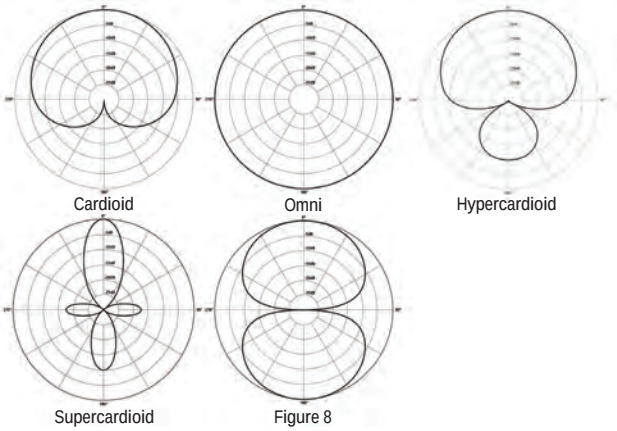
OHM'S LAW:
Applies to electrical circuits; it states that the current through a conductor between two points is directly proportional to the potential difference (i.e. voltage drop or voltage) across the two points, and inversely proportional to the resistance between them.
The mathematical equation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

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

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

PICKUP PATTERN – see POLAR PATTERN RESPONSE

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Index

ALPHABETICAL ORDER

WARRANTY & SERVICE

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

USA One-year Limited Warranty:

All Audix branded products purchased in the USA are guaranteed for one year from the date of purchase to be free of defects in materials and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge. Before returning any products to Audix for service, customers are required to obtain a Return Authorization (RA) number either by email or phone. The warranty excludes any causes other than manufacturing defects, such as normal wear, abuse, environmental damage, shipping damage, or failure to use or maintain the product per the supplied instructions.

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

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Audix condenser microphones (SCX Series, CX Series, The Micros™, ADX Series, VX Series, MICROD & MICROHP) purchased in the USA are guaranteed for three years from the date of purchase to be free of defects in materials and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge. Before returning any products to Audix for service, customers are required to obtain a Return Authorization (RA) number either by email or phone. The warranty excludes any causes other than manufacturing defects, such as normal wear, abuse, environmental damage, shipping damage, or failure to use or maintain the product per the supplied instructions.

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

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All Audix VLM™ Dynamic Microphones (OM Series, D Series, i5, FireBall™ & FireBallV) purchased in the USA are guaranteed for five years from the date of purchase to be free of defects in materials and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge. Before returning any products to Audix for service, customers are required to obtain a Return Authorization (RA) number either by email or phone. The warranty excludes any causes other than manufacturing defects, such as normal wear, abuse, environmental damage, shipping damage, or failure to use or maintain the product per the supplied instructions.

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

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