

OM2 DYNAMIC VOCAL MICROPHONE

overview

The OM2 is an American-made, hand held vocal microphone designed primarily for live performance. Characterized with a hypercardioid pickup pattern and a frequency response of 50-16k Hz, the OM2 has the same well-balanced, comfortable profile as Audix's high-end touring vocal mics, featuring a low reflective black e-coat finish.

Transformerless design, low impedance, and balanced output allow interference-free performance even with long cable runs. A dent-resistant spring-steel grill and sound pressure handling capabilities in excess of 140dB add to the OM2's road-worthiness.

The OM2 is available with on-off switch (model OM2-S).

specifications

Transducer Type	Dynamic
Frequency Response	50 Hz- 16kHz
Polar Pattern	Hypercardioid
Output Impedance	250 ohms
Sensitivity	71.5dB
Capsule Technology	VLM Type B
Off axis rejection	>25dB
Maximum SPL	>140dB
Cable/Connector	3 pin gold plated male XLR
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Zinc alloy
Weight	10.5oz/298 grams

OM2 DYNAMIC MIC



Vocals



Congas



Drums



Electric Guitar

applications

- ▶ **Live Stage**
Coffeehouse, small to medium club, Praise-team and gospel vocal groups, outdoor festivals
- ▶ **Utility instruments**
Electric guitar, snare, tom-tom, congas
- ▶ **Spoken Word**
- ▶ **Home Studio**
Vocal and instrument applications

OM2 DYNAMIC VOCAL MICROPHONE

Operation and Maintenance: The OM-2 is a durable handheld dynamic microphone with a dent-resistant spring steel grill. It still should be handled with care. Avoid extreme temperatures wherever possible. Moisture can adversely affect the sound and performance of your microphone. For outdoor use, consider using the optional external windscreen (WS-357) to reduce wind noise. When not in use please store in provided pouch.

Recording: The OM-2 is a very versatile recording microphone. It is a cost-effective utility microphone for use with vocals, percussion, electric and acoustic guitar, and brass instruments. Because of the hypercardioid pattern, it is important to align the OM-2 on axis with the sound source. Its high sound pressure handling will prevent diaphragm distortion, allowing for close miking of the instrument or voice.

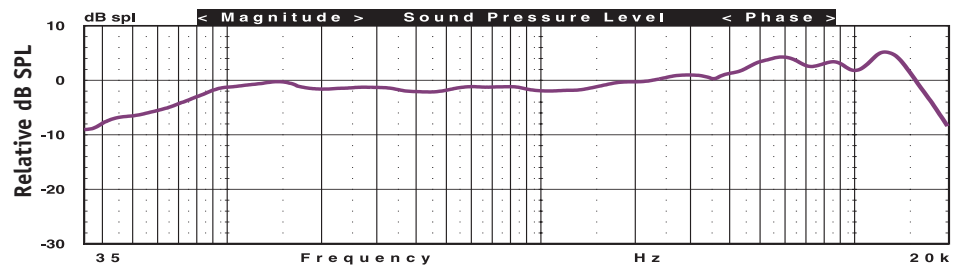
Live Sound: The OM2's tight pattern and high off-axis rejection offer unmatched gain before feedback providing a full-bodied warmth that complements lower-profile floor monitors found in smaller performance venues. The high rejection also allows for multiple miking in tight quarters (i.e. small clubs) with little bleed through or feedback. The OM2 has added warmth in the lower mid-bass and a slight boost in the mid-range; it sounds particularly full and clear on small-to-mid size PA systems without having to add EQ or pad the sensitivity. Microphone placement is not an exact science and depends on the room size, the PA system, and the musicians. Therefore, some experimentation is usually necessary in order to achieve the desired results.

In general, when using multiple OM2 mics for live sound, they should be spaced 2-3 feet apart.

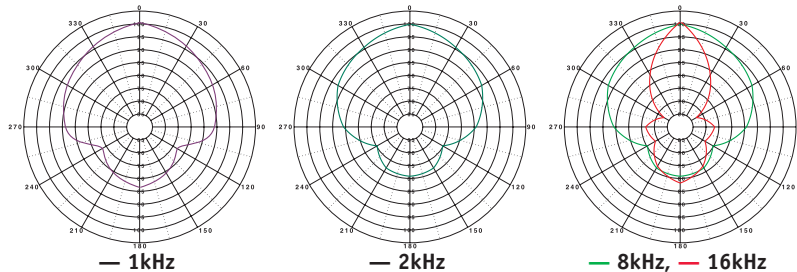
Supplied Accessories

- ▶ Mic clip (MC1) adjustable through 180 degrees with standard 5/8 inch 27 thread. Note: Metal stand adapter also supplied to accommodate European standard threads.
- ▶ Zippered microphone carrying pouch.

Typical Frequency Response

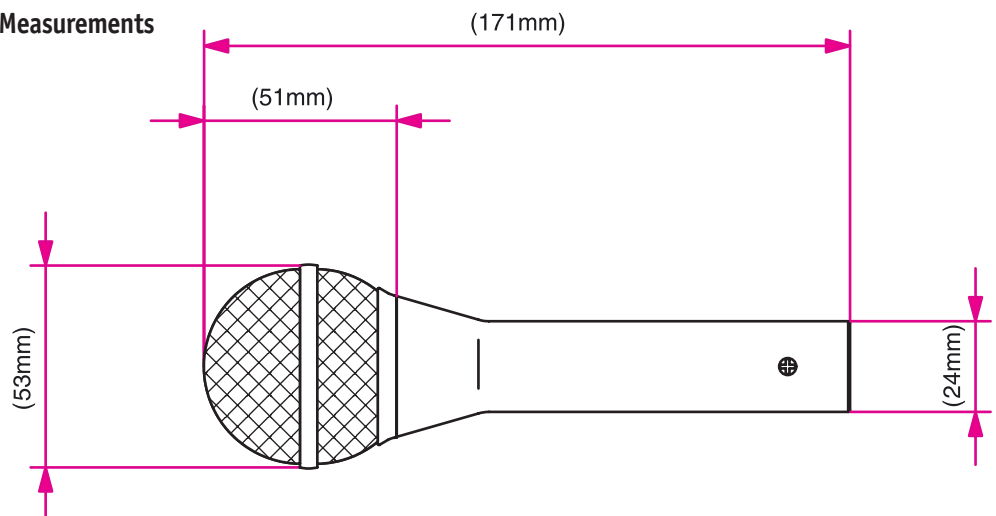


Polar Charts



The frequency response curve shown above (measuring tolerance at $\pm 3\text{dB}$) and polar pattern correspond to typical production run specifications for this microphone.

Measurements



CALL: 503-682-6933 FAX: 503-682-7114
www.audixusa.com

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OM3xb DYNAMIC VOCAL MICROPHONE

overview

The OM3xb, first introduced in 1989, is the original VLM Technology high output vocal microphone. An American-made, hand held vocal microphone designed for live performance, the OM3xb is characterized with a hypercardioid pickup pattern and a uniform frequency response of 50-18kHz. An excellent choice for any size stage, the OM3xb can provide over 25 dB of feedback rejection off-axis and is able to handle extremely high levels of gain without distortion.

Transformerless design, low impedance, and balanced output allow interference-free performance even with long cable runs. The OM3xb produces a highly accurate, natural sound with slight bass proximity. A dent-resistant spring-steel grill and sound pressure handling capabilities in excess of 144dB add to the OM3xb's road-worthiness.

The OM3xb is available with an optional on-off switch as model OM3xb-S.

specifications

Transducer Type	Dynamic
Frequency Response	50 Hz- 18kHz
Polar Pattern	Hypercardioid
Output Impedance	250 ohms
Sensitivity	2.5mV/ Pascal
Capsule Technology	VLM Type B
Off axis rejection	>25dB
Maximum SPL	>144dB
Cable/Connector	3 pin gold plated male XLR
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Zinc alloy
Weight	10.87oz/308.4 grams

OM3xb DYNAMIC MIC



Vocals



Congas



Drums



Electric Guitar Cabs

applications

- ▶ **Live Stage**
Small to large club, Praise-team and Gospel vocal groups, outdoor festivals
- ▶ **Utility instruments**
electric guitar, snare, tom-tom, congas, bongos
- ▶ **Spoken Word**
- ▶ **Home Studio**
Vocal and instrument applications

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OM3xb DYNAMIC VOCAL MICROPHONE

Operation and Maintenance: The OM3xb is a durable handheld dynamic microphone with a dent-resistant spring steel grill. It still should be handled with care. Avoid extreme temperatures wherever possible.

Warning: Avoid moisture as it can adversely affect the sound and performance of your microphone.

Phantom power: The OM-3xb is a dynamic microphone and **does not** require phantom power, be assured that Phantom power will not adversely affect the performance of the OM-3xb in any way.

Recording: The OM3xb is a very versatile recording microphone. It is a cost-effective utility microphone for use with vocals, percussion, electric and acoustic guitar, and brass instruments, providing a full-bodied warmth that complements lower-profile floor monitors found in smaller performance venues. Because of the hypercardioid pattern, it is less susceptible to feedback than comparably priced cardioid designs. Its high sound pressure handling will prevent diaphragm distortion, allowing for close miking of the instrument or voice.

Live Sound: The OM3xb's tight pattern and high off-axis rejection offer unmatched gain before feedback at an affordable price. The high rejection also allows multiple miking in tight quarters (i.e. small clubs) with little bleed through or feedback. The OM3xb has added warmth in the lower mid-bass and a slight boost in the mid-range; it sounds particularly full and clear on small-to-mid size PA systems without having to add EQ or pad the sensitivity. Microphone placement is not an exact science and depends on the room size, the PA system, and the musicians. Therefore, some experimentation is usually necessary in order to achieve the desired results.

In general, when using multiple OM3xbs for live sound, they should be spaced 2-3 feet

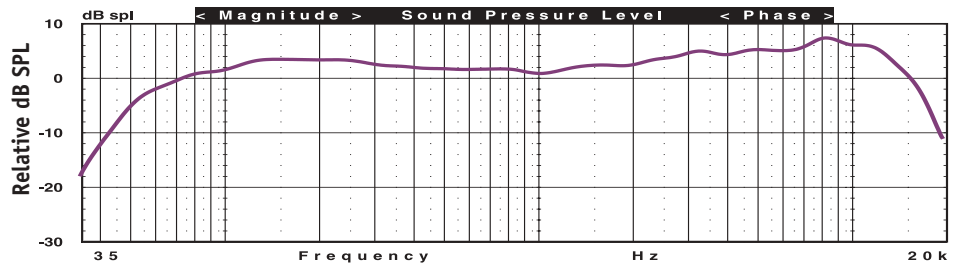
Supplied Accessories

- ▶ Mic clip (MC1) adjustable through 180 degrees with standard 5/8 inch 27 thread. Note: Metal stand adapter also supplied to accommodate European standard threads.
- ▶ Zippered microphone carrying pouch.

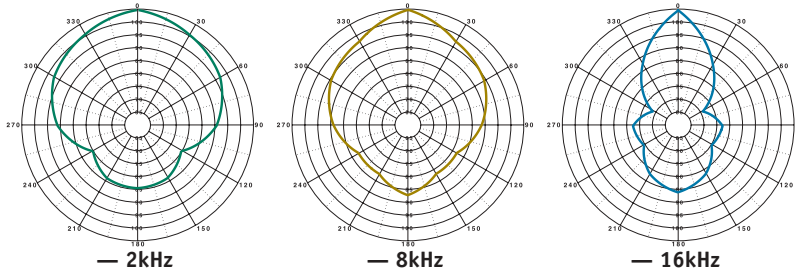
Optional Accessories

- ▶ Foam windscreen to control moisture, wind, and breath noise. (Model WS357)
- ▶ On-off switch (Model OM3xb-S)

Typical Frequency Response

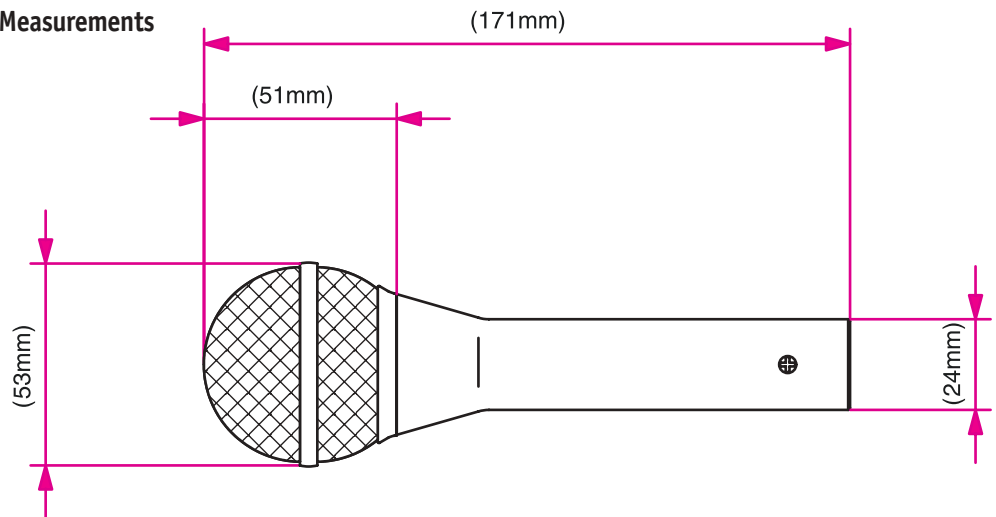


Polar Charts



The frequency response curve shown above (measuring tolerance at $\pm 3\text{dB}$) and polar pattern correspond to typical production run specifications for this microphone.

Measurements



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OM5 DYNAMIC VOCAL MICROPHONE

overview

First produced in 1995, the OM5 dynamic vocal microphone has become highly regarded by artists and engineers for its ability to produce quality sound at very high sound pressure levels without distortion or feedback. The OM5 is naturally attenuated at 120 Hz to reduce boominess and handling noise. The mid-range is tailored for clarity and presence making it easier for the vocals to be heard both in the mains and monitors.

By employing Audix's VLM (very low mass) capsule technology, the OM5 has exceptional transient response. An extremely tight and uniformly controlled hypercardioid pattern helps to isolate the vocals from the rest of the instruments on stage. The OM5 is comfortable to hold, durable, and manufactured with extremely tight tolerances. The result is an unparalleled consistency in sound and performance at a very competitive price.

specifications

Transducer Type	Dynamic
Frequency Response	48 Hz- 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	200 ohms
Sensitivity	2.4 mV ref 1k @ 1 Pascal
Capsule Technology	VLM Type C
Off axis rejection	>30 dB
Maximum SPL	>144 dB
Cable/Connector	3 pin gold plated male XLR
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Zinc alloy
Weight	10.8oz/307 grams
Finish	Black E-coat



applications

- ▶ **Live Stage, live recording**
Excellent for lead and backing vocals - all venues
- ▶ **Instruments**
Sax, brass, guitar, dobro, flute, percussion, drums
- ▶ **Broadcast**
Announce mic, interview mic
- ▶ **Home Studio**
Multi-use vocal and instrument applications

features

- ▶ Clear and accurate vocal reproduction
- ▶ Handles high SPL without distortion
- ▶ Low handling noise
- ▶ Provides exceptional gain before feedback
- ▶ Provides maximum vocal isolation on stage
- ▶ Dent resistant spring steel grill



Lead Vocals



Background Vocals



Brass



Saxophone



Guitar



Drums



Percussion

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OM5 DYNAMIC VOCAL MICROPHONE

Operation and Maintenance: Although the OM-5 is a durable handheld dynamic microphone with a dent-resistant spring steel grill, it should still be handled with care. Avoid extreme temperatures wherever possible.

Phantom power: The OM-5 is a dynamic microphone and *does not* require phantom power; be assured that phantom power will not adversely affect the performance of the OM-5 in any way.

Recording: The OM-5 has a very sophisticated, high quality transducer element, and can be very useful for a wide variety of recording applications. For live recording, or to attain the feel of a live vocal, the OM5 is an excellent choice. It will provide a true, accurate sound and isolate the vocal(s) from other surrounding instruments. Because of the tight hypercardioid pattern of the OM5, it is important to place the microphone directly on axis and as close as possible to the sound source. Since the OM5 is able to handle very high sound pressure levels, it can be successfully utilized to mic a wide variety of instruments, both acoustic and electric.

Live Sound:

Impedance: The OM5 is a low impedance microphone and for optimum results it should be plugged into a low impedance mic input. In most cases a mic level input is a 3 pin XLR, however, in some cases (as with Karaoke machines) a mic level input may require a 1/4" jack. In this case, you will want to use an XLR-1/4" mic cable.

Output level: The OM-5 has a fairly high output level, however, it is important to note that "high output" from a microphone in and of itself may not necessarily be a good feature. In fact, high output from the mic may result in overloading the input level of the console and cause distortion. Loudness can be easily controlled by simply using the faders!

More important questions to ask regarding a microphone's performance would be the following:

- 1) How loud can a microphone get before feedback (gain before feedback)
- 2) How much sound on stage will the microphone reject, especially on a stage with floor monitors and multiple microphones (off axis rejection)
- 3) How much sound pressure level (SPL) will a microphone handle before it distorts

PA System: Although the OM5 can be utilized in any type of venue, it is ideally suited for a professional PA system with subs and floor monitors on stage. It is designed with a natural bass attenuation in order to reduce boominess, and it has a slight midrange presence to provide vocal clarity. In most cases, the OM5 sounds very natural without adding much EQ.

Stage Use: The OM5 is a problem solver. It can help control feedback and also help to get the vocals above the music. Try using an OM5 when:

- The stage is very tight and the vocal mics are in close proximity to the drums and amps.
- The drummer's vocal mic is picking up more drums than vocals.
- The vocalists are having a difficult time hearing themselves.
- You want cleaner separation of sound through the mains
- You want to achieve more gain from your background vocals

The Trade Off: There is a trade off for achieving higher levels of gain before feedback and for getting the vocals above the mix. Since the OM5 has such an incredibly tight pick-up pattern, the singers **MUST STAY RIGHT ON** the microphone. Even if the vocalist wanders of the mic a few inches, you will notice a drop off in their vocal. With the OM5, you can achieve remarkable results if the vocalist understands the benefits of staying right on top of the mic.

Floor Monitors: The OM5 is extremely stable around floor monitors and will work with the monitors either straight on or at an angle. This allows lead vocalists freedom on stage without the worry of feedback. The behavior of the microphone relative to floor monitors will, of course, vary from room to room, which means that dialing in the monitors becomes an important part of sound check.

Mic Placement: In general, allow a minimum distance of 2-3 feet between microphones to avoid phase problems.

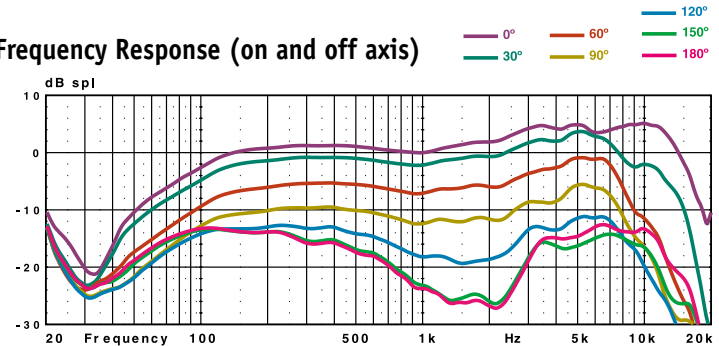
Supplied Accessories

- ▶ Mic clip (MC1) adjustable through 180 degrees with standard 5/8 inch 27 thread.
Note: Metal thread adapter also supplied to accommodate European stands.
- ▶ Zippered microphone carrying pouch. (P1)

Optional Accessories

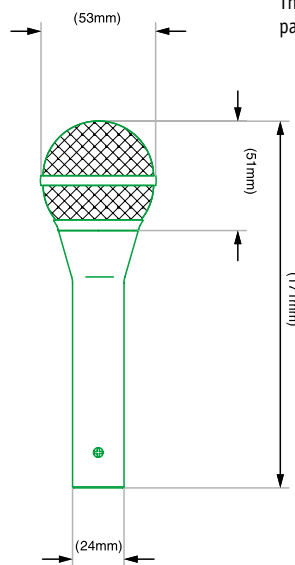
- ▶ WS357 External Foam windscreen (WS-357)
- ▶ 25' XLR-XLR low noise microphone cable (CBL25)

Frequency Response (on and off axis)



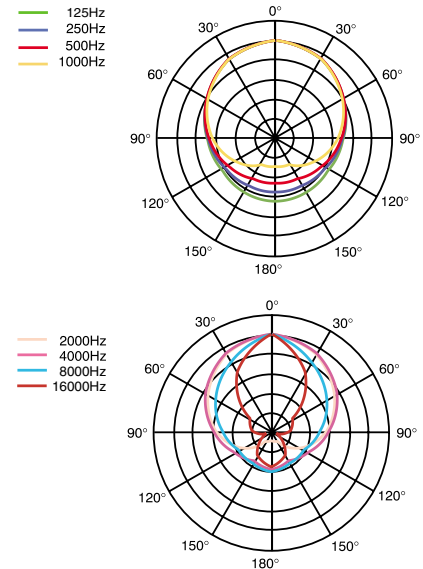
The frequency response curve shown (measuring tolerance at $\pm 3\text{dB}$) and polar pattern correspond to typical production run specifications for this microphone.

Measurements



Measurement in Millimeters

Polar Charts



WARNING:

Avoid excessive moisture as it can adversely affect the sound and performance of your microphone.

OUTPUT:

The OM-5 output is balanced across Pin 2 (positive) with respect to Pin 3. The shield is connected to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

SERVICE AND WARRANTY:

This microphone is warranted for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products.

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OM6 DYNAMIC VOCAL MICROPHONE

overview

Conceivably the finest example of dynamic microphone technology today, the Audix OM6 breaks every record in live performance criteria. Rich, full bodied vocal sound; unmatched clarity and detail; extended low end response; high SPL levels without distortion; low handling noise; superior off-axis rejection; maximum gain before feedback; and rock solid durability.

By employing Audix's VLM (very low mass) technology, the OM6 is very responsive to transients and harmonics. This, along with a rising frequency response between 2-10k, allows the OM6 to compete with the sound of condenser microphones.

Transformerless design and balanced, low impedance output allow for interference-free performance even with long cable runs.

specifications

Transducer Type	Dynamic
Frequency Response	40 Hz- 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	200 ohms
Sensitivity	2.3 mV ref 1k @ 1 Pascal
Capsule Technology	VLM Type D
Off axis rejection	>25 dB
Maximum SPL	>144 dB
Cable/Connector	3 pin gold plated male XLR
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Zinc alloy
Weight	10.5oz/298 grams

OM6 DYNAMIC MIC



applications

- ▶ **Live Stage, live recording**
Excellent for lead and backing vocals - all venues
- ▶ **Instruments**
Sax, guitar and bass cabs, flute, toms, floor toms, congas
- ▶ **Broadcast**
Announce mic, interview mic
- ▶ **Home Studio**
Multi-use vocal and instrument applications



Lead Vocals



Background Vocals



Flute



Saxophone



Electric Guitar Cabs

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OM6 DYNAMIC VOCAL MICROPHONE

Operation and Maintenance: Although the OM-6 is a durable handheld dynamic microphone with a dent-resistant spring steel grill, it should still be handled with care. Avoid extreme temperatures wherever possible.

WARNING: Moisture can adversely affect the sound and performance of your microphone. For outdoor use, consider using the optional external windscreen (WS-357) to reduce wind noise. When not in use please store in provided pouch.

Recording: The OM6 has a very sophisticated, high quality transducer element, and can be very useful for a variety of recording applications. For live recording, or to attain the feel of a live vocal, the OM6 is an excellent choice. It will provide a true, accurate sound and isolate the vocal(s) from other surrounding instruments. Because of the tight hypercardioid pattern of the OM6, it is important to place the microphone directly on axis and as close as possible to the sound source. Since the OM6 is able to handle very high sound pressure levels, it can be successfully utilized to mic a wide variety of instruments, both acoustic and electric.

Live Sound: Considered one of the best dynamic microphones ever produced, the OM6 provides a rich, full sound, without boominess. Because the OM6 does not exhibit the typical "mid-range" boost found in most popular vocal microphones, it may take some getting used to. It is highly accurate and tends to appeal to vocalists who want true and accurate sound reproduction. The OM6 has an extended low end response which is highly useful in smaller PA systems. However, when used on a full range club or concert system, most engineers will high pass frequencies below 100-120 Hz.

The OM6 is extremely stable around floor monitors and will work with the monitors either straight on or at an angle. This allows vocalists freedom on stage without the worry of feedback. Characterized with very high output and excellent gain before feedback, the OM6 can be helpful with singers who sing softly and need more presence in the mix.

In general, when using multiple OM6s for live sound, they should be spaced 2-3 feet apart.

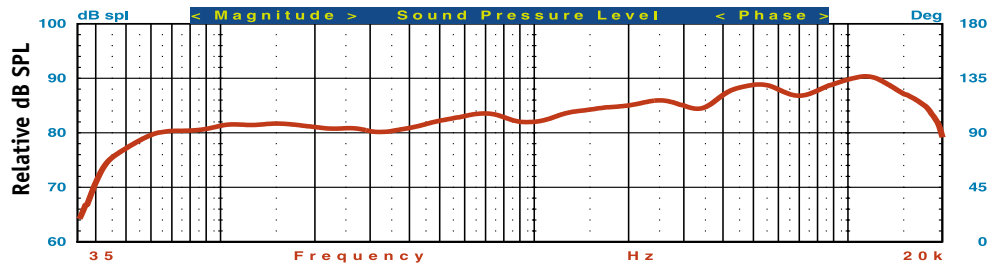
Supplied Accessories

- ▶ Mic clip (MC1) adjustable through 180 degrees with standard 5/8 inch 27 thread. Note: Metal stand adapter also supplied to accommodate European standard threads.
- ▶ Zippered microphone carrying pouch.

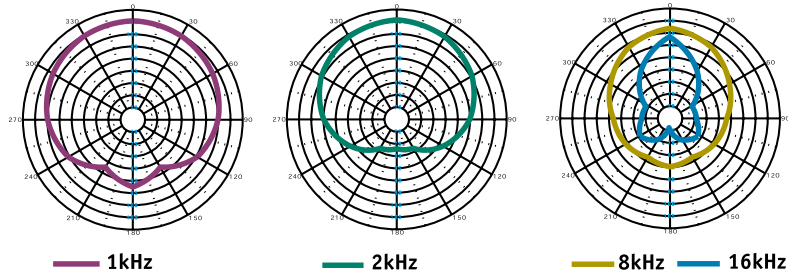
Optional Accessories

- ▶ Foam windscreen to control moisture, wind, and breath noise. (Model WS357)

Typical Frequency Response

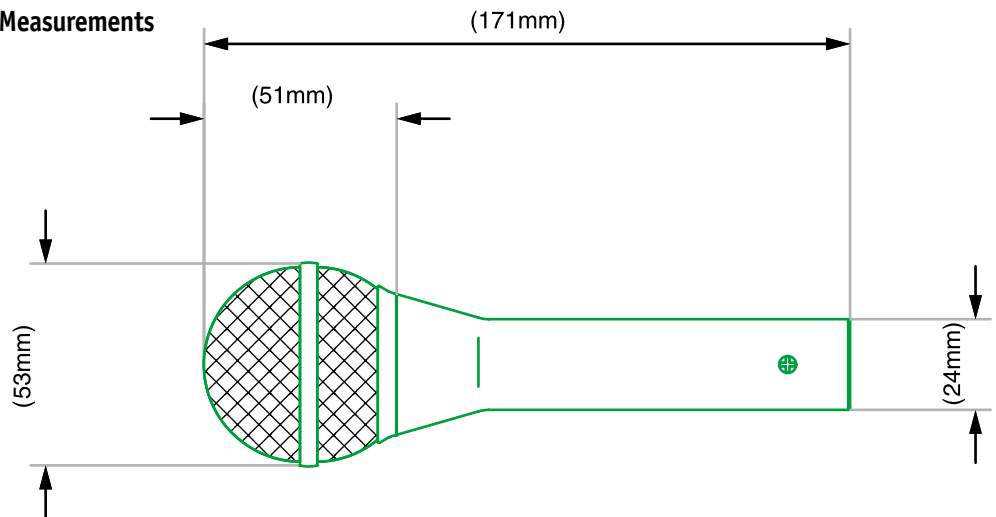


Polar Charts



The frequency response curve shown above (measuring tolerance at ± 3 dB) and polar pattern correspond to typical production run specifications for this microphone.

Measurements



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OM7 DYNAMIC VOCAL MICROPHONE

overview

Produced in the mid-90s primarily for concert rock touring bands with exceptionally loud stage volumes, the OM7 has earned reputation in the pro sound industry as being the “ultimate gain before feedback” microphone.

The OM7, which is designed with an unconventionally low output level (8-10 dB lower than typical dynamic mics), has a built-in pad which allows for the natural full audio range of the capsule to be utilized.

On a mixing console with proper head room, the OM7 will handle sound pressure levels in excess of 140 dB without distortion. The performance characteristics of the OM7 allow it to be placed in close proximity to drums and guitar cabs, with minimal bleed, and tremendous resistance to feedback.

specifications

Transducer Type	Dynamic
Frequency Response	48 Hz- 19 kHz
Polar Pattern	Hypercardioid
Output Impedance	150 ohms
Sensitivity	0.9 mV ref 1k @ 1 Pascal
Capsule Technology	VLM Type C
Off axis rejection	>30 dB
Maximum SPL	>144 dB
Cable/Connector	3 pin gold plated male XLR
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Zinc alloy
Weight	10.5 oz/298 grams
Finish	Black E-coat



applications

- ▶ **Live Stage, live recording**
Excellent for lead and backing vocals - all venues
- ▶ **Instruments**
Sax, brass, guitar cabs, trumpet, percussion, drums
- ▶ **Broadcast**
Announce mic, interview mic
- ▶ **Home Studio**
Multi-use vocal and instrument applications

features

- ▶ Clear and accurate vocal reproduction
- ▶ Handles high SPL without distortion
- ▶ Low handling noise
- ▶ Provides exceptional gain before feedback
- ▶ Provides maximum vocal isolation on stage
- ▶ Dent resistant spring steel grill



Lead Vocals



Background Vocals



Brass



Saxophone



Guitar



Drums



Percussion

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OM7 DYNAMIC VOCAL MICROPHONE

Operation and Maintenance: Although the OM-7 is a durable handheld dynamic microphone with a dent-resistant spring steel grill, it should still be handled with care. Avoid extreme temperatures wherever possible.

Phantom power: The OM-7 is a dynamic microphone and *does not* require phantom power; be assured that phantom power will not adversely affect the performance of the OM-7 in any way.

Recording: The OM-7 has a very sophisticated, high quality transducer element, and can be very useful for a wide variety of recording applications. For live recording, or to attain the feel of a live vocal, the OM-7 is an excellent choice. It will provide a true, accurate sound and isolate the vocal(s) from other surrounding instruments. Because of the tight hypercardioid pattern of the OM-7, it is important to place the microphone directly on axis and as close as possible to the sound source. Since the OM-7 is able to handle very high sound pressure levels, it can be successfully utilized to mic a wide variety of instruments, both acoustic and electric.

Live Sound:

Impedance: The OM-7 is a low impedance microphone and for optimum results it should be plugged into a low impedance mic input. In most cases a mic level input is a 3 pin XLR, however, in some cases (as with Karaoke machines) a mic level input may require a 1/4" jack. In this case, you will want to use an XLR-1/4" mic cable.

Output level: The OM-7 is designed with a *very low* output level, meaning that the OM7 will require 8-10 dB more gain than traditional dynamic microphones. To achieve the best results, the OM7 should be used in conjunction with a high quality mic preamp or console and a professional PA system. It is important to note that a microphone's output level, by itself, is not necessarily an important factor. More important questions to ask regarding a microphone's performance would be the following:

- 1) How loud can a microphone get before feedback (gain before feedback)
- 2) How much sound on stage will the microphone reject, especially on a stage with floor monitors and multiple microphones (off axis rejection)
- 3) How much sound pressure level (SPL) will a microphone handle before it distorts

PA System: Although the OM-7 can be utilized in any type of venue, it is ideally suited for a professional PA system with subs and floor monitors on stage. It is designed with a natural bass attenuation in order to reduce boominess, and it has a slight midrange presence to provide vocal clarity. In most cases, the OM-7 sounds very natural without adding much EQ.

Stage Use: The OM-7 is a problem solver. It can help control feedback and also help to get the vocals above the music. Try using an OM7 when:

- The stage is very tight and the vocal mics are in close proximity to the drums and amps.
- The drummer's vocal mic is picking up more drums than vocals.
- The vocalists are having a difficult time hearing themselves.
- You want cleaner separation of sound through the mains
- You want to achieve more gain from your background vocals

The Trade Off: There is a trade off for achieving higher levels of gain before feedback and for getting the vocals above the mix. Since the OM-7 has such an incredibly tight pick-up pattern, the singers **MUST STAY RIGHT ON** the microphone. Even if the vocalist wanders of the mic a few inches, you will notice a drop off in their vocal. With the OM-7, you can achieve remarkable results if the vocalist understands the benefits of staying right on top of the mic.

Floor Monitors: The OM-7 is extremely stable around floor monitors and will work with the monitors either straight on or at an angle. This allows lead vocalists freedom on stage without the worry of feedback. The behavior of the microphone relative to floor monitors will, of course, vary from room to room, which means that dialing in the monitors becomes an important part of sound check.

Mic Placement: In general, allow a minimum distance of 2-3 feet between microphones to avoid phase problems.

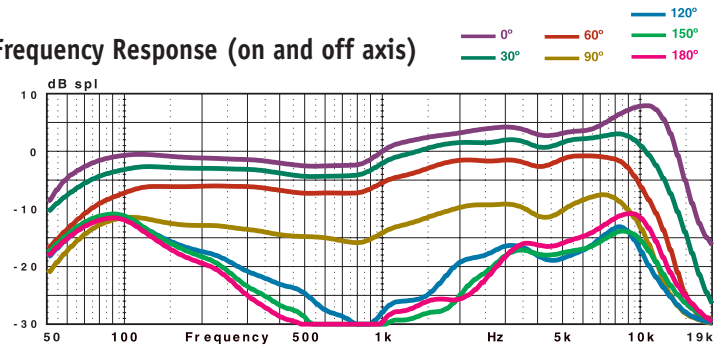
Supplied Accessories

- ▶ Mic clip (MC1) adjustable through 180 degrees with standard 5/8 inch 27 thread. Note: Metal thread adapter also supplied to accommodate European stands.
- ▶ Zippered microphone carrying pouch. (P1)

Optional Accessories

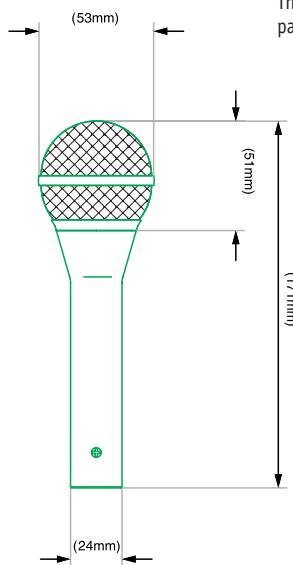
- ▶ External foam windscreen (WS357)
- ▶ 20' XLR-XLR low noise microphone cable (CBL20)

Frequency Response (on and off axis)



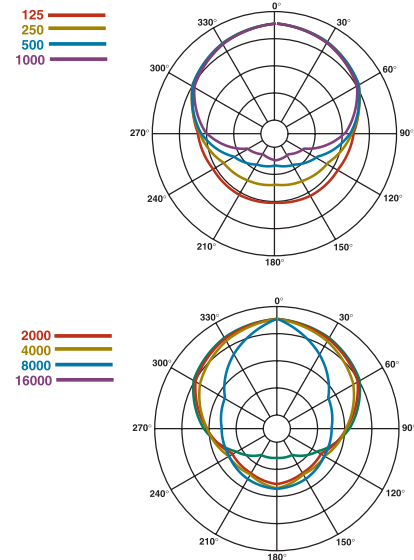
The frequency response curve shown (measuring tolerance at ±3dB) and polar pattern correspond to typical production run specifications for this microphone.

Measurements



Measurement in Millimeters

Polar Charts



WARNING:

Avoid excessive moisture as it can adversely affect the sound and performance of your microphone.

OUTPUT:

The OM-7 output is balanced across Pin 2 (positive) with respect to Pin 3. The shield is connected to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

SERVICE AND WARRANTY:

This microphone is warranted for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products.

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D2 DYNAMIC INSTRUMENT MICROPHONE

OVERVIEW:

Designed, machined, assembled and tested by Audix in the USA, the D2 is a dynamic instrument microphone used for stage, studio and broadcast applications. The D2 is characterized with a hypercardioid pickup pattern for isolation and feedback control and is equipped with a VLM™ (Very Low Mass) diaphragm for natural, accurate sound reproduction.

The D2 is lightweight, compact and easy to position. With a wide frequency response of 80 Hz - 18 kHz and the ability to handle sound pressure levels in excess of 144 dB, the D2 is an excellent choice for miking instruments with a percussive nature such as rack toms, congas, saxophone, guitar cabinets and brass.

Roadworthy construction includes a precision machined aluminum body, black anodized finish, laser etched model and serial number, steel mesh grill, Switchcraft® XLR connector and includes a tension-fit heavy duty nylon mic clip.

Transformerless design, low impedance, and balanced output allow for interference-free performance even with long cable runs.

SUPPLIED ACCESSORIES:

Tension-fit heavy duty mic clip (DCLIP)
Carrying pouch (P1)

OPTIONAL ACCESSORIES:

TRIPOD - Mic stand
DFLEX - All purpose percussion clamp
DVICE - Spring loaded rim mount clamp
DCLAMP - Tension rod mic clamp
CBL-DR25 - 25' right angle XLR cable
STAND-KD - Adjustable short boom mic stand
CAB GRABBER - Tension held mic holder, clamps to guitar cabinets



FEATURES:

Compact, lightweight
Machined aluminum body
VLM (very low mass) diaphragm
Studio quality sound
Excellent mid-bass transient response
Handles extremely high SPL without distortion
Roadworthy construction
5 year warranty

APPLICATIONS:

Rack toms, congas, floor tom
Guitar and bass cabinets
Saxophone, brass



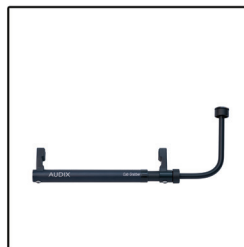
DCLAMP



DFLEX



DVICE & CBL-DR25 w/ D2



CAB GRABBER



STAND-KD

SPECIFICATIONS:

Transducer Type	Dynamic
Frequency Response	80 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	250 ohms
Sensitivity at 1k	1.2 mV / Pa
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
Housing / Finish	Machined Aluminum / Black Hard Coat
Weight	128 g / 4.5 ounces
Length	100 mm / 3.9 inches

ARCHITECTS AND ENGINEERS SPECIFICATIONS:

The microphone shall be of the dynamic type operating on the moving coil principle and the capsule shall be VLM Type B. The polar pattern of the microphone shall be hypercardioid. The nominal output impedance shall be 250 ohms at 1 kHz. The microphone shall have a sensitivity of 1.2 mV / Pa at 1 kHz and will handle a sound pressure level of ≥144 dB. The microphone body shall be machined of aluminum and the grill cap shall be steel wire mesh. The overall dimensions shall be 21.5 mm in diameter at the base, 39 mm in diameter at the widest point and 100 mm in length. The microphone shall be the Audix D2.

OPERATION:

The D2 is a low impedance microphone and should be plugged into a "mic level" of your console, mixer, or recording device. Please note that your microphone does not require phantom power and will not be effected in any way by phantom power should it be running simultaneously while the microphone is in operation. Avoid plugging or unplugging the microphone from the PA system unless the channel is muted or the volume of the system turned down. Failure to do so may result in a loud "popping" noise which could seriously damage the speakers in the PA system.

USER TIPS:

The D2 has an extremely tight (hypercardioid) pick-up pattern in order to help eliminate sound from other instruments on stage from "bleeding" into the microphone. For this reason, it the D2 is exceptionally effective in capturing the sound of each component of a drum or percussion kit.

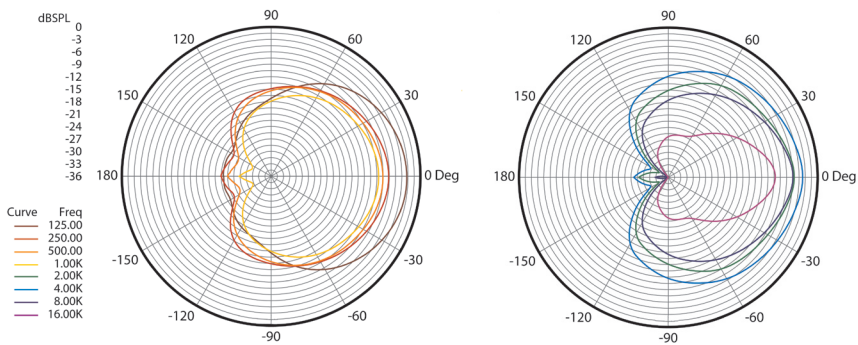
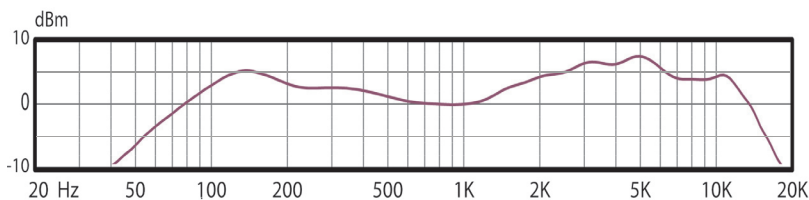
Drums, hand percussion: As a general rule, the bottom of the D2 grill should be 1-2 inches above the head of the drum and pointed towards the center. For more "ring" pull the mic back towards the rim. For less ring and more overtones, position the mic 1-2 inches inside the ring. For more attack, place the mic very close to the head and for more overtones and decay move the mic further away from the head.

Guitar cabinets: The D2 can be placed within 1-2 inches of the grill cover at a 90 degree angle pointing directly into the speaker. If the mic is placed closer to the edge of the speaker, you will minimize the higher frequencies and get a warmer, fatter tone. To capture more highs, move the mic closer towards the center of the speaker, but avoid the middle of the speaker.

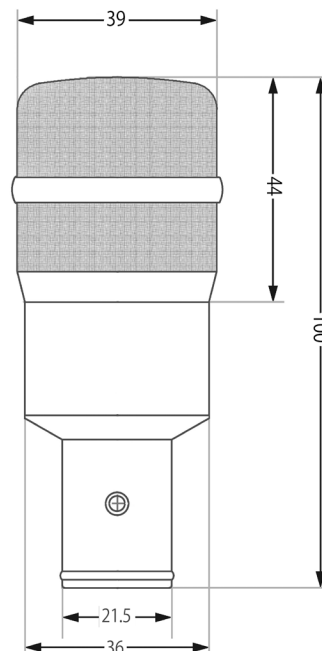
Horns: Place the mic within 1-2 inches of the bell, especially when on a stage with drums, bass, guitar, etc. For jazz, classical, and music where the stage volume is lower, the mic can be placed further away for a richer, fuller sound.

*Further miking techniques may be found on our website at www.audixusa.com

FREQUENCY / POLARS:



DIMENSIONS (mm):



***All specifications subject to change without notice.

SERVICE AND WARRANTY:

This microphone is under warranty for a period of 5 years from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before returning any products.

CARE AND MAINTENANCE:

The D2 is manufactured to exacting specs with roadworthy construction. However, the capsule is highly sensitive and should be handled with care. Avoid extreme temperatures and be sure to store your microphone in the pouch provided when not in use. Moisture of any kind can adversely affect the sound and performance of your microphone.

To register your microphone, please visit www.audixusa.com



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D-4 SUB IMPULSE DYNAMIC INSTRUMENT MICROPHONE

overview

The D4 is an American-made instrument microphone designed primarily for live performance. Characterized with a hypercardioid pickup pattern and a wide frequency response of 40 Hz-18kHz, the D4 is a perfect choice for instruments requiring precise low frequency reproduction.

Transformerless design, low impedance, and balanced output allow interference-free performance even with long cable runs. A dent-resistant spring steel grill and sound pressure handling capabilities in excess of 140db add to the D4's road-worthiness.

specifications

Transducer Type	Dynamic
Frequency Response	40 Hz - 18 kHz
Polar Pattern	Hypercardioid
Output Impedance	200 Ohms
Sensitivity	-72 db
Capsule Technology	VLM Type D
Off Axis Rejection	>30 db
Maximum SPL	>144 db
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Aluminum
Weight	4.5 oz / 127 grams
Finish	Black E-coat

D-4 DYNAMIC MIC



Drums



Percussion



Saxophone



Trombone

applications

- ▶ Live Stage-Coffee House to Stadium
- ▶ Kick Drum, Floor Tom, Djembe, Digeridoo
- ▶ Saxophone, Trombone
- ▶ Studio-Any Instrument Requiring Precise Low Frequency Reproduction

D-4 SUB IMPULSE DYNAMIC INSTRUMENT MICROPHONE

Operation and Maintenance:

The D4 is a durable dynamic microphone with a dent-resistant spring steel grill. It still should be handled with care. Avoid extreme temperatures wherever possible. Moisture can adversely affect the sound and performance of your microphone. When not in use please store in provided pouch.

Recording:

The D4 is a very versatile recording microphone. It is a utility microphone for use with kick drums, floor toms, percussion, piano, saxophone, and brass instruments, providing a full-bodied warmth and an extended low end to accurately reproduce the sound of the instrument. Because of the hypercardioid pattern, it is less susceptible to feedback than comparably priced cardioid designs. Its high sound pressure handling will prevent diaphragm distortion, allowing for close miking of the instrument.

Live Sound:

The D4's tight pattern and high off-axis rejection offer unmatched gain before feedback and allows multiple miking in tight quarters (i.e. small clubs) with little bleed through or feedback. While most typical "kick drum mics" have a good response between 80Hz and 120Hz (mid bass), the D4 paints a more accurate picture of the drum, combining lower bass tones with lightning fast attack and punch. It sounds particularly full and clear on small-to-large size PA systems without having to add EQ or pad the sensitivity. Microphone placement is not an exact science and depends on the room size, the PA system, and the musicians. Therefore, some experimentation is usually necessary in order to achieve the desired results.

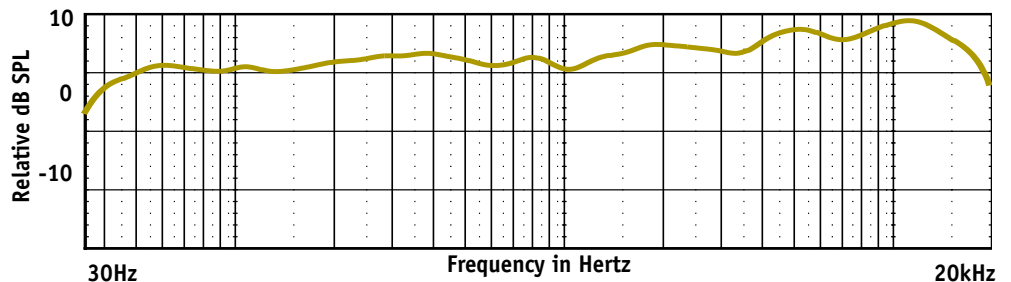
Supplied Accessories

- ▶ Mic clip (MC2) adjustable through 180 degrees with standard 5/8 inch 27 thread. Note: Metal stand adapter also supplied to accommodate European standard threads
- ▶ Zippered Microphone carrying pouch

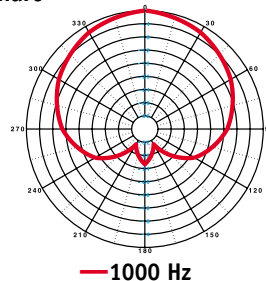
Optional Accessories

- ▶ tripod

Typical Frequency Response



Polar Chart



The frequency response chart (above) and the polar patterns represent a typical production run for this microphone.

Measurements (in Millimeters)

OUTPUT:

The ADX-90 output is balanced across Pin 2 (positive) with respect to Pin 3. The shield is connected to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

SERVICE AND WARRANTY:

This microphone is under warranty for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products.

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D-6 SUB IMPULSE DYNAMIC INSTRUMENT MICROPHONE

overview

The D6 is an American-made instrument microphone designed for live and studio performance. Characterized with a cardioid pick-up pattern and a frequency response of 30 Hz-15 kHz, the D6 is an ideal choice for kick drum, bass cabs, and other instruments requiring low frequency reproduction.

Transformerless design, low impedance, and balanced output allow interference-free performance even with long cable runs. The D6, a one-piece body precision machined from solid aluminum, consists of a durable hard coat anodized finish.

specifications

Transducer Type	Dynamic
Frequency Response	30 Hz - 15 kHz
Polar Pattern	Cardioid
Output Impedance	200 Ohms
Sensitivity	2.2 mV @ 80Hz
Capsule Technology	VLM Type E
Off Axis Rejection	>20 db
Maximum SPL	144 db
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Machined Aluminum
Weight	7.7 oz / 217 grams
Finish	Black Anodize

D-6 DYNAMIC MIC



Available in silver (model D6-SILVER)

applications

- ▶ Live Stage-Coffee House to Stadium
- ▶ Kick Drum, Floor Tom, Djembe, Cajon
- ▶ Acoustic Bass, Electric Bass Cabs
- ▶ Studio-Any Instrument Requiring Precise Low Frequency Reproduction



D-6 SUB IMPULSE DYNAMIC INSTRUMENT MICROPHONE

Operation and Maintenance:

The D6 is a durable dynamic microphone precision machined from a solid block of aluminum. However, the capsule is highly sensitive and the microphone should be handled with care. Avoid extreme temperatures wherever possible. Moisture can adversely affect the sound and performance of your microphone. When not in use, please store in the pouch provided.

Recording:

The D6 is an excellent recording microphone for high SPL instruments requiring accurate imaging, especially in the lower frequency range. Intended mainly for use with kick drums, the D6 also excels on other instruments including floor toms, cajons, and bass cabinets, where full bodied warmth and extended low end are required to achieve the desired sound. The cardioid pick-up pattern allows the mic to be less placement sensitive and not dependent on finding the instrument's "sweet spot."

The D6 is also able to handle extremely high sound pressure levels which allows for very close miking without distortion.

Live Sound:

The frequency response of the D6 is tailored for optimum use in a kick drum. The D6 is highly sensitive between 80Hz and 120Hz, has a low end extension well below 40Hz, has a slope in the midrange and a boost in the high frequencies. The result of this combination means that the D6 will provide plenty of bass boom while still maintaining sonic clarity and attack. These results can be achieved on any size sound system without having to add EQ or pad the sensitivity.

For best results on a kick drum:

Hole in front head: Place mic completely through hole, pointing towards but not directly at the beater. The position may be varied in order to change the ratio of "attack vs. boom".

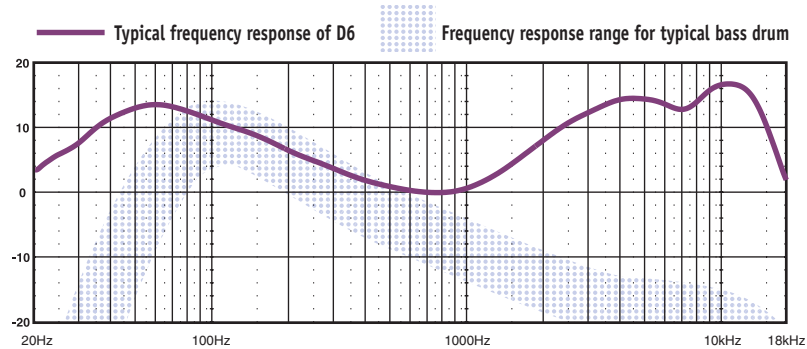
No Hole in front head: Place D6 a few inches from head to get a huge dynamic sound. The distance may be varied depending on how much "room sound" is desired vs. direct sound coming off the head. Microphone placement is not an exact science and depends on the room size, the PA system, the number of open mics on stage, and the volume of the music.

Supplied Accessories

- ▶ Mic clip (MC2) adjustable through 180 degrees with standard 5/8 inch 27 thread. Note: Metal stand adapter also supplied to accommodate European standard threads
- ▶ Zippered microphone carrying pouch

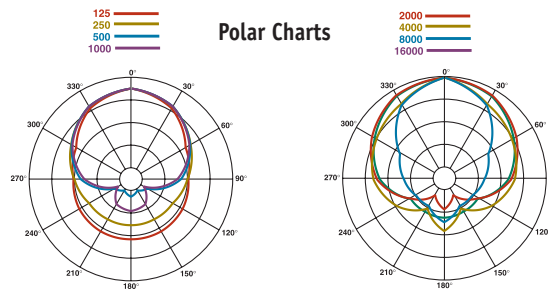
Optional Accessories

- ▶ Tripod stand
- ▶ Dflex microphone clip
- ▶ D series mic cable with right angle XLR
- ▶ D-vice gooseneck attachment



The above chart shows that the D6:

- a) Enhances the 35-80 Hz range where the bass drum is usually lacking in response.
- b) Attenuates frequencies in the 90-600 Hz range to reduce boominess
- c) Enhances frequencies above 1k for clarity and definition.

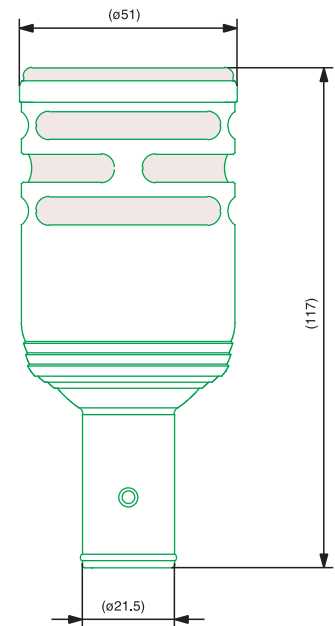


OUTPUT:

The D6 output is balanced across Pin 2 (positive) with respect to Pin 3. The shield is connected to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

SERVICE AND WARRANTY:

This microphone is under warranty for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before returning any products.



Measurements
(in Millimeters)

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i-5 MULTI-PURPOSE DYNAMIC INSTRUMENT MICROPHONE

overview

The **i-5** is a professional dynamic instrument microphone designed for a wide variety of applications for live sound and studio performance. Characterized with a cardioid pick-up pattern and a frequency response of 50 Hz–15 kHz, the **i-5** is an ideal choice for snare, toms, percussion instruments, electric guitar cabs, brass, and acoustic instruments. Clear, accurate, and able to handle sound pressure levels in excess of 140 dB, the **i-5** can also be utilized for speech and vocals.

Transformerless design, low impedance, and balanced output allow interference free performance, even with long cable runs. The **i-5** housing and grill are precision cast parts made of zinc-alloy metal, with durable black e-coat finish.

specifications

Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	150 Ohms
Sensitivity	1.9 mV (ref 1k @ 1 Pascal)
Capsule Technology	VLM Type B
Off Axis Rejection	>23 dB
Maximum SPL	140 dB
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Cast zinc alloy
Weight	6.5 oz/183 grams
Finish	Black E-coat



applications

- › Live stage, studio
- › Snare, toms, percussion
- › Guitar cabs, electric instruments
- › Brass, flute, woodwinds
- › Acoustic instruments
- › Vocals, speech

features

- › Clear and accurate sound reproduction
- › Handles high SPL without distortion
- › Provides exceptional gain before feedback
- › Provides excellent isolation on stage
- › Precision cast zinc alloy body and grill
- › Extremely durable



Vocals



Drums



Percussion



Saxophone



Guitar Cabs



Flute



Trombone

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i-5 MULTI-PURPOSE DYNAMIC INSTRUMENT MICROPHONE

Operation and Maintenance: Although the i-5 is designed and built to handle the rigors of live performances and touring, it should still be handled with care. Avoid extreme moisture and extreme temperatures whenever possible and store the microphone in the provided carrying pouch whenever it is not in use.

Phantom power: The i-5 is a dynamic microphone and *does not* require phantom power; be assured that phantom power will not adversely affect the performance of the i-5 in any way.

Recording: The i-5, which has a very sophisticated, high quality transducer element, is an excellent utility microphone for any recording studio. The tight cardioid pick-up pattern of the i-5, along with its ability to handle very high sound pressure levels, allows the microphone to be used in almost any "close miking" application. In this respect, studio miking techniques for the i-5 will be similar to that of live sound miking.

Live Sound:



Snare: Getting a great snare sound is not a problem with the i-5.

Single-mic snare technique: The i-5 should be about 2 inches above the head and aimed towards the center of the drum. For more "rim" effect the mic can be aimed less towards the center and more towards the rim. It is not uncommon for engineers to place the mic practically right on the drum head to achieve a very tight, cracking sensation.

Two-mic snare technique: An additional i-5 or a condenser mic, like the SX1-C or ADX-51, can be placed beneath the drum, aimed at the snares. The two mics can be blended together to present a very full, accurate picture of the snare. The two mics should be switched out-of-phase from one another, or certain frequencies will cancel each other out, and the sound will appear too thin.

Toms, congas: Similar to the snare, start by placing the mic 2" above the head and pointing towards the center of the drum.

Guitar cabs: The i-5 can be placed on axis directly in front of the cabinet, practically touching the grill cloth. Do not aim the mic directly at the center of the cone. For best results, place the mic between the center of the cone and the edge of the speaker.



Saxophone, trumpet, and brass instruments: Typically, the mic should be aimed right into the bell of the instrument. The mic can be anywhere from zero to 6 inches away depending on how many other instruments are on stage, and how loud the music is.



Vocals: The i-5 will also provide great sounding, powerful vocals. Working range is anywhere from 2-6 inches, depending on the instruments on stage, the volume of the music, and the type of stage monitors. Sing directly on axis into the microphone.



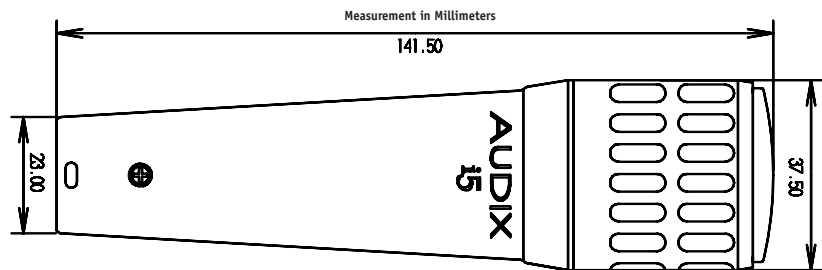
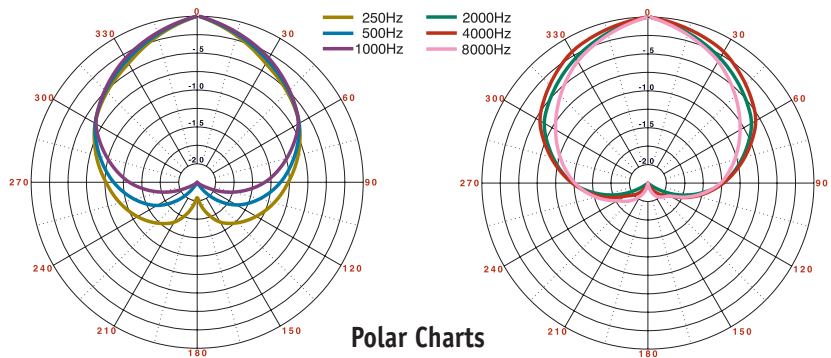
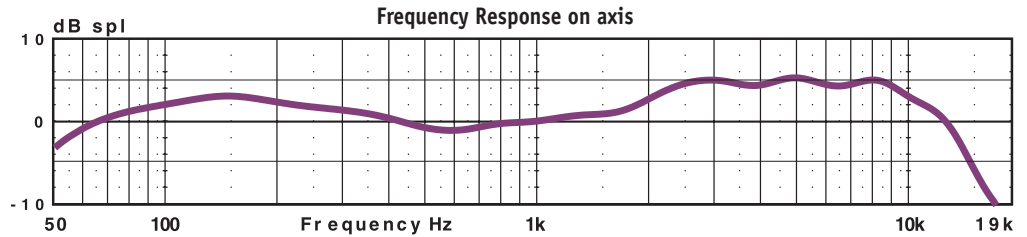
Mic placement: In general, allow a minimum distance of 2-3 feet between microphones to avoid phase problems.

Supplied Accessories

- ▶ Mic clip (MC1) adjustable through 180 degrees with standard 5/8 inch 27 thread. Note: Metal thread adapter also supplied to accommodate European stands.
- ▶ Zippered microphone carrying pouch. (P1)

Optional Accessories

- ▶ External foam windscreen (WSi-5)
- ▶ D-Vice rim-mount drum clip (DVICE)
- ▶ D-Clamp lug mount drum clip (DCLAMP)
- ▶ CBLR-25 25' right angle XLR-XLR mic cable
- ▶ CBL-20 20' XLR-XLR mic cable



WARNING:

Avoid excessive moisture as it can adversely affect the sound and performance of your microphone.

OUTPUT:

The i-5 output is balanced across Pin 2 (positive) with respect to Pin 3. The shield is connected to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

Impedance: The i-5 is a balanced low impedance microphone and for optimum results it should be plugged into a low impedance XLR mic input.

SERVICE AND WARRANTY:

This microphone is warranted for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products.

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VX-5 HAND-HELD VOCAL CONDENSER MICROPHONE

overview

The VX-5 is a stylish and innovative hand-held vocal condenser microphone designed to handle a wide variety of live, studio and broadcast applications.

With a smooth frequency response of 40 Hz - 16.5 kHz (plus or minus 3 dB), the VX-5 features a 14mm gold vapor diaphragm, a supercardioid polar pattern, a -10 dB pad, a bass roll-off filter, an acoustically ported steel mesh grill screen, and a rugged die cast zinc body.

The VX-5 will handle sound pressure levels in excess of 140 dB (in the pad and roll-off position) without distortion and will additionally provide over 20 dB of ambient noise rejection for feedback control on live stages.

The VX-5 operates on phantom power of 9-52 volts and will achieve optimum results when used with a high quality mic preamp. In addition to vocal applications, the VX-5 is ideally suited to capture acoustic instruments such as guitar, woodwinds, brass, percussion toys, and drum over-heads, and hi-hat.

specifications

Transducer Type	Electret Condenser
Frequency Response	40 Hz-16.5 kHz \pm 3 dB
Polar Pattern	Supercardioid
Output Impedance	150 Ohms
Open Circuit Sensitivity	6.9 mV (ref 1k @ 1 Pascal)
Equivalent Noise Level	26 dB (A weighted)
Signal to Noise Ratio	68 dB (ref 1k @ 1 Pascal)
Off axis rejection	>20 dB
Maximum SPL	>140 dB (w/-10 pad)
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Die cast zinc
Weight	8 oz / 227 grams
Finish	Black E-coat



applications

- › Lead vocals
- › Background vocals
- › Speech
- › Acoustic instruments

features

- › Extremely smooth and accurate response
- › Perfectly balanced for handheld use
- › -10 dB pad and bass roll-off
- › Handles high sound pressure levels
- › Excellent gain before feedback
- › Low handling noise
- › Pop resistant grill



Lead Vocals



Ensemble Vocals



Choir



Acoustic Guitar



Flute



Strings

AUDIX
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VX-5 HAND-HELD VOCAL CONDENSER MICROPHONE

Operation and Maintenance: Condenser microphones as a general rule are much more sensitive and reactive than dynamic microphones and should be handled with care. Avoid extreme temperatures wherever possible. Moisture and high humidity can adversely affect the performance of the microphone and cause permanent damage. For outdoor use consider using an outer foam windscreen to help reduce wind noise or popping. When not in use, please store your mic in the pouch or case provided at room temperature.

-10 dB pad and Bass Roll-Off Switches: The VX-5 is equipped with dip switches that will allow you to contour the sound and output level of the microphone. The switches are recessed and can only be engaged by using a tool such as a mini-screwdriver or the head of a ball point pen.

-10 dB pad: The pad is utilized in order to reduce the output sensitivity of the mic. Following are examples of where this might be helpful:

- The vocalist has an extremely powerful voice
- The vocalist likes to work right on top of the mic
- The volume on stage is extremely loud
- The instrument being miked produces very high sound pressure levels

Bass Roll-Off: The bass roll-off filter is used to eliminate frequencies below 150 Hz. Following are examples of where this might be helpful:

- More clarity of the vocal is desired
- The PA system has subs
- Effective way to help minimize bass frequencies being produced by bass guitar, kick drum and other bass producing instruments from bleeding into the vocal mic

Live Sound:

The VX-5 is designed to have minimal handling noise and may be hand-held or used on a mic stand. The VX-5 is highly sensitive and will accommodate working distances of 1-12 inches from the performer's mouth while maintaining a uniform response. Depending on the instrumentation and volume on stage, the vocalist may have to experiment to find the optimum working range with the VX-5. For stage monitors, avoid pointing the back of the microphone directly into the stage monitor. Instead, set the microphone at a angle parallel to the floor, putting the angle of the mic on a different plane with the angle of the monitors.

Background vocals: For purposes of gain before feedback and to avoid phase cancellation, the "3 to 1" rule applies: the distance between the microphones must be at least three times greater than the distance between the mic and the performers. This generally means having a distance of at least a distance of 2 feet between microphones.

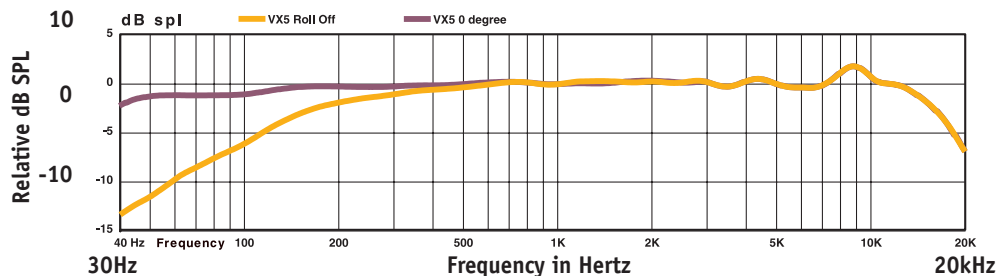
Supplied Accessories

- ▶ MC1 - High quality nylon mic clip adjustable through 180 degrees with a standard 5/8 inch -27 thread. (Note: metal adapter also supplied to accommodate European standard threads).
- ▶ P1 - Cordura carrying pouch.

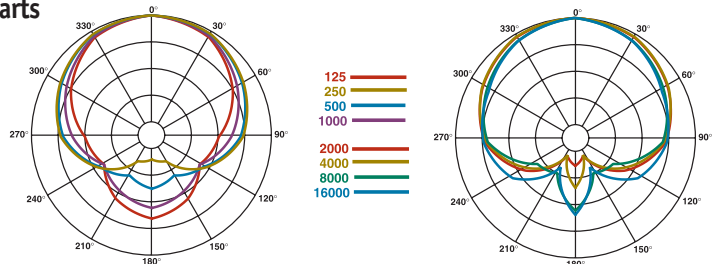
Optional Accessories

- ▶ WS-357 External acoustic foam windscreen
- ▶ SMT-25 Shockmount clip
- ▶ APS-2 Two-channel phantom power supply
- ▶ CASE-BP Aluminum carrying case (holds 4 vocal microphones)
- ▶ CBL-20 20' XLR-XLR mic cable

Typical Frequency Response

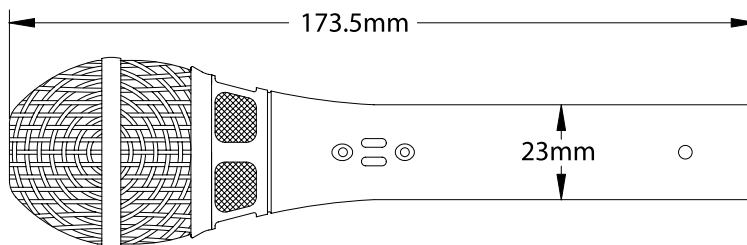


Polar Charts



The frequency response chart (above) and the polar patterns represent a typical production run for this microphone.

Dimensions (in Millimeters)



WARNING:

The VX-5 requires 9-52 Volts of phantom power to fully charge the element. For this reason, DO NOT PLUG OR UNPLUG THE MICROPHONE INTO OR OUT OF THE PA SYSTEM UNLESS THE VOLUME OF THE SYSTEM IS TURNED DOWN. Failure to do so may result in a loud "popping" noise sensation which could seriously damage the speakers in the PA system.

OUTPUT:

The VX-10 output is balanced across Pin 2 (positive) with respect to Pin 3, with the shield connection to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

SERVICE AND WARRANTY:

This microphone is under warranty for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products.

CALL: 503-682-6933 FAX: 503-682-7114
www.audixusa.com

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ADX51

INSTRUMENT / GROUP VOCAL CONDENSER MICROPHONE

overview

The ADX51 is a pre-polarized condenser microphone designed to handle a wide variety of live, studio and broadcast applications. Characterized with a cardioid pickup pattern and a smooth uniform response over a frequency range of 40-20k Hz, the ADX51 is precision machined from solid brass with a low reflective black e-coat finish.

The ADX51 is designed with low noise electronic circuitry, balanced output, and switches that enable a 10 dB pad and a bass roll-off. The ADX51 is road-worthy and capable of handling high sound pressure levels of 142dB.

specifications

Transducer Type	Condenser (pre-polarized)
Frequency Response	40 Hz - 18 kHz 150 Hz - 18 kHz (with low cut filter)
Polar Pattern	Cardioid
Output Impedance	100 Ohms balanced
Open Circuit Sensitivity	15.9 mV (ref 1k @ 1 Pascal)
Equivalent Noise Level	29 dB (A weighted)
Signal to Noise Ratio	65 dB (ref 1k @ 1 Pascal)
Power Requirements	9 - 52v phantom
Maximum SPL	132 dB
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Machined Brass
Weight	5 oz/143 grams

ADX51 CONDENSER MIC



Piano



Sax



Overhead
Drums



Guitar



Group
Vocals

applications

- ▶ **Overhead for Drums / Percussion**
Bells, cymbals, hi-hat, goodie table
- ▶ **Acoustic instruments**
Guitar, piano, saxophone, orchestra (zone miking)
- ▶ **Group vocals**
ADX51 may be used as a hanging mic or on a stand to pick up group vocals for ensemble, choirs or plays. Two mics may be positioned overhead or in front of the group, at a distance of 4-6 feet apart.

ADX51 INSTRUMENT / GROUP VOCAL CONDENSER MICROPHONE

Operation and Maintenance: Condenser microphones as a general rule are much more sensitive and reactive than dynamic microphones and should be handled with care. Avoid extreme temperatures wherever possible. Moisture and high humidity can adversely effect the performance of the microphone and cause permanent damage. For outdoor use, consider using the foam windscreen (WS-ADX51) to reduce wind noise or popping. When not in use, please store your mic in the vinyl case at room temperature.

Pad and Roll-Off: These recessed switches are located towards the bottom of the mic. You will need a either a miniature screw driver or a pen to move them down (engaged) or up (not engaged).

Pad: The switch on the lower left side of the mic is a 10 dB pad. This means you can reduce the input level of the mic by 10 dB. This is very helpful for miking extremely loud instruments (guitars, drums, horns) that may tend to drive the mic into distortion. Note that 0 dB is in the up position and -10 dB is in the down position.

Bass Roll-Off: This feature gently rolls off the bass frequencies starting at 150 Hz which is very helpful in reducing boominess for voice or instrument. Note that the feature is active when the switch is in the down position.

Recording: The ADX51 can be used effectively to record just about any acoustic instrument. Because of the simple design and excellent transient response, simply point the microphone towards the sound source making sure the mic is far enough away to avoid distortion.

Live Sound: When miking instruments, the ADX51 should generally not be closer than 6 inches to the sound source. In the case of group vocals, drum overheads, bells, and percussion toys, the microphone can be from 1-4 feet from the source. In general, when using multiple ADX51s for live sound, they should be spaced at a distance of at least 4-6 feet apart. Using fewer mics can result in a more 'spatial' effect and provides greater chance for greater control over feedback.

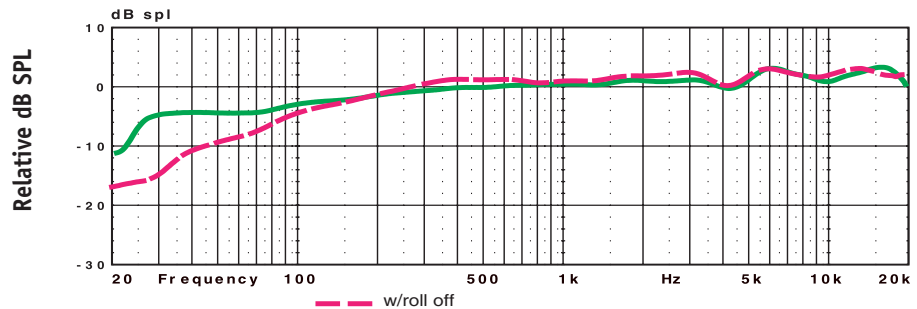
Supplied Accessories

- ▶ Mic clip (Dclip) adjustable through 180 degrees with standard 5/8 inch. -27 thread. Note: Metal stand adapter also supplied to accommodate European standard threads.
- ▶ Vinyl carrying case.
- ▶ WS-81C External Foam Windscreen.

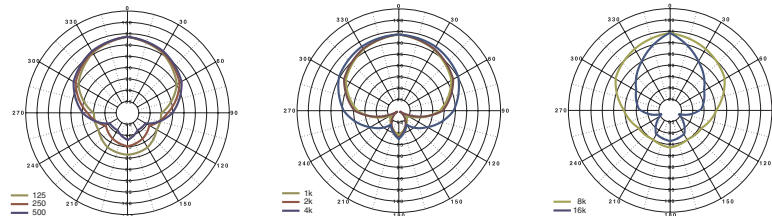
Optional Accessories

- ▶ APS-2 2 Channel Phantom power supply (AC powered)
- ▶ P1 Audix cordura carrying pouch

Typical Frequency Response

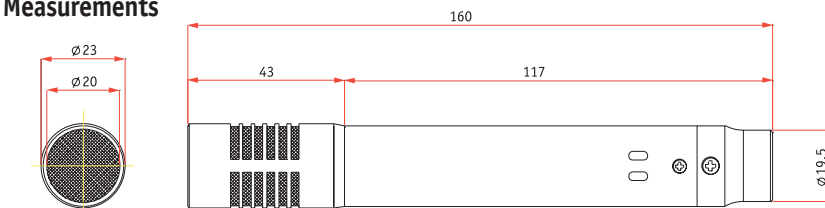


Polar Charts



The frequency response curve shown above (measuring tolerance at ± 3 dB) and polar pattern correspond to typical production run specifications for this microphone.

Measurements



Measurement in Millimeters

WARNING:

The ADX51 has a fixed-charge, permanently polarized back plate. This, along with voltage from a phantom power supply, causes the element to be fully charged. For this reason, **DO NOT PLUG OR UNPLUG THE MICROPHONE INTO OR OUT OF THE PA SYSTEM UNLESS THE VOLUME OF THE SYSTEM IS TURNED DOWN.** Failure to do so may result in a loud 'popping' sensation which could seriously damage the speakers in the PA system. Power requirements are 9-52 volts phantom power; most current mixing boards are equipped with phantom power, however, if phantom power is not available please use the Audix APS-2 (2 channel) AC powered phantom supply as your interface between the microphone and the mixing board.

OUTPUT:

It is recommended to use a high quality microphone cable with 3 pin XLR connectors. The ADX51 output is balanced across Pin 2 (positive) with respect to Pin 3, with the shield connection is Pin 1.

SERVICE AND WARRANTY:

This microphone is warranted for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products.

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→ i-5



→ D-6



→ D-2



→ ADX-51



ROAD CASE INCLUDED

**DP ELITE 8
PACK ILLUSTRATED**

- i-5 Snare
- D-2 tom
- D-4 Floor tom
- D-6 kick
- SCX1-HC hi-hat
- SCX1-C Overhead
- D-VICE Gooseneck clip

DP-Series

FOUR PROFESSIONAL DRUM AND PERCUSSION MIC PACKAGES WITH FREE ROAD CASE

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

Each D series microphone consists of a VLM (very low mass) capsule housed in a precision-machined lightweight aluminum body. The i-5 is the ultimate snare microphone, designed for accuracy and durability. The newly improved D-vice gooseneck allows for quick and easy set up and perfect mic placement.

Don't compromise the sound of your drums. The DP series mic packages will reproduce the sound of your drums exactly how you want your audience to hear them.

DP 4A

PACKAGED SET OF 4 DRUM MICS

- Aluminum road case
- 1 x i-5 snare mic
- 2 x D-2 tom mic
- 1 x D-4 kick / floor tom mic
- 4 x D-Vice (gooseneck clip)

DP 5A

PACKAGED SET OF 5 DRUM MICS

- Aluminum road case
- 1 x i-5 snare mic
- 2 x D-2 tom mic
- 1 x D-4 floor tom mic
- 1 x D-6 kick mic
- 4 x D-Vice (gooseneck clip)

DP 6

PACKAGED SET OF 6 DRUM MICS

- Aluminum road case
- 1 x i-5 snare mic
- 2 x D-2 tom mic
- 1 x D-4 kick / floor tom mic
- 2 x ADX-51 - condenser (overhead) mic
- 4 x D-Vice (gooseneck clip)

DP ELITE 8

PACKAGED SET OF 8 DRUM MICS

- Aluminum road case
- 1 x i-5 snare mic
- 2 x D-2 tom mic
- 1 x D-4 floor tom mic
- 1 x D-6 kick mic
- 2 x SCX1-c overhead mic
- 1 x SCX1-hc hi-hat mic
- 4 x D-Vice (gooseneck clip)

DP-Series

4 PACKAGES TO CHOOSE FROM

No matter whether you are a performing artist or an engineer, Audix has a drum mic package that's right for you! Take advantage of these pre-packs and save money!

D series and i-5 common features:

- Designed, assembled, and tested by Audix in the USA
- VLM (very low mass) diaphragm
- Natural sound reproduction
- Ability to handle over 140 dB sound pressure levels
- Gold plated XLR
- Each mic includes a sturdy pouch and unbreakable ABS mic clip
- 1 year warranty

D series

- CNC Machined by Audix from solid aircraft-grade aluminum
- Hypercardioid pick-up pattern provides excellent isolation
- Black hard coat finish

i-5

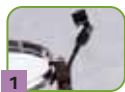
- Precision cast zinc alloy
- Protective steel grill
- Cardioid pick-up pattern

ADX-51 is a high quality electret condenser microphone ideally suited for overheads, cymbals, Hi-hat and goodie table. Features 10dB pad and bass roll-off for applications where contouring is needed.

SCX1 is a true condenser microphone and will provide the highest caliber performance available in a pencil-style design. The sound captured and reproduced by these mics for overheads, high-hat, and acoustic instruments is truly impressive.

Optional Accessories

- 1) D-vice: drum clip with a nylon rim mount
- 2) D-flex: flexible dual pivot rim mount clip
- 3) Space-saver mic cable (25') with right angle connector
- 4) Tripod: compact stand



	i5	D2	D4	D6	ADX-51
Application	Snare (top or bottom), toms, hand percussion, guitar cabs, acoustic instruments	Rack Toms, Floor Tom, Congas	Floor Tom, Djembe	Kick Drum, Floor Tom, Djembe, Cajon	Overheads, Cymbals, Hi-hat, Goodie Table
Features	Protective steel grill, Easy to set up and use, Clean, accurate sound	Slight mid-bass boost, excellent transient response, big sound	Extended low end for larger drums, accurate frequency response, natural sound	Extended low end for larger drums, accurate frequency response, natural sound	Excellent performance at affordable pricing, tight pattern, accurate reproduction of high frequency instruments
Transducer Type	Dynamic VLM Type B (Transformerless)	Dynamic VLM Type B (Transformerless)	Dynamic VLM Type D (Transformerless)	Dynamic VLM Type D (Transformerless)	Condenser (pre-polarized)
Frequency Response	46 Hz - 18 kHz	44 Hz - 18 kHz	38 Hz - 19 kHz	30 Hz - 15 kHz	40 Hz - 18 kHz
Polar Pattern	Cardioid	Hypercardioid	Hypercardioid	Cardioid	Cardioid
Output Impedance	150 Ohms	250 Ohms	200 Ohms	200 Ohms	100 Ohms
Open Circuit Sensitivity (1 Pa = 94 dB SPL)	1.9 mV	2.5 mV	2.1 mV	2.2 mV	15.9 mV
Power Requirements	None	None	None	None	9 - 52v phantom
Maximum SPL	140 dB	144 dB	144 dB	144 dB	>135 dB
Off-axis rejection	>23 dB	>30 dB	>30 dB	>20 dB	
Housing	Cast Zinc Alloy Black E Coat	Machined Aluminum Black Hard Coat	Machined Aluminum Black Hard Coat	Machined Aluminum Black Hard Coat	Machined Brass
Weight	6.5 oz/183 grams	4.5 oz/128 grams	4.5 oz/128 grams	7.7 oz/217 grams	5 oz/142 grams

DP 4A

Aluminum road case
1 x i-5 snare mic
2 x D-2 tom mic
1 x D-4 kick / floor tom mic
4 x D-Vice (gooseneck clip)



DP 5A

Aluminum road case
1 x i-5 snare mic
2 x D-2 tom mic
1 x D-4 floor tom mic
1 x D-6 kick mic
4 x D-Vice (gooseneck clip)



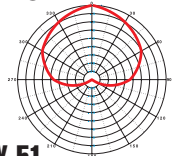
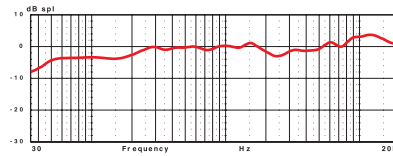
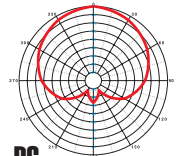
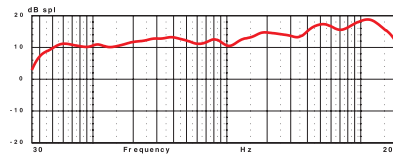
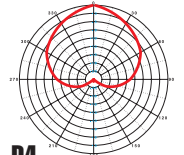
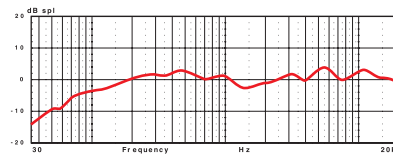
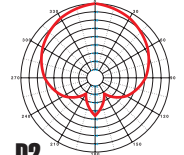
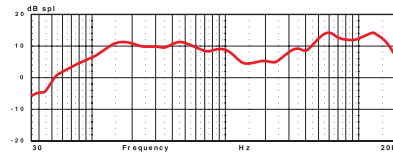
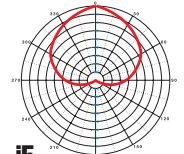
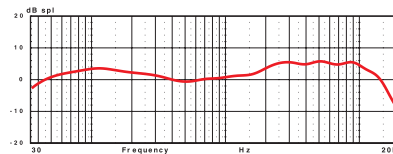
DP 6

Aluminum road case
1 x i-5 snare mic
2 x D-2 tom mic
1 x D-4 kick / floor tom mic
2 x ADX-51 - condenser (overhead) mic
4 x D-Vice (gooseneck clip)



DP ELITE 8

Aluminum road case
1 x i-5 snare mic
2 x D-2 tom mic
1 x D-4 floor tom mic
1 x D-6 kick mic
2 x SCX1-c overhead mic
1 x SCX1-hc hi-hat mic
4 x D-Vice (gooseneck clip)



ADX-51



Specifications & pack contents subject to change without notice.

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