

The advertisement is divided into four quadrants, each showcasing a different type of Audix microphone against a dynamic, colorful background. The top-left quadrant features a black, cylindrical dynamic instrument microphone (labeled 'AUDIX D6') against a red and orange flame-like background. The top-right quadrant shows a sleek, black premium vocal microphone against a blue and white swirling background. The bottom-left quadrant displays a condenser microphone with a large, circular, gold-rimmed head and a black handle against a green and white swirling background. The bottom-right quadrant highlights the 'Micros series' with two small, black, tube-style microphones and a US quarter coin placed between them for scale, set against a yellow and white swirling background. The central 'AUDIX' logo is prominently displayed in a black box with white text.

dynamic instrument microphones

premium vocal microphones

AUDIX

condenser microphones

the Micros series

AUDIX

CALL: 503-682-6933 • FAX: 503-682-7114 • www.audixusacom

Specifications subject to change without notice.

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Microphones
 Summer, 2003



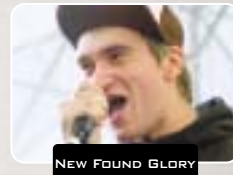
ALANIS MORISSETTE



WILLIE NELSON



KITTIE



NEW FOUND GLORY



THE DONNAS



AMERICAN HI-FI



LUCINDA WILLIAMS



BLINK 182



ANI DIFRANCO



JIMMY EAT WORLD



BONNIE RAITT

GRAHAM NASH
CROSBY STILLS & NASH

Ultimate Vocal Mics



PERFORMANCE IS EVERYTHING

Audix has lived by this motto since its humble beginnings in 1984!

The passion that goes into designing and building Audix vocal microphones is evident to those performers and engineers looking to push the limits of their performance.

To this end, Audix continues to set standards of excellence, to raise the bar, and to become the choice of today's hottest performers.

From country to jazz, pop to alternative, gospel to hip-hop, Audix microphones are built for a lifetime of performance.

Our formula is simple:

- Clear, accurate, natural sound reproduction
- Exceptional levels of gain before feedback
- High sound pressure levels without distortion
- Reliability, consistency, and durability

The Right Mic for the Right Job

Whether you're on a world tour, playing a small club, or recording your next demo, Audix makes the right mic for you. Now, you can choose a microphone based on the type of music you play, vocal style, size of the group, stage volume, and type of PA equipment. Audix microphones will give you the freedom to optimize your performance each and every time.

"Finally, a live vocal mic that is smooth, spectrum wide! The VX-10 is now ahead of the pack."

—Paul Mitchell,
FOH Jonatha Brooke, Joe Sample, The Crusaders

www.audixusacom

Clear, natural, rugged and feedback resistant

OM-2



High performance at a breakthrough price

Now established as one of the most popular vocal microphones in the industry, the OM-2 is an all purpose microphone that sounds great on just about everything. The OM-2 incorporates many of the performance characteristics that have become hallmarks of all Audix microphones; a rich, natural vocal sound with exceptional clarity and detail; superior off-axis rejection; and the ability to perform at high levels without feedback or distortion. Designed with a bit of added warmth in the lower mid-bass and a slight presence boost in the mid-range, the OM-2 sounds exceptionally good on a small to mid-size PA without having to add EQ.

"For versatility and superior sound in a lower priced dynamic microphone, the Audix OM2 is our pick of the litter!"
Electronic Musician

OM-3



Excellent all purpose vocal microphone

When compared to the OM-2, the OM-3 has slightly less bass proximity and will provide higher gain before feedback in the monitors, particular on a medium to large size PA system. First produced in 1989, the OM-3 quickly gained a very high level of acceptance with audio professionals who found that this mic seriously out-performed other popular microphones in many areas, including gain before feedback and off-axis rejection. Sound companies and high profile vocalists continue to choose the OM-3 because of its overall natural sound quality and consistency.

"The OM-5 is just like Bonnie—classy, consistent and rock solid every time"

—Paul Middleton, FOH Bonnie Raitt

OM-5



High output, supreme vocal presence

The OM-5 received critical acclaim when it was first introduced in 1995 and was recognized in the industry as a truly remarkable performance vocal microphone. It appeared in many high level concert performances (Alanis Morissette, Foo Fighters, Bonnie Raitt, George Strait), it continues to be a standard on many TV shows and music videos.

The OM-5 is attenuated in the lower mid-bass with a slight presence peak in the upper mid-range. It sounds excellent on full range PA systems and is generally characterized as being natural, articulate, and able to cut through the stage mix. An exceptionally tight pattern mic, the OM-5 allows for very high level monitor gain without feedback. The OM-5 is also successful at reducing the sound of guitar and drums coming through the vocal mix, a real plus for both the performer and engineer.

"If you want to get the ultimate vocal blend on stage, you can't beat the OM-6"

—Rance Caldwell, Monitors for Crosby, Stills, and Nash

OM-6



Full, rich sound. Intensely accurate

The OM-6 has also met with critical acclaim in the world of pro sound. Many engineers and artists consider the OM-6 to be the very best dynamic microphone ever produced. Unlike the OM-5 which has a natural attenuation of bass frequencies (below 100 Hz), the OM-6 is a very full range microphone capable of reproducing tones 40 Hz. Characterized as being extremely pure and accurate, the OM-6 has a more "studio-like" sound and appeals to vocalists who want minimal coloration.

OM-7



No competition when it comes to gain before feedback!

Having become a standard in the touring rock concert scene, the OM-7 is considered to provide the highest gain before feedback of any microphone on the market, especially in the monitor system. The unconventional low output gain stage of the OM-7 acts as a natural pad, allowing for incredible sound pressure levels to be achieved during live performances, without sacrificing tonal quality.

OM-11



Classic Rock 'n Roll.

The OM-11 is a re-issue of the original flagship of the OM series, the OM1, which was first produced in 1985. The OM-11 is machined from solid brass with a unique two-stage design and when it comes to handling noise, the OM-11 is exceptionally quiet.

Excellent for lead vocals. Full bodied vocal sound with punchy mid-range presence.

"The OM-series mics offer an unmatched combination of feedback stability and sound quality"

—Dave Rat, Rat Sound
Red Hot Chili Peppers, Blink 182, Foo Fighters, Bad Religion, New Found Glory, Jimmy Eat World

D-Series Instrument Mics

*Extremely accurate, precision machined, lightweight,
able to handle very high sound pressure levels without distorting.*

THE EVOLUTION CONTINUES

With the success and acceptance of the D-series microphones, and with the newly added D6 kick drum mic, Audix continues to be the recognized leader in percussion and instrument microphones. The D-Series are compact and light-

weight, yet feature full size diaphragms.

By employing an exclusive Sub-Impulse Technology, the D-Series microphones will pick up transients and nuances which substantially contribute to the accuracy and richness of the sound. The low mass of the diaphragm, coupled with a sensitive internal air suspension, allows the outer wall of the diaphragm to react to sound waves, harmonics, and sub-harmonics more quickly than other microphones. The result is a more precise sampling of the original sound. A tight hypercardioid pickup pattern allows clear definition of sound without the feedback problem commonly associated with placing multiple mics in close proximity.

The Audix D6: "Awesome, right out of the box"

—Don "Turk" Schell, Front of House, Lucinda Williams, Ryan Adams

"If you want a painless way to get an absolutely rocking professional sound with a ton of serious beef on the bottom and that Lars-type "click" on top, then this is the stuff."

Mark Parsons, D6 review
Modern Drummer Magazine, Apr. '03

D-6

Kick drum

The latest addition to the D-series, the D-6 will not disappoint anyone looking for a huge, clean, undistorted kick drum sound. The D6 offers a combination of ground-shaking lows along with clarity and attack. Stylishly machined by Audix from a solid bar of aircraft aluminum, the D6 has a frequency response of 30 Hz - 15 kHz and a cardioid pick-up pattern. The D6 is designed to sound good in any position and it is not dependent on finding the "sweet spot" of the drum.

The capsule for the D6 features the same legendary VLM technology that has made the D series percussion and instrument microphones very popular for today's live sound stages and recording studios. Also available in special nickel finish (D6-Nickel).

D-Vice

Spring loaded rim mount clamp

Rim mount gooseneck mic holder. This patented clip eliminates the need for bulky mic stands. Features a spring loaded mounting system that is quick and simple to use.

D-Clamp

Tension rod mic clamp

Companion product to the D-vice specifically designed for percussion instruments.

D-1

Snare, Bongos, Hi-hat, Cowbell

The D1 is characterized with natural articulation and attack in the upper mid-range and will complement instruments requiring crisp, clean reproduction. The D1 requires little or no EQ and provides great results when close miking techniques are employed.

D-2

Rack toms, congas, floor toms, guitar cabs, saxophone

Considered to be "the ultimate tom mic," the D2 is designed to capture the warmth and punch of instruments with upper mid bass. The D2 is the perfect combination of attack and decay and can be successfully used with very little or no gating.

D-3

Guitar cabs, Timbales, Trumpet, Piccolo snare, Leslie top

The D3 employs a unique low output gain stage which acts as a natural pad in order to compensate for instruments that would normally overload most mics. Characterized with a very flat and accurate frequency response, the D3 is perfect for extremely high SPL instruments with short blasts of percussive sound.

D-4

Floor toms, Kick, Bass cabs, Djembe, Piano, Saxophone, Clarinet, Trombone, Flute, Banjo, Fiddle, Leslie bottom

The D4 utilizes a new capsule design enabling it to capture instruments with extended frequencies below 100Hz. In fact, the D4 extends down below 40Hz! A remarkable feat for a microphone of this size and versatility. The D4 has not only great low end response, but is a full-range microphone with extreme clarity and detail. This makes the D4 the most versatile instrument microphone of all the D series.

"Buck Dharma and I consider the Audix D3 to be the new standard microphone for miking guitar amps—Both on stage and in the studio."

—Steve "Woody" LaCerra,
Front of House, Blue Öyster Cult

"The D4 has been a staple in our shows for years now. I've used it for all my toms and other percussion applications. We've also added the D6 because we have many instruments with frequency ranges that go beyond the average kick drum."

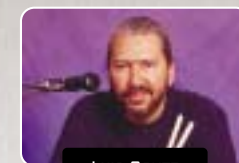
Ross Humphrey,
sound supervisor, Blue Man Group



JOHNNY RABB



AIRTO



LUIS CONTE



WUV
P.O.D.



DAVID GARIBALDI
Tower of Power



JEN LOWE
Acres



HILARY JONES



JOEY HEREDIA



PONCHO SANCHEZ



Mic Packs



Two packaged sets of modestly priced drum and percussion microphones

The Fusion series mics now make it possible for everyone to afford Audix quality. Consisting of three models, the Fusion microphones effectively capture the sounds of many types of drum and percussion instruments.

The F10 and F12 dynamics are housed in a durable cast zinc body with Hi SPL capsules and steel mesh grills. The F15 electret condenser microphone is designed to capture the nuances of cymbals, goodie table, and zone ambience.

Built to withstand the rigors of live stage applications, the Fusion series are also very effective in a recording studio environment.

F50 Band Pack

4x F50 Vocal/Instrument mics
4x mic clips



FUSION 6

1x F12 kick drum mic
3x F10 snare/tom mics,
2x F15 condenser mics
2x mic clips



FUSION 4

1x F12 kick drum mic
3x F10 snare/tom mics



F-10



F-12



F-15



F-50

Application	Snare, Toms, Bongos, Quinto, Hi-hat, Shekere, Congas, Timbales	Kick Drum, Floor Tom, Djembe	Cymbals, Overheads, Hi-hat, Goodie Table	All purpose vocal and instrument microphone
Features	Tailored frequency response provides upper mid-range attack and clarity	Extended low end response for fat, punchy sound	Captures wide sound field of the cymbals and transients. Adds dimension and realism	Durable zinc construction, slight mid-range boost for vocal presence. Available with on-off switch (F50-s)
Transducer Type	Dynamic	Dynamic	Condenser	Dynamic
Frequency Response	50 Hz - 12 kHz	40 Hz - 10 kHz	100 Hz - 20 kHz	50 Hz - 16 kHz
Polar Pattern	Cardioid	Cardioid	Cardioid	Cardioid
Output Impedance	250 Ohms	250 Ohms	200 Ohms	250 Ohms
Open Circuit	1.8 mV/Pa	2.1 mV/Pa	9.3 mV/Pa	2.5 mV
Sensitivity (1 k @ 94 dB SPL)				
Capsule technology	Double dome	Double dome	Back plate electret	Moving coil
Maximum SPL	135 dB	135 dB	135 dB	>138 dB
Off-axis rejection	>20 dB	>20 dB	>15 dB	>20 dB
Housing	Die cast zinc, black e-coat	Die cast zinc, black e-coat	Die cast zinc, black e-coat	Zinc alloy Black satin
Weight	7.1 oz	7.4 oz	6.5 oz	11.0 oz

DP-Series

Five Professional Percussion and instrument Mic Packages for stage and studio

When it comes to drum and percussion microphones, Audix is clearly the industry leader. These application-specific microphones are designed to fill the needs of artists and engineers for both studio and live sound.

Each D-series microphone consists of a VLM (very low mass) capsule housed in a precision-machined lightweight aluminum body. The compact size, in conjunction with the patented D-vice gooseneck rim mount clip, allows for quick and easy set up and perfect mic placement. The ADX-51 (DP3), SCX-1c, and SCX1-hc (DP-Elite) are excellent condenser microphones for overheads, cymbals, and a wide variety of acoustic instruments.



DP-Elite

The Ultimate System

1x D-1 (snare)
2x D-2 (toms)
1x D-4 (floor tom)
1x D-6 (kick drum)
2x SCX1-c (overheads)
1x SCX1-hc (high-hat)
4x D-Vice

DP-182

Named after one of the most influential drummers of our day, the Travis Barker road kit consists of the D6 kick drum mic (in a special nickel finish) and two Micro-D miniature condenser clip-on mics.

Aluminum road case
2x Micro-D (snare, toms)
1x D6-Nickel (kick drum)



D6-Nickel

Kick drum.
The new standard in kick drum mics. Huge sound, great tone, awesome attack.

Micro-D

Snare, toms.
Miniature low profile condenser mic with powerful sound. Easy to mount with spring tension D-Vice clip.



DP5

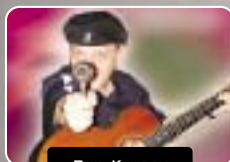
1x D-1 (snare)
2x D-2 (toms)
1x D-4 (kick, floor tom)
1x D-6 (kick drum)
4x D-Vice

DP3

1x D-1 (snare)
2x D-2 (toms)
1x D-4 (kick, floor tom)
2x ADX-51 (overheads)
4x D-Vice

DP2

1x D1 (snare)
2x D2 (toms)
1x D4 (kick drum)
4x D-Vice



PHIL KEAGGY



JOE SAMPLE



TONY ROMANO
FOH DIANA KRALL



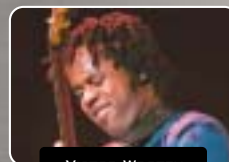
VASSAR CLEMENTS



DAVID GRISMAN



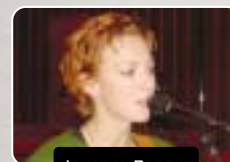
OPEN ROAD
BLUEGRASS BAND



VICTOR WOOTEN



NEIL FINN



JONATHA BROOKE



PAUL MITCHELL
FOH JOE SAMPLE



JOHN PATITUCCI



GEORGE STRAIT

Condensers

SCX-25



Vocals, acoustic instruments

The SCX-25 is a true condenser microphone with an elegant design and a patented capsule suspension system. Uniquely shock mounted within an intricately machined brass ring, the SCX25 capsule is completely isolated from the mic body and the electronics. By successfully minimizing acoustic reflections and diffractions, the SCX-25 delivers a pure, open-air sound unlike any other microphone. Features include a wide frequency range of 20-20k, one-inch gold vapor diaphragm, black satin machined brass housing, and a very low profile. Operation requires 48-52 volts phantom power.



Models SCX-25, CX111 and SCX-1 are all available in stereo matched pairs with frequency response curves matched to within 1 dB from 20 Hz - 20 kHz.

SCX-25 Piano Miking System

Consists of a matched pair of SCX-25s, two Dflex mounting clamps, and two studio quality 25' mic cables. Aluminum flight case.



Piano is one of the most challenging instruments to reproduce, especially in a live performance. Audix has devised a special Dflex composite clamping system that attaches to the rail of the piano, allowing total flexibility in mic placement. Because of its unique profile and design, the SCX-25 produces a highly transparent and remarkably accurate sound, whether the lid is closed, on the short stick, or open.

"I put a pair of SCX-25s in Diana's piano in July of 2001 and they haven't come out since. These are the best piano mics I have ever heard—Brilliant!"

—Tony Romano, Front of House, Diana Krall



CX-111

Vocals, guitar cabs, bass, acoustic instruments

The CX-111 is a large diaphragm studio condenser with the added features of a bass roll-off and 10 dB pad. Designed with a sturdy open cell steel mesh grill and the ability to handle sound pressure levels of 145 dB, the CX-111 is an excellent choice for live sound reinforcement as well as studio applications. In addition to vocals, the CX-111 is outstanding for piano, saxophone, horns, guitar cabs, leslie, drum overheads, percussion, and a variety of acoustic instruments.



SCX-one



Acoustic instruments, overheads, choir miking, hi-hat

The SCX-1 is a high quality transformerless studio condenser microphone that has been proven to have exceptional performance value in live sound and studio applications. The SCX-1 is available with a variety of interchangeable capsules: cardioid, hypercardioid, and omni-directional. A true condenser requiring phantom power of 48 - 52 Volts, the SCX-1 is highly sensitive as an overhead or room ambient microphone and will provide audio detail beyond your expectations.



introducing...

The Micros

The World's
Smallest
Condenser
Microphones...

An innovative design resulting in studio quality sound and miniature size, the new Audix Micros are not only small, they are amazingly versatile.

Use them for live music, studio field recording, installations, choir, symphonic miking, piano, drums, guitar, strings, and other applications only limited by your imagination.

...with integrated
mic preamp and
detachable cable.



Actual size.



M1290 Piano Miking System

Consists of a matched pair of M1290s, two Dflex mounting clamps with shockmount clips, two 25' studio quality mic cables, and aluminum flight case.



M1290

**Acoustic instruments, zone miking,
field recording**

The M1290 is a versatile studio quality condenser with an extremely small footprint (3.5 inches long). With the electronics based on the topology of the SCX series, the M1290 miniaturized preamp has a very wide dynamic range and is capable of very long cable runs without interference or frequency loss. The M1290, also available with four types of capsules (cardioid, hyper-cardioid, omni, shotgun), has an impressive full range frequency response of 40 Hz - 20kHz. Phantom power of 48-52 volts is required.



The Micros



M1244/1245

**Overheads, percussion,
acoustic instruments, choir**

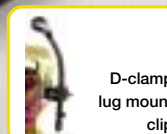
Studio quality condenser microphones in a miniaturized package. Available with two types of capsules (cardioid, hyper-cardioid). The M1244 is intended for high-SPL, close miking applications (drums, brass, sound effects).

The M1245 is intended for choir miking, podium, acoustic guitar, piano, and strings. Both mics are available with a variety of clips and accessories for all types of miking solutions. Phantom power of 48-52 volts required.

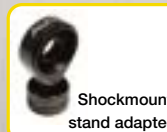


The Micros are supported by a wide variety of accessories which make it possible to utilize the microphones in every conceivable application.

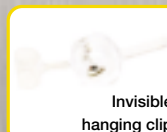
- Rim mount and lug mount clips
- Shockmount adapter
- Invisible hanging clip
- Podium goosenecks
- Table and ceiling mount
- Stereo mic bar
- Bell mount clip for sax, trumpet, brass



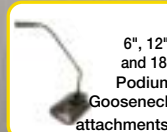
D-clamp
lug mount
clip



Shockmount
stand adapter



Invisible
hanging clip



6", 12",
and 18"
Podium
Gooseneck
attachments.



Dvice rim
mount clip



Mic stand
adapter



Bell mount
clip

Pre-Polarized Condensers

ADX-112/118

Gooseneck podium microphone

These pre-polarized condenser gooseneck microphones are well suited for professional installations including conferencing, houses of worship, meetings, courtrooms, and public address. Both models (12" and 18") are designed with flexible gooseneck extensions in order that the microphone be easily and quickly adjusted for height and distance. Available in both cardioid and hypercardioid models. Phantom power of 9-52 volts is required.

ATS-10 Heavy duty, shock absorbant table stand for ADX112/118 with lighted on-off switch.

UEM-81c / UEM-81s

The UEM-81C is a "AA" battery operated cardioid condenser that can be used for a wide variety of live sound and studio applications including speech, choirs, plays, drum overheads, and acoustic instruments.

The UEM-81S is a shotgun microphone system that also includes the interchangeable cardioid capsule. It is excellent for video and distance miking. Other features (for both mics) include on-off switch, and a bass roll-off switch to help minimize boominess and add clarity. Mic cable, windscreens, and stand adapter are provided accessories.

"Smaart® users find the Audix TR40 to be an excellent solution to their measurement microphone needs. An excellent value for the contractor and touring professional alike"

- Jamie Anderson, SIA Software Company Inc.

TR-40

Measurement microphone

The TR40 is an omni-directional test and measurement microphone with a 1/4 inch pre-polarized condenser capsule. An extremely affordable alternative to measurement and calibration microphones costing many times more, the TR40 is being packaged with many of today's popular room analysis systems. The TR40, with its excellent sonic characteristics and smooth accurate response from 20 Hz-19 kHz, is also suited for miking group vocals, choirs, pianos, drum overhead, and room ambience.

ADX-5

Micro lavalier

This micro-size omni-directional condenser lavalier microphone is excellent for wireless applications for TV broadcasts and video. The ADX-5 is available in black or beige and can be configured with a variety of connectors for wireless applications. Phantom power is required.

ADX-10

Miniature lavalier

The ADX-10 is a mini-size cardioid condenser lavalier with a studio quality sound. The stock model includes a 6' cable which terminates to a 3 pin mini-XLR. A phantom power adapter (APS-910) is also included. Other cable configurations are also available for wireless applications. Phantom power is required.

ADX-40

Hanging choir microphone

The ADX-40 is a low profile hanging microphone with extremely high sensitivity and range for choirs, plays, and musical groups. The microphone is available in both black and white and with either cardioid and hypercardioid capsules. Each mic includes an attached 25' cable and a phantom power adapter (APS-910). Phantom power of 9-52 volts is required.

HT-2

Professional headset microphone

The HT-2 is a low profile headset microphone with a high performance miniature electret capsule. The headset is extremely comfortable, flexible, and impervious to movement. The HT2 is capable of sound pressure levels of up to 135 dB, and the supercardioid pickup pattern helps to eliminate unwanted stage noise. Phantom power of 9 - 52 Volts is required for operation. The HT-2 has a 6' cable that terminates into a 3 pin mini-XLR. Also provided is a belt pack adapter (APS911) that allows for either battery or phantom operation. The HT-2 is also excellent for wireless applications (note that some wiring modifications may be necessary depending on the brand and model).

ADX-51

Overheads, hi-hat, cymbals, toys, acoustic instruments, group vocals

The ADX-51 is an affordable pre-polarized condenser designed to handle a wide variety of live and studio applications. Characterized with a smooth uniform response over a frequency range of 40Hz - 20kHz, The ADX-51 is very versatile and can be used for a variety of instruments as well as overheads. The ADX-51 has the added value of a 10dB pad and a bass roll-off switch, and includes a windscreen and mic stand adapter."

ADX-60

Boundary microphone for plays, conferencing, piano

The ADX-60 is a pre-polarized condenser boundary microphone capable of very wide variety of applications. With a frequency range of 50Hz - 18kHz, the ADX-60 provides a warm, full-bodied sound not typical of microphones this size. Housed in a heavy-duty zinc die-cast base with a low reflective black finish, the ADX-60 operates on phantom power and is supplied with an in-line preamplifier and 25ft of microphone cable. A boundary microphone is unique in that it picks up sounds that are parallel to the surface. This allows the ADX-60 to be placed on surfaces such as floors, the inside of a piano lid, or the inside of a bass drum. Phantom power of 9-52 volts is required.

ADX-20i



























Miniature shock-mounted condenser

The ADX-20i is a low profile, high performance instrument microphone ideally suited for saxophone, trombone, and trumpet. The ADX-20i attaches easily to the bell of the instrument with a tension mount clip, and the flexible gooseneck can be pivoted into the desired position. The ADX20-i, which is provided with a phantom power adapter, can also be used for wireless applications.

Products offered for sale may differ from those described or illustrated in this brochure due to later production changes in design, specifications, components or materials. The contents of this brochure are therefore not to be treated as representation as to the current availability of products as described, or as to products actually offered for sale. Audix Corporation reserves the right to make changes at any time without notice in prices, materials, specifications, and models. ©Audix Corporation 2003.

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Features and Specifications

	 OM-2	 OM-3	 OM-5	 OM-6	 OM-7	 OM-11	 VX-10	 F-50	 D1	 D2	 D3	 D4	 D6
Application	All purpose vocal and instrument mic	All purpose vocal and instrument mic	Vocals lead & backing For premium PA systems Live and recording	Vocals lead & backing Premium live PA Broadcast & recording	Vocals lead & backing	Lead Vocals. Re-issue of original 1985 classic OM-1	Premium vocals Wide variety of acoustic instruments	All purpose vocal and instrument microphone	Snare (top or bottom), Bongos, Quinto, Hi-hat, Shekere, Guiro, Maracas	Rack Toms, Floor Tom, Congas	Guitar cabs, Snare (top), Timbales, Cowbell, Vibra Slap, Blocks	Kick Drum, Floor Tom, Djembe, Brass, Woodwinds	Kick Drum, Floor Tom, Bass Cabs, Djembe, Cajon
Features	Full, clear sound with slight bass proximity Available with on-off switch (model OM2-S)	Very clear and accurate for mid-size to large PA Available with on-off switch (model OM3-S)	Very tight pattern control. Exceptional clarity.	Very wide frequency response with flat, accurate response	Designed for touring PA systems. Maximum gain in monitor before feedback.	Solid brass housing, great mid-range presence Great for rock n roll	Unrivaled transparency and vocal clarity. Handles high sound pressure levels.	Durable zinc construction, slight mid-range boost for vocal presence available with on-off switch (model F50-s)	Slight mid-range boost, excellent isolation	Slight mid-bass boost, excellent transient response, big sound	Designed for high impact instruments, excellent transient response, flat and accurate frequency response	Extended low end for larger drums, accurate frequency response, natural sound	Provides huge kick drum sound. Ground shaking low end combined with exceptional clarity and attack
Transducer Type	Dynamic, VLM type B Transformerless	Dynamic, VLM Type B Transformerless	Dynamic, VLM Type C	Dynamic, VLM Type D Transformerless	Dynamic, VLM Type C Transformerless	Dynamic, VLM type B	Condenser	Dynamic (Moving Coil)	Dynamic VLM Type B (Transformerless)	Dynamic VLM Type B (Transformerless)	Dynamic VLM Type C (Transformerless)	Dynamic VLM Type D (Transformerless)	Dynamic VLM Type E (Transformerless)
Frequency Response	50 Hz - 16 kHz	50 Hz - 18 kHz	48 Hz - 19 kHz	40 Hz - 19 kHz	45 Hz - 19 kHz	50 Hz - 18 kHz	40 Hz - 20 kHz	50 Hz - 16 kHz	46 Hz - 18 kHz	44 Hz - 18 kHz	50 Hz - 19 kHz	38 Hz - 19 kHz	30 Hz - 15 kHz
Polar Pattern	Hypercardioid	Hypercardioid	Hypercardioid	Hypercardioid	Hypercardioid	Hypercardioid	Cardioid	Cardioid	Hypercardioid	Hypercardioid	Hypercardioid	Hypercardioid	Cardioid
Output Impedance	250 Ohms	250 Ohms	200 Ohms	200 Ohms	150 Ohms	200 Ohms	250 Ohms	250 Ohms	250 Ohms	250 Ohms	150 Ohms	200 Ohms	200 Ohms
Open Circuit Sensitivity (1 Pa = 94 dB SPL)	2.3 mV	2.4 mV	2.4 mV	2.3 mV	0.9 mV	2.45 mV	26 mV	2.5 mV	2.4 mV	2.5 mV	1 mV	2.1 mV	2.2 mV
Power Requirements	None	None	None	None	None	None	48 - 52 Volts Phantom	None	None	None	None	None	None
Maximum SPL	140 dB	144 dB	144 dB	144 dB	144 dB	140 dB	140 dB	>138 dB	144 dB	144 dB	144 dB	144 dB	144 dB
Off-axis rejection	>25 dB	>25 dB	>30 dB	>30 dB	>30 dB	>30 dB	> 25 dB	>20 dB	>30 dB	>30 dB	>30 dB	>30 dB	>20 dB
Housing	Zinc alloy Black E-coat	Zinc alloy Black E-coat	Zinc alloy Black E-coat	Zinc alloy Black E-coat	Zinc alloy Black E-coat	Brass Black E-coat	Brass E-coat	Zinc alloy Black satin	Machined Aluminum Black Hard Coat	Machined Aluminum Black Hard Coat	Machined Aluminum Black Hard Coat	Machined Aluminum Black Hard Coat	Machined Aluminum Black Hard Coat
Weight	10.5 oz / 298 grams	10.5 oz / 298 grams	10.5 oz / 298 grams	10.5 oz / 298 grams	10.5 oz / 298 grams	12 oz / 340 grams	11 oz / 312 grams	11 oz / 312 grams	4.5 oz / 128 grams	4.5 oz / 128 grams	4.5 oz / 128 grams	4.5 oz / 128 grams	7.7 oz / 217 grams
	 SCX-25	 SCX-one	 CX-111	 ADX-51	 ADX-60	 ADX-20i	 MICRO-D	 TR-40	 HT-2	 UEM-81c/S	 M1244	 M1245	 M1290
Application	Studio vocals, Choir, Overheads, Orchestra, Acoustic instruments	Overheads, Hi-hat, Goodie Table, True Condenser, Gold Diaphragm	Overheads, Congas, Goodie Table, Hi-hat, Guitar Cabs	Overheads, Cymbals, Hi-hat, Goodie Table	Kick drum, piano, plays	Sax, trombone, trumpet	Drums, percussion, sax Fits in tight spaces, under cymbals, between drums	Test, measurement, and recording.	Vocal headset mic	81-c Group vocals 81-S Video, distance miking	Drums, Brass, Sound Effects,	Choir, Podium, Acoustic Guitar, Strings	Acoustic Instruments, Zone Miking, Field Recording
Features	The SCX-25 delivers a pure, open-air sound unlike any other microphone, regardless of size or cost.	Provides huge sound field, excellent imaging. 3 interchangeable capsules (cardioid, hyper cardioid, omni)	True condenser with 10dB pad and bass roll-off included, handles higher sound pressure levels (Hi-hat, Kick Drum)	As ADX-50 with switches for 10 dB pad and bass roll off (at 150 Hz)	Picks up sounds parallel to the surface allowing positioning on floors, inside of a piano lid, or the inside of a bass drum	Low profile miniature condenser mic with integrated gooseneck mounting clip	Very low profile miniature condenser mic with integrated Dvice tension rim mounting clip	Very flat response. Ideal for room measurement systems Great performance at an affordable price.	Lightweight, comfortable and easy to use. Mic offset to corner of mouth for very low profile.	AA battery operated, on-off switch, bass roll-off switch, interchangeable capsules	Studio quality condenser microphones in a miniaturized package	Studio quality condenser microphones in a miniaturized package	Versatile studio quality “pencil” condenser with an extremely small footprint
Transducer Type	Condenser (Transformerless)	Condenser (Transformerless)	Condenser (Gold Vapor Diaphragm)	Condenser (pre-polarized)	Condenser (pre-polarized)	Condenser (pre-polarized)	Condenser (pre-polarized)	Condenser (pre-polarized)	Condenser (pre-polarized)	Condenser (pre-polarized)	Condenser	Condenser	Condenser
Frequency Response	20 Hz - 20 kH	40 Hz - 20 kHz (hc, c) 20 Hz - 20 kHz (omni)	20 Hz - 20 kHz	40 Hz - 18 kHz	50 Hz - 18 kHz	40 Hz - 20 kHz	40 Hz - 20 kHz	20 Hz - 19 kHz	50 Hz - 18 kHz	40 Hz - 20 kHz	80 Hz - 20 kHz	80 Hz - 20 kHz	40 Hz - 20 kHz
Polar Pattern	Cardioid	Cardioid/Hypercardioid Omni/Omni-Presence	Cardioid	Cardioid	Cardioid/Omni Hypercardioid	Cardioid	Hypercardioid/ Cardioid (optional)	Omni-directional	Supercardioid	81-c Cardioid 81-S Supercardioid	Cardioid, Hypercardioid	Cardioid, Hypercardioid	Cardioid, Hypercardioid, Omni, Shotgun
Output Impedance	200 Ohms	600 Ohms	200 Ohms	100 Ohms	250 Ohms	250 Ohms	250 Ohms	200 Ohms	100 Ohms	250 Ohms	250 Ohms	250 Ohms	250 Ohms
Open Circuit Sensitivity (1 Pa = 94 dB SPL)	29 mV / Pa	21.7 mV / Pa	16.5 mV / Pa	15.9 mV	Cardioid/Hypercardioid 5.5 mV Omnidirectional 4.3mV	5 mV	5 mV	14 mV	7 mV	81-c 14 mV 81-S 10 mV	4 mV	14 mV	14 mV
Power Requirements	48 - 52v phantom	48 - 52v phantom	48 - 52v phantom	9 - 52v phantom	9 - 52v phantom	9 - 52v phantom	9 - 52v phantom	9 - 52v phantom	9 - 52v phantom	AA battery only	48 - 52v phantom	48 - 52v phantom	48 - 52v phantom
Maximum SPL	138 dB	130 dBA Hyper/Cardioid 132 dBA Omni/Omni-presence	145 dB with 10 dB pad	>135 dB	130 dB	140 dB	140 dB	128 dB	128 dB	128 dB	>144 dB	>138 dB	>138 dB
Off-axis rejection	>20	>15		>20		>20	>20	0	> 15 dB	> 20 dB / > 15 dB	>20	>20	>20
Housing	Machined Brass Black Hard Coat	Machined Brass Black Hard Coat	Brass with Black E-coat	Machined Brass	Die Cast Zinc case with Machined Brass capsule	Brass/Aluminum Black E-coat	Brass/Aluminum Black E-coat	Machined Brass Black E-coat	Rubber coated flex-metal	Black E-coat	Machined Brass	Machined Brass	Machined Brass
Weight	7.8 oz/221 grams	4.5 oz / 128 grams	17 oz / 482 grams	5 oz / 142grams	5 oz / 142 grams	2 oz / 57 grams	2 oz / 57 grams	5 oz / 142 grams	4 oz / 113 grams	4 oz / 8.5 oz	.6 oz / 17grams	.6 oz / 17grams	1 oz / 28grams