Clear, natural, rugged and feed back resistant

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 Jonathan Brooke, Joe Sample, The Crusaders

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 width 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.

OM-3
Excellent all purpose vocal microphone

When compared to the OM-2, the OM-3 has slightly less bass prominence and will provide higher gain before feedback in the monitors, particularly 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.

OM-4
High output, supreme vocal presence

The OM-4 received critical acclaim when it was first introduced in 1985 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-4 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-4 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 mic, a real plus for both the performer and engineer.

OM-5
High output, supreme vocal presence

The OM-5 received critical acclaim when it was first introduced in 1985 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 mic, a real plus for both the performer and engineer.

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-4 which has a natural attenuation of bass frequencies (below 100 Hz), the OM-5 is a full range microphone capable of reproducing 40-18,000 Hz. Characterized as being extremely pure and accurate, the OM-6 has a very “Audix-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-8
Classic Rock ‘n Roll.

The OM-8 is an offspring of the original flagship of the OM series, the OM-1, which was first produced in 1985. The OM-11 is encapsulated 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 purity mid-range presence.

“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

OM-9
Exceptional sound quality.

The OM-9 was conceived in the late 1980’s. It became the all purpose microphone for all types of vocalists, the OM-9 incorporates the popular performance characteristics of all Audix microphones.

OM-11
Classic Rock ‘n Roll.

The OM-11 is a re-issue of the original flagship of the OM series, the OM-1, which was first produced in 1985. The OM-11 is encapsulated 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 purity 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

OM-12
High output, supreme vocal presence.

The OM-12 was introduced in 1988. The OM-12 offers true performance microphones at a low price. Many customers were looking for a microphone that would perform well at a low price. The OM-12 met the needs of these customers and now has become one of the most popular mid-range vocal microphones.

Audix microphones are built for a lifetime of performance. From country to jazz, pop to alternative, gospel to hip-hop, Audix has lived by the motto “PERFORMANCE IS EVERYTHING” since its humble beginnings in 1984! Now, Audix continues to set standards of excellence, to raise the bar, and to become the choice of today’s hottest performers.

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

VX-10
The VX-10 microphone provides studio quality sound on stage. The VX-10 is ideally suited for lead vocals, especially in conjunction with in-ear monitors. A true condenser microphone requiring 48-52 volts of phantom power, the VX10 provides a uniform cardioid pick-up pattern throughout its entire frequency range of 20Hz-20KHz.

While the VX-10 is designed to provide a pristine vocal sound with exceptional clarity and detail; superior off-axis rejection; and the ability to perform at high levels without feedback or distortion.

www.audixusacom

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-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

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-4 which has a natural attenuation of bass frequencies (below 100 Hz), the OM-5 is a full range microphone capable of reproducing 40-18,000 Hz. Characterized as being extremely pure and accurate, the OM-6 has a very “Audix-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 OM-1, which was first produced in 1985. The OM-11 is encapsulated 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 purity 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

OM-12
High output, supreme vocal presence.

The OM-12 was introduced in 1988. The OM-12 offers true performance microphones at a low price. Many customers were looking for a microphone that would perform well at a low price. The OM-12 met the needs of these customers and now has become one of the most popular mid-range vocal microphones.

Audix microphones are built for a lifetime of performance. From country to jazz, pop to alternative, gospel to hip-hop, Audix has lived by the motto “PERFORMANCE IS EVERYTHING” since its humble beginnings in 1984! Now, Audix continues to set standards of excellence, to raise the bar, and to become the choice of today’s hottest performers.

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

VX-10
The VX-10 microphone provides studio quality sound on stage. The VX-10 is ideally suited for lead vocals, especially in conjunction with in-ear monitors. A true condenser microphone requiring 48-52 volts of phantom power, the VX10 provides a uniform cardioid pick-up pattern throughout its entire frequency range of 20Hz-20KHz.

While the VX-10 is designed to provide a pristine vocal sound with exceptional clarity and detail; superior off-axis rejection; and the ability to perform at high levels without feedback or distortion.

www.audixusacom
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).

"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

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

Mark Paremski, D6 review

Modern Drummer Magazine, Apr. ’03

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

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

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 lightweight, 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 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 lightweight, 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

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 lightweight, 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 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 lightweight, 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 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 lightweight, 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 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 lightweight, 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 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 lightweight, 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 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 lightweight, 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 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 lightweight, 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.
Fusion Series

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 5P SPL capsules and steel mesh grills. The F15 electret condenser microphone is designed to capture the nuances of cymbals, goodie table, and zone ambiance.

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

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

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-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-in mics.

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

DP-Elite
The Ultimate System
1x D-1 (snare)
2x D-2 (toms)
1x D-4 (floor tom)
1x D-6 (kick drum)
2x SCX-1c (overheads)
1x SCX1-hc (high-hat)
4x D-Vice

DP5
1x D-1 (snare)
2x D-2 (toms)
1x D-4 (kick, floor tom)
1x D-6 (kick drum)
4x D-Vice

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

Micro-D

Snare, toms
Miniature low profile condenser mic with powerful sound. Easy to mount with spring tension D-Vice clip.
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 cabinets, Leslie, drum overheads, percussion, and a variety of 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.

The 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

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.
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.

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.

M1290

Piano Miking System

Consists of a matched pair of M1290L, two Dflex mounting clamps with shock mount 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.

M1290 Piano Miking System

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

www.audixusa.com
Smaart® users find the Audix TR40 to be an excellent value for the contractor and touring professional alike. An excellent solution to their measurement microphone needs. - Jamie Anderson, SIA Software Company Inc.

**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, windscreen, and stand adapter are provided accessories.

**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 preamp and 75' 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-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.

**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.

**axd-50**

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 115 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).

**axd-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.

**axd-40i**

Miniature shock-mounted condenser

The ADX-40i is a low profile hanging microphone with a fleshy flexible gooseneck. The ADX-40i can be configured with a variety of connectors for wireless applications (note that some wiring modifications may be necessary depending on the brand and model).
## Features and Specifications

### Application

<table>
<thead>
<tr>
<th>OM-2</th>
<th>OM-3</th>
<th>OM-5</th>
<th>OM-7</th>
<th>OM-11</th>
</tr>
</thead>
<tbody>
<tr>
<td>All purpose vocal and instrument mic</td>
<td>All purpose vocal and instrument mic</td>
<td>Vocals level &amp; backing for premium PA systems</td>
<td>Vocals level &amp; backing for broadcast &amp; recording</td>
<td>Premium vocals Wide variety of acoustic controls</td>
</tr>
</tbody>
</table>

### Features

<table>
<thead>
<tr>
<th>Weight</th>
<th>Housing</th>
<th>Output Impedance</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.5 oz / 298 grams</td>
<td>Black Hard Coat</td>
<td>9 - 52v phantom (Transformerless)</td>
<td>Solid brass housing, great mid-range presence Great for rock in roll</td>
</tr>
</tbody>
</table>

### Transducer Type

<table>
<thead>
<tr>
<th>Dynamic, VLM Type B Transformerless</th>
<th>Dynamic, VLM Type C Transformerless</th>
<th>Dynamic, VLM Type B Transformerless</th>
<th>Dynamic, VLM Type C Transformerless</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
</tr>
</tbody>
</table>

### Frequency Response

<table>
<thead>
<tr>
<th>20 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
</tr>
</tbody>
</table>

### Polar Pattern

<table>
<thead>
<tr>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cardioid</td>
<td>Cardioid</td>
<td>Cardioid</td>
<td>Cardioid</td>
</tr>
</tbody>
</table>

### Off-axis rejection

<table>
<thead>
<tr>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
</tr>
</tbody>
</table>

### Weight

<table>
<thead>
<tr>
<th>10.5 oz / 298 grams</th>
<th>11 oz / 312 grams</th>
<th>12 oz / 340 grams</th>
<th>11 oz / 312 grams</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.5 oz / 298 grams</td>
<td>11 oz / 312 grams</td>
<td>12 oz / 340 grams</td>
<td>11 oz / 312 grams</td>
</tr>
</tbody>
</table>

### Features and Specifications

<table>
<thead>
<tr>
<th>Dynamic, VLM Type B Transformerless</th>
<th>Dynamic, VLM Type C Transformerless</th>
<th>Dynamic, VLM Type B Transformerless</th>
<th>Dynamic, VLM Type C Transformerless</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
</tr>
</tbody>
</table>

### Frequency Response

<table>
<thead>
<tr>
<th>20 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
</tr>
</tbody>
</table>

### Polar Pattern

<table>
<thead>
<tr>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cardioid</td>
<td>Cardioid</td>
<td>Cardioid</td>
<td>Cardioid</td>
</tr>
</tbody>
</table>

### Off-axis rejection

<table>
<thead>
<tr>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
</tr>
</tbody>
</table>

### Weight

<table>
<thead>
<tr>
<th>10.5 oz / 298 grams</th>
<th>11 oz / 312 grams</th>
<th>12 oz / 340 grams</th>
<th>11 oz / 312 grams</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.5 oz / 298 grams</td>
<td>11 oz / 312 grams</td>
<td>12 oz / 340 grams</td>
<td>11 oz / 312 grams</td>
</tr>
</tbody>
</table>

### Features and Specifications

<table>
<thead>
<tr>
<th>Dynamic, VLM Type B Transformerless</th>
<th>Dynamic, VLM Type C Transformerless</th>
<th>Dynamic, VLM Type B Transformerless</th>
<th>Dynamic, VLM Type C Transformerless</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
<td>Low profile miniature condenser mic with integrated gooseneck mounting clip</td>
</tr>
</tbody>
</table>

### Frequency Response

<table>
<thead>
<tr>
<th>20 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
<th>40 Hz - 20 kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
<td>40 Hz - 20 kHz</td>
</tr>
</tbody>
</table>

### Polar Pattern

<table>
<thead>
<tr>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
<th>Hypercardioid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cardioid</td>
<td>Cardioid</td>
<td>Cardioid</td>
<td>Cardioid</td>
</tr>
</tbody>
</table>

### Off-axis rejection

<table>
<thead>
<tr>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
<th>&gt; 90 dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
<td>&gt; 90 dB</td>
</tr>
</tbody>
</table>

### Weight

<table>
<thead>
<tr>
<th>10.5 oz / 298 grams</th>
<th>11 oz / 312 grams</th>
<th>12 oz / 340 grams</th>
<th>11 oz / 312 grams</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.5 oz / 298 grams</td>
<td>11 oz / 312 grams</td>
<td>12 oz / 340 grams</td>
<td>11 oz / 312 grams</td>
</tr>
</tbody>
</table>