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AUDIX
PERFORMANCE IS EVERYTHING

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AUDIX
PERFORMANCE IS EVERYTHING

July 2005



The Audix headquarters,
Wilsonville, Oregon



CNC Machining



At the beginning -
raw bar stock



4800 RPM and lots
of coolant



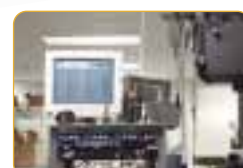
8 axis machining
center with 60 tools



A D-6 body
ready to roll



Assembly station



Every microphone tested



The finished product



21 Years of Excellence

Audix, a wholly owned American Corporation, was founded in 1984 in Redwood City, California by the two man team of Fred Bigeh and Cliff Castle. Moving their home base to Oregon in 1991, Audix is a shining example of what can be achieved when a vision is fueled by imagination, passion, persistence, and hard work. Audix is now one of the most recognized microphone companies in the industry, consistently raising the bar in the pro audio world with innovative, award-winning products and concepts.

Microphones built to last a lifetime

At a time when most companies are tending to outsource their labor and manufacturing, Audix has built a state-of-the-art manufacturing facility, with an emphasis on R & D, automation, and CNC machining equipment. This not only enables Audix to control the quality of the products from start to finish, it allows for continual improvements and enhancements as new materials and processes become available.

While the process of capturing acoustic sound waves and converting them to electronic impulses is a very complex and difficult process, Audix always strives for the simplest and most elegant solutions. This is apparent when you look at the designs of products such as the OM series, the D series, the Micros, the i-5, the SCX25-A, and the FireBall™, to name a few.

Performance is Everything

This simple phrase captures the essence of Audix. When an artist or engineer enters the recording studio or hits the live stage, Audix considers our microphones to be a part of your performance. We wish to thank those of you who own and use our microphones and we hope you will appreciate the dedication and passion that goes into making your product.

Overview



RAD-360 UHF Wireless System

"The RAD-360 wireless system allows us to sound great. You make us proud to use your name on and off the stage."

- Mark Hall
Lead Singer, Casting Crowns

The Way of the Future

Audix is proud to introduce the RAD360 wireless system. Designed as a complete solution for all of your wireless needs, the RAD360 is ideal for live performances, sound companies, fixed installations, corporate events, presentations, and houses of worship.

Powerful Performance

The RAD360 systems feature 50 milliwatts of RF transmission! Whether you're in a stadium, night club, or House of Worship, this means drop-out-free performance. Other features include over 12 hours of battery life on a conventional AA battery, metal construction on receiver and hand-held transmitters and multi-system operation.

Handhelds, Bodypacks, and More

Handheld systems feature the OM series dynamics, known for their clarity, durability, and high levels of gain before feedback. Bodypack systems feature a variety of lavalier, headset vocal microphones, and instrument systems including guitar, flute, harmonica, and brass instruments.





RAD-360

UHF Wireless System

The Audix RAD-360 is a frequency agile UHF wireless microphone system with 772 selectable frequencies (within 4 frequency groups) and dual tuner, true diversity receivers. Operating in the UHF band between 638 – 814 MHz. The RAD360 features easy-to-use and easy-to-read menu driven displays in both the handheld and bodypack transmitters. Perhaps the best feature of the RAD360 is this: the system is VERY simple to set up. You will be up and running in 10 minutes or less!

A wide variety of accessories available for the Rad360 systems include front mounting antenna kit, dual rack mount, 4 system antenna combiner, antenna boosters, and coaxial extension cables.

In Detail

- Frequency Agile: All Audix RAD-360 UHF transmitters and receivers can be programmed for 193 frequencies (in increments of .125 MHz) with 24 MHz band width of the system being utilized. A total of 12-16 systems can be configured to operate simultaneously, depending on the location and environmental conditions.
- Soft-key Controls: Gain setting and frequency selection are very quick and easy-to-use.
- Menu Driven Displays: All transmitters and receivers feature menu driven LCD displays. Information displayed includes frequency selected, audio signal strength, A/B antenna indicator, mute status, RF indicator, battery indicator, audio levels, and lock/unlock status.
- Noise Squelch Circuitry: Analyzes signal quality instead of signal strength. Controls the possibility of annoying sudden "bursts" coming through the receiver.
- Surface Acoustic Wave (S.A.W.) Filters: Help to insure that the system is free from RF interference.
- Tone Key Squelch: Eliminates unwanted noise from entering the system.

- Tuned Antennas: 1/4 Wave antennas are tuned to specific frequencies for RF stability.
- Audio Output: The rear receiver panel includes both balanced (XLR) and unbalanced (1/4") output jacks
- RF Level Meters: Monitors signal strength and optimizes transmitter gain settings
- Audio Meters: Monitors audio levels and helps to optimize transmitter gain settings.
- Battery Power Indicators on receiver and the transmitter.
- Set and Lock Function: Easy to use switches allow frequencies to be easily changed, set, and locked.
- Sensitivity Adjustment: Handheld transmitters feature additional PAD settings of -6, dB -12 dB and -24 dB.
- Interchangeable Head Assemblies: The RAD-360 handheld transmitters feature threaded capsule assemblies. - Change or replace OM Series capsules in a matter of seconds.
- Durable Metal Housings for additional RF shielding and shock resistance.



All RAD360 systems are provided with a rackmount kit for the receiver, a power supply, an audio cable, antennas, and a zippered carrying case. Handheld systems are provided with a mic stand adapter and bodypack systems are provided with a mini-screwdriver to adjust gain settings.



Handheld Systems

FEATURING INTERCHANGEABLE CAPSULES

Handheld systems include a choice of OM3 , OM5, OM6, and OM7 capsules. The right type of microphone to use will depend on the type of voice, the venue, how many open mics are on stage, the instrumentation on stage, the loudness of the music, the type of music, the type of PA system being used, and mic technique.

Lavalier

FEATURING YOUR CHOICE OF ADX5 OR ADX10

The ADX-5 is an extremely small omni-directional microphone with frequency response of 20 Hz – 20 kHz. It is suitable for broadcast and presentations. The ADX-10 is a miniature lavalier with response of 40 Hz – 20 kHz. It is a great all-purpose mic for vocal presentations and because of the cardioid pick-up pattern, it offers additional feedback control

Electric Guitar

TOTAL FREEDOM TO ROCK WITHOUT DROP-OUTS

Features the RAD360 bodypack with 50 milliwatts of output! Will faithfully reproduce the sound of your guitar and will track even the fastest passages with lightning quick accuracy.

Sax and Brass

FEATURING ADX20-I CONDENSER

Features the RAD360 bodypack with 50 milliwatts of output! The ADX20-i is a studio quality microphone with a gooseneck spring clamp system that attaches to the bell of the instrument. The mic sits in a rubberized shock-mount for additional isolation from vibration.

Headset Systems

YOUR CHOICE OF HT-2 OR HT-5

The HT-2 is a heavy duty rubberized headset with a supercardioid pick-up pattern for feedback control. It provides a great vocal sound for live musical performances. The HT-5, a slimline headset with an extremely miniaturized omni-directional capsule, provides a phenomenal vocal sound. Available in black or beige, it is intended for presentation and musical applications where a low profile look is desired.

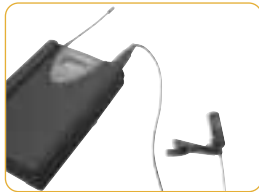
Harmonica System

FEATURING THE FIREBALL™

A special cable is provided so that the FireBall™ may be utilized with a RAD360 bodypack, allowing for complete freedom of movement on stage. The FireBall™, of course, may be used for vocals as well.

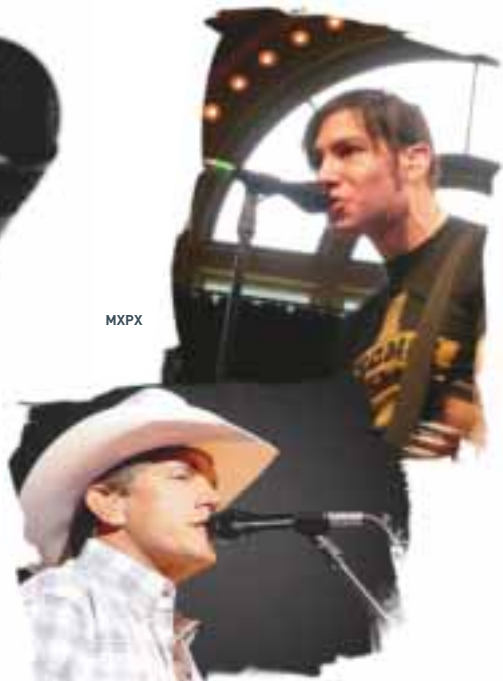
"Finally the reputation for road worthiness and sonic quality earned by Audix is available in the wireless world."

- Jeff Mele, President, North American Theatrical



Alanis Morissette

Photo credit: Robb Cohen



George Strait

"The OM-5 is just like Bonnie-classy, consistent and rock solid every time."
- Paul Middleton, Front of House, Bonnie Raitt



Vocal Microphones

OM-Series

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 Audix microphones; a rich, natural vocal sound with exceptional clarity and detail; superior off-axis rejection; and the ability to perform at high levels without feedback or distortion. Designed with a bit of added warmth in the lower mid-bass and a slight presence boost in the mid-range, the OM-2 sounds exceptionally good on a small to mid-size PA without having to add EQ.

OM-3

EXCELLENT ALL PERFORMANCE VOCAL MICROPHONE

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

OM-5

HIGH OUTPUT, SUPREME VOCAL PRESENCE

Critically acclaimed, and appearing in many high level concert performances (Alanis Morissette, Willie Nelson, Bonnie Raitt), it continues to be a standard on 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 'bleed' of guitar and drums coming through the vocal mix, a real plus for both the performer and engineer. The OM5 is considered one of the best vocal performance mics ever produced.

OM-6

FULL, RICH SOUND. INTENSELY ACCURATE

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

OM-7

ULTIMATE GAIN BEFORE FEEDBACK

A standard in the touring rock concert scene, the OM-7 provides 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

ROCK 'N ROLL CLASSIC

The OM-11 is a re-issue of the original flagship of the OM series, the OM1, which was first produced in 1985. The OM-11 is machined from solid brass with a unique two-stage design and, as far as handling noise is concerned, it is exceptionally quiet. Characterized with a full-bodied vocal sound with punchy mid-range presence, the OM-11 is outstanding for lead vocals.

Performance is everything

The passion that goes into designing and building Audix vocal microphones is evident to 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 mics are the performance standard.

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.

VX-10

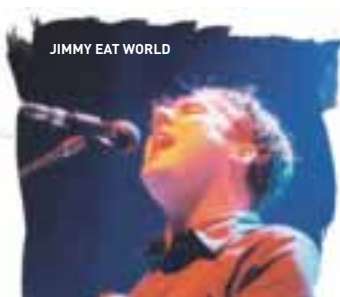
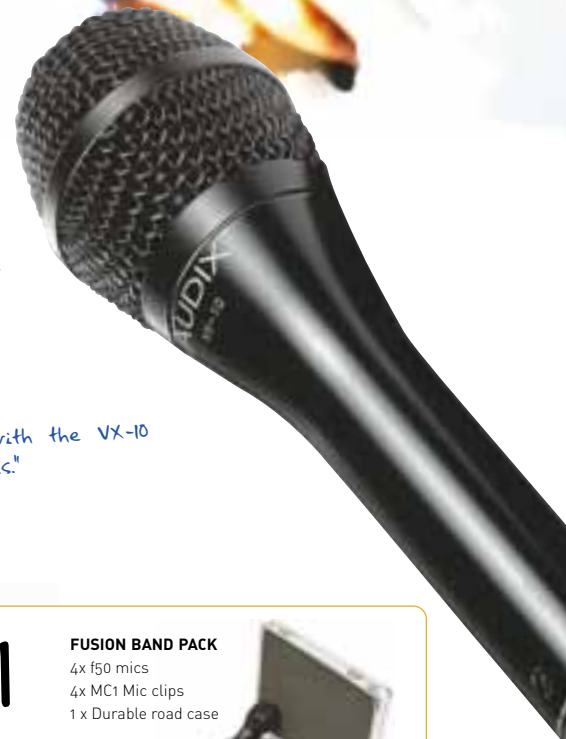
PREMIUM HANDHELD VOCAL CONDENSER

With the ability to provide 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 VX-10 provides a uniform cardioid pick-up pattern throughout its entire frequency range of 40 Hz - 20 kHz. While the VX-10 is designed to provide a pristine vocal sound with unrivaled transparency, it will still handle high sound pressure levels and offer excellent rejection of ambient stage noise.

- Now available in low output version (-18 dB) VX10-lo

"Every mic OM our stage is Audix with the VX-10 front and center OM George's vocals."

- Paul Rogers, Front of House Engineer, George Strait



JIMMY EAT WORLD

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

- Dave Rat, Rat Sound, Red Hot Chili Peppers, Beck, Bad Religion, New Found Glory, Jimmy Eat World



THE DONNAS



A.F.I.



Fusion Vocal F50

PRICE VALUE DYNAMIC CARDIOID MICROPHONE

Designed to handle a wide variety of vocal and instrument applications for both live sound and recording. Available with or without a noiseless magnetic on-off switch, the F50 is designed with slight bass proximity and mid-range presence. This results in a warm natural response for nearly every type of voice. Also available with on-off switch (F50-S).

FUSION BAND PACK

- 4x F50 mics
- 4x MC1 Mic clips
- 1 x Durable road case



Fusion SERIES

DP-Series DRUM Packs

Professional Percussion and Instrument Mic Packages for stage and studio.

These precision-made instrument microphones are designed to fill the specific needs of artists and engineers for both studio and live applications.

The DP-Series Drum Packs feature various combinations of the highly acclaimed i-5 and D-series. All mics include the innovative VLM (very low mass) capsules for lightning fast, detailed response. Their compact size, in conjunction with the newly improved D-vice gooseneck clip, allows for

quick and easy set up and perfect mic placement.

The ADX-51 (DP-6), SCX-1c and SCX1-hc (DP-Elite 8) are excellent condenser microphones for overheads, cymbals, and a wide variety of acoustic instruments.

Don't compromise the sound of your instrument.

The DP-Series mic packages reproduce the sound of acoustic instruments exactly how you want your audience to hear them.



DP-4a



DP-5a



DP-6



DP-Elite 8

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-6 kick mic
1 x D-4 floor tom mic
2 x SCX1-c overhead mic
1 x SCX1-hc hi-hat mic
4 x D-Vice (gooseneck clip)



Terence Higgins
The Dirty Dozen Brass Band

"Audix mics are the best sound
for the new millennium!"
- Luis Conte.



Vicki Randle
Tonight Show Band



FUSION 7

Fusion DRUM Packs

Fusion SERIES

Here are three sets of prepackaged, high quality, high value Audix drum and percussion microphones.

Audix, with the introduction of serious microphone packages for professional artists and engineers, has revolutionized drum and percussion miking by designing specific mics for specific instruments. Now everyone can afford Audix quality and capture the sound of any drum or percussion instrument. Here are prepackaged microphones which are tough, durable, and offer the type of sonic performance associated with microphones costing much more. The three packages are available complete with foam padded road case, and all Fusion mics come with integral mic clips. The D-vice, D-clamp, and D-flex clips may be used to rim mount any of the Fusion series drum mics.



FUSION 4



FUSION 6

F-10

- Snare, Toms Bongos, Quinto, Hi-hat, Shekere, Congas, Timbales
- Tailored frequency response provides upper mid-range attack and clarity

F-12

- Kick Drum, Floor Tom, Djembe
- Extended low end response for fat, punchy sound

F-14

- Kick Drum
- Low frequency boost for FAT sounding kick drum

F-15

- Cymbals, Overheads, Hi-hat, Goodie Table
- Captures wide sound field of the cymbals and transients. Adds dimension and realism

Fusion 4

PACKAGED SET OF 4 DRUM MICS

1 x Durable road case
3 x F-10 snare / tom mic
1 x F-12 kick / floor tom mic

Fusion 6

PACKAGED SET OF 4 DRUM MICS & 2 OVERHEADS

1 x Durable road case
3 x F-10 snare / tom mic
1 x F-12 kick / floor tom mic
2 x F-15 overhead mic plus 2 clips

Fusion 7

PACKAGED SET OF 5 DRUM MICS & 2 OVERHEADS

1 x Durable road case
3 x F-10 snare / tom mic
1 x F-12 floor tom mic
1 x F-14 kick drum mic
2 x F-15 overhead mic plus 2 clips





The world's best series of instrument microphones just keeps on getting better!

With the continued success and popularity of the D-series microphones, and with the newly added i-5 and FireBall™, 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 for clear definition of sound without the feedback problem commonly associated with placing multiple mics in close proximity.

Dynamic Instrument Microphones



i5

THE BEST ALL PURPOSE INSTRUMENT MIC ON THE MARKET.

We realize that this is a bold statement, but there is plenty of evidence to back up this claim. While Audix has continued to develop "application specific" microphones, the i-5 was designed to be cost effective, easy to use, and able to fill a very wide variety of miking needs. As a companion to the D6, the i-5 has quickly established itself as the ultimate snare drum mic. Similarly, the i-5 has achieved critical acclaim for its ability to mic guitar cabs, horns, percussion, and acoustic instruments. The i-5 also provides shockingly good results in the studio. Engineers are discovering that the i-5 is an exceptional tool for tracking - accurate, natural, consistent, reliable, durable, and affordable!

- Simple, elegant, easy to use
- Handles over 140 dB of SPL without distortion
- Heavy duty, cast body and dent resistant metal grill
- VLM @ capsule technology
- Tight cardioid pattern for feedback control
- Also great for vocals

"The FireBall™ is a dream come true for harmonica players!"

- Mickey Raphael, Willie Nelson band.



D-2

RACK TOMS, CONGAS, FLOOR TOMS, GUITAR CABS, SAXOPHONE

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



D-4

FLOOR TOMS, KICK DRUM, BASS CABS, DJEMBE, CAJON, PIANO, SAX, CLARINET, TROMBONE, LESLIE BOTTOM

The D-4 utilizes an innovative capsule design that enables it to capture full range instruments as well as instruments with extended frequencies below 100 Hz. In fact the D-4 extends down below 40Hz, a remarkable feat for a microphone of this size and versatility. With its great low end response, SPL handling, clarity and detail, the D-4 is the most versatile instrument microphone of the D series.



D-6

KICK DRUM, BASS CABS

The D-6 will impress anyone looking for a huge, clean, and 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 the number one choice for today's live sound stages and recording studios. Also available in a special nickel finish [D6-Nickel - pictured above].



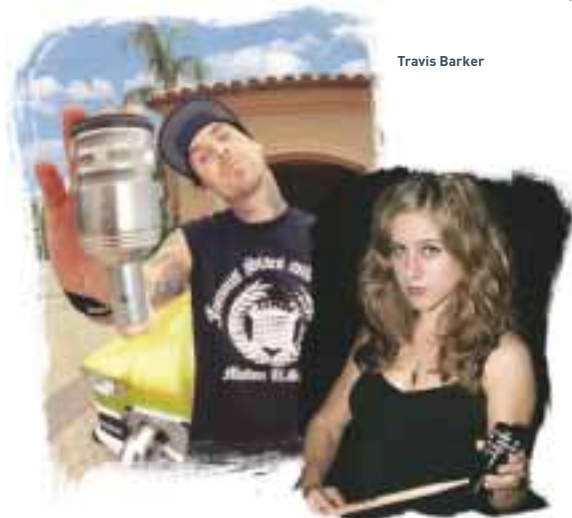
David Garibaldi,
Tower of Power



Airto
Moreira



*"On stage or in session,
the D6 rocks - literally!"*
- George Peterson, Editor Mix Magazine



Travis Barker

Torry Castellano
The Donnas

Clamps 'n' Clips

D-VICE

Spring loaded rim mount clamp

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

IMPROVED

D-Clamp

Tension rod mic clamp

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

D-Clip

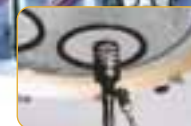
Heavy duty, press-fit mic clip

Heavy duty, snap-to-fit nylon mic clip. Works with D series, SCX series, ADX51, and many other pencil style condensers.

D-Flex

All purpose percussion clamp

Sturdy mount with extra wide jaws. Works on both drums and percussion instruments.



FireBall™

TAKING THE ART OF MIKING HARMONICA TO A NEW LEVEL.

The latest innovation from Audix, The FireBall™ is well-suited for both chromatic and diatonic harmonicas. With its sleek styling and unique design, the FireBall™ is CNC machined at the Audix factory in Wilsonville, Oregon out of a solid bar of aircraft grade aluminum. The final look is achieved with an elaborate three stage anodizing process, giving every microphone its own distinctive look. Featuring a dent resistant grill ball with a deep red internal pop filter, each FireBall™ is attractively laser etched with its name and serial number. While the contour the FireBall™ is designed to fit comfortably within the palm of the hand, there is a full-sized dynamic capsule within to provide a big, full-bodied sound.

- VLM (Very Low Mass) capsule technology for clean, accurate response
- Brass-seated internal shock mount
- Handles "cupping" without impacting sound quality
- High SPL handling (over 140 dB) without distortion
- Provides excellent isolation from other instruments on stage

Harmonica, Beat Box, Guitar





"Not only the best sounding piano mic available - the shape, size, and mount allow you to get right on top of the keyboard."
- Paul Mitchell, Studio and live Engineer for Joe Sample



The SCX series microphones are packaged in an attractive rosewood case. Matched pairs available upon request.

SCX-ONE

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



SCX-c
Cardioid capsule for SCX pre-amp is ideal for directional recording or sound reinforcement. Features 40Hz-20kHz response and 130dB SPL handling. Gold leaf construction, gold contact and brass housing.



SCX-hc
Hypercardioid capsule for SCX pre-amp offers exceptional directivity for noise rejection. Features 40Hz-20kHz response and 130dB SPL handling. Gold leaf construction, gold contact and brass housing.



SCX-o
Omni directional capsule for SCX pre-amp features full range 20Hz-20kHz response with razor flat response. 132dB SPL handling. Gold leaf construction, gold contact and brass housing.

"We consider the SCX25-A to be a member of the band. Front and center on every performance."
- Open Road Bluegrass Band.



ADX-51

PRE-POLARIZED CONDENSER.
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. Applications include:
• Kit overheads, percussion bells, cymbals, hi-hat, goodie table
• 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.



"My investigation is conclusive. The SCX25-A captures every nuance of acoustic instruments."
- David Grisman
Legendary Mandolinist

Condenser Microphones

CX-112

CONTEMPORARY ALL-PURPOSE CONDENSER.
The CX112 is a stylish condenser microphone featuring a 28 mm (1.1") gold sputtered diaphragm with a film thickness of merely .006 mm. The capsule housing for the CX112, which is mounted on a specially designed silicon rubber support, helps to absorb external shock and vibration; this increased capsule stability allows the CX112 to more accurately depict incoming sound waves. While the contact point for large diaphragm condensers is most commonly seen in the center of the diaphragm, the CX112 derives its contact point on the outer edge of the capsule. This not only minimizes reflections and refractions, it effectively increases the surface area of the diaphragm and improves both transient response and frequency response. With an extremely low noise circuitry and pre-amp design, the CX112 features a uniform cardioid polar pattern, frequency response of 20 Hz - 20 kHz, and settings for -10 dB pad and bass roll-off filter.
• Applications include recording, broadcast, and live sound
• Ideal for vocals, piano, overheads, electric guitar cabs, percussion and acoustic instruments of all types
• High power handling of 145 dB SPL (with pad engaged)
• Adjustable metal clip allows for secure positioning
• Optional accessory includes heavy duty shock mount (SMT-CX112)
• Attractively packaged in foam lined rosewood box
• Matched pairs available (CX112-MP)



"In a world suddenly crowded with cheaply made studio condenser microphones desperately trying to out warm and out sheen each other, Audix has managed to push forward with the SCX25-A. A cool-looking and innovative microphone without sounding abrasive or harsh, the SCX25-A has a great future in the day to day workings of any studio."

Andrew Gilchrist, Engineer - Ani DiFranco

SCX25-A

VOCALS AND ACOUSTIC INSTRUMENTS.
The SCX25-A 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-A capsule is completely isolated from the mic body and the electronics. By successfully minimizing acoustic reflections and diffractions, the SCX25-A delivers a pure, open-air sound unlike any other microphone. Features include a wide frequency range of 20 Hz - 20 kHz, one-inch gold vapor diaphragm, black satin machined brass housing, and a very low profile. Operation requires 48-52 volts phantom power.
• Innovative and attractive design
• Isolated capsule suspension system
• Internal shock mount
• Miniaturized pre-amp
• Extremely small footprint (brass body only 4 inches long)

"Those in need of an excellent piano mic need look no further."
- Richard Satz, Electronic Musician



Piano Miking System

THE KEY TO A GREAT PIANO SOUND.
Piano is one of the most challenging instruments to reproduce, especially in a live performance. Audix has devised a special D-flex mounting system that attaches to the rail of the piano, allowing total flexibility in mic placement. Because of its unique profile and design, the SCX25-A produces a highly transparent and remarkably accurate sound, whether the lid is closed, on the short stick, or open. The system includes two SCX25-A mics, two D-Flex clamps, two studio quality Monster® cables, aluminum carrying case.



The Micros

Micro 1245
shown with
Invisible
hanging clip

The world's smallest condenser microphones with integrated preamp and detachable cable.

An innovative design resulting in studio quality sound and miniature size, the Audix Micros are not only small, (the M1245 is less than 2 inches long and weighs a mere .6 oz), 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.

The Micros are low impedance, fully balanced and capable of cable runs up to 150' without degradation of signal or frequency response. The microphones are beautifully packaged in a classic rosewood case with 12' cable, mic stand adapter and snap-on foam windscreen.

Optional accessories include 25' and 50' cables, a rubber insulated shock mount clip, and a special clip for positioning the mics for overhead hanging applications. The Micros are also available as "Micropods" for podium use, which feature 6, 12 and 18 inch goosenecks.

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, hypercardioid, omni, and shotgun), has an impressive full range frequency response of 40 Hz - 20 kHz. Phantom power of 48-52 volts is required.

Features

- Excellent for both recording and live applications
- Miniaturized integrated preamplifier
- No additional external power adapter needed
- 40Hz - 20kHz frequency response
- Fully balanced for long cable runs (up to 150')

Capsule Options

M1290 - Cardioid polar pattern

M1290-HC - Hypercardioid polar pattern

M1290-O - Omni Directional polar pattern

M1290-S - Supercardioid polar pattern

M1244

DESIGNED FOR CLOSE MIKING APPLICATIONS

Available with two types of capsules (cardioid and hypercardioid), the M1244 is a very high SPL microphone and is designed for close miking applications such as drums, percussion, trumpet, brass and sound effects. It will even handle electric guitar and bass cabs. Think of the M1244 as a miniaturized studio condenser microphone that can be used for recording or live applications. The M1244 has all the capabilities and performance of a larger microphone with the added benefit of being extremely versatile and easy to mount. Capable of cable runs up to 150' without degradation of signal or frequency response, the M1244 is low impedance, fully balanced and fully shielded from RF interference.

Features

- Excellent for both recording and live applications
- Miniaturized integrated preamplifier
- No additional external power adapter needed
- Fully balanced for long cable runs (up to 150')
- 80Hz - 20kHz frequency response
- Hi-SPL handling - over 144 dB

Capsule Options

M1244 - Cardioid polar pattern

M1244 -HC - Hypercardioid polar pattern

Accessories:



Device rim
mount clip



Invisible
hanging clip



Rosewood
Case



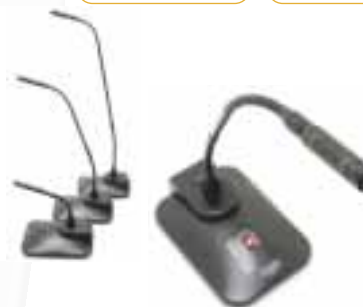
Mini-XLR
to XLR cable



Mic stand
adapter



Shockmount
stand adapter



Micropods

MICROS AND GOOSENECK.

The Micropods consist of a 6, 12, or 18" gooseneck with an M1245 cardioid or hypercardioid microphone attached. The Micropods are normally used with the ATS10, a heavy duty base shock absorbent stand with lighted on-off switch.

Actual
size!



"The M1245 represents a new chapter in small element condensers."

- Kent Morris, Audio Editor,
Technologies for Worship magazine

M1245

OVERHEADS, PERCUSSION, ACOUSTIC INSTRUMENTS, CHOIR.

With a frequency range of 80 Hz - 20 kHz, 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.

Features

- Excellent for both recording and live applications
- Miniaturized integrated preamplifier
- No additional external power adapter needed
- Fully balanced for long cable runs (up to 150')
- 80Hz - 20kHz frequency response

Capsule Options

M1245 - Cardioid polar pattern

M1245-HC - Hypercardioid polar pattern

What the Press says...

Reject Unwanted Sounds

"My next round of testing took place in a church sanctuary. Due to their unobtrusive size, the Micro series makes an obvious choice for church and school installation work. In comparison to the older hanging omnis they were using, I was able to get better gain before feedback and a better overall presence. The M1245 did a much better job of rejecting the band as well as extreme room reflections. The church staff was impressed enough to ask where they could buy these mics - never a bad sign during a review."

- Paul Vnuk. Review in 'Recording Magazine'

Use Them For Recording

"In a spaced-pair stereo configuration, the M1245 captured the best marimba sounds I have ever recorded. The M1245s were smooth in the problem area of the lower mids. They gave me gorgeous tones without any of the sharpness that I usually have to dial out when miking this instrument."

Eli Crews, Review in 'Electronic Musician' magazine

Big Things In Very Small Packages

"The whole package is tidily contained in handsome black-anodized machined brass housing. In addition to taking up little physical space, the M1245 weighs in at just 17 grams. The M1245 is a wonderful little microphone. They can be useful almost anywhere you would use a larger-diaphragm condenser, and they're quiet and visually unobtrusive, as well!"

John McJunkin, Avalon Audio Services Phoenix, AZ
Review in 'Sound and Video Contractor' magazine



ADX20-i

MINIATURIZED CONDENSER - BRASS INSTRUMENTS

The ADX20-i is a perfect example of aesthetics blended with performance and functionality. This miniature microphone is a sonic giant and it is ideally suited for saxophone, trombone, trumpet, and other brass instruments. With a smooth frequency response of 40 Hz – 20 kHz, the ADX-20i provides a rich, warm sound not typical for a microphone this size. The ADX20-i is machined from solid brass and beautifully finished with a low reflective black e-coat. The stock model terminates in a 3 pin mini-XLR and comes ready to be utilized with the RAD-360 wireless bodypack system. The hard-wired version (ADX20i-P) comes with a power module (APS910) that requires phantom power of 9-52 volts. Low noise electronic circuitry, and balanced low impedance output allow for interference-free performance, even with long cable runs.

Features

- Can be used wireless or hard-wired
- Accurate, natural sound reproduction
- Cardioid polar pattern for feedback control
- High tension spring clamp with articulating gooseneck
- Rubberized shockmount



ADX10-FL

MINIATURE CONDENSER -FLUTE

The ADX10-FL is a mini-size cardioid condenser with a studio quality sound. It replicates the sound of the flute with stunning accuracy and is able to handle different styles of playing and plosives. In order for the microphone to be securely positioned on the flute, Audix designed an innovative clip that fastens on to the headstock of a standard size flute. In order to reduce boominess and handling noise, the ring of the clip is treated with a shock absorbent material. The stock model terminates in a 3 pin mini-XLR and comes ready to be utilized with the RAD-360 wireless bodypack system. The hard-wired version (ADX10FL-P) comes with a power module (APS910) that requires phantom power of 9-52 volts. Low noise electronic circuitry, and balanced low impedance output allow for interference-free performance, even with long cable runs.

Features

- Can be used wireless or hard-wired
- Accurate, natural sound reproduction
- Cardioid polar pattern for feedback control
- Handles high SPLs and "plosives"
- Shock absorbent clip
- Clip is easy to mount and remove



F-90

MINIATURE CONDENSER - GENERAL PERCUSSION

The F-90 , a pre-polarized condenser microphone designed for use with drums and percussion, is intended for a wide variety of live sound applications. With a smooth, uniform response over a frequency range of 50 Hz – 18 kHz, the F90 is small, lightweight, and easy to use. The microphone design includes an integral gooseneck clamping system making it simple to attach to drums rims and percussion instruments. The F-90 has a cardioid pick up pattern, allowing it to be used individually on each drum or in between two drums. As an example, the F-90 could be used to mic 2 rack toms, 2 congas, or snare/ high hat. The flexible gooseneck, in conjunction with the 90-degree angle of the microphone head, puts the F-90 in the proper position for placement directly over the sound source. Final adjustments can be made by twisting or bending the gooseneck into the desired position. The F-90 is highly sensitive and will pick up the warmth and clarity of instruments

Features

- Ideal for snare, toms, hand percussion
- Can be used to mic multiple drums at one time
- Durable steel clamping system
- Can handle SPL up to 135 dB
- Supplied with phantom power module
- Operates on 9-52 volts



Micro-D

MINIATURE CONDENSER - DRUMS

The Micro-D is a pre-polarized condenser microphone designed for use with drums and percussion. With a uniform frequency response over a range of 40 Hz – 20 kHz , the Micro-D is lightweight , compact, and very easy to use. The Micro-D is housed in an aluminum ring and isolated by means of a rubber shock mount system. Utilizing the technology of the D-vice rim mount system, the Micro-D can be easily and securely attached to any standard rim. Additional positioning is provided by sliding the gooseneck up or down as needed. For hand percussion instruments, the D-Clamp Micro is an optional accessory. The D-Clamp Micro features a lug mount fastener, extra long gooseneck assembly, and the shock mounted ring housing. The Micro-D includes a power module (APS910) that requires 9-52 Volts of phantom power, integral D-vice clamp, cable, windscreen, and carrying pouch. Low noise electronic circuitry, and balanced low impedance output allow for interference-free performance, even with long cable runs.

Features

- Hypercardioid capsule for close miking
- Lightweight, compact, low profile
- Simple to set-up and position
- Capsule protected by aluminum ring
- Optional D-Clamp Micro for hand percussion



Denver & the Mile High Orchestra



"We perform with 9 RAD-360 systems on stage. All the horns use ADX20-i and They Never miss a note..."

- Sandy Tipping, Denver & the Mile High Orchestra
RAD360 wireless ADX20-i

Miniature Instrument Mics



F-90

ACTUAL SIZE



ADX-10

ACTUAL SIZE



ADX-20i

ACTUAL SIZE



Micro-D

ACTUAL SIZE

"The ADX20-i always picks up every little nuance and never overloads when I am pushing a solo over the top."

- Russ Bryant,
Jive Train

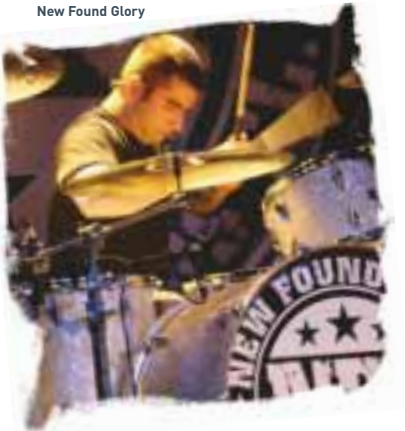
"My Audix mics capture the full range of my saxes and flutes evenly and without odd eq boosts."

- Steve Berlin,
Los Lobos.

"The Micro-D's may be small, but they pack a BIG sound and make a HUGE difference with our live mix."

- Cyrus Bolooki
New Found Glory

Cyrus Bolooki
New Found Glory



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

- Jamie Anderson, SIA Software Company Inc.

TR-40

MEASUREMENT MICROPHONE

The TR40 is an omni-directional test and measurement microphone with a 1/4 inch pre-polarized condenser capsule. An extremely affordable alternative to measurement and calibration microphones costing many times more, the TR40 is being packaged with many of today's popular room analysis systems. The TR40, with its excellent sonic characteristics and smooth accurate response from 20 Hz-19 kHz, is also capable of miking group vocals, choirs, pianos, drum overheads, and room ambience. Phantom power of 9-52 volts is required.



ADX-5

MICRO LAVALIER

This micro-size omni-directional condenser lavalier microphone is excellent for wireless applications for TV broadcasts and video. The ADX-5 is available in black, comes with mini 3-pin XLR, and is ideal for use with the RAD360 wireless system.



ADX10-P

MINIATURE LAVALIER

The ADX10-P, a mini-size cardioid condenser lavalier with a studio quality sound, includes a 4' cable which terminates to a mini 3-pin XLR. Also provided is a belt-worn power adapter (APS-911) with on-off switch and a bass roll-off switch. The APS911 may be used in phantom or AA Battery mode. Model ADX-10 (without the power adapter) may be ordered for use with the RAD360 wireless.



UEM-81c / UEM-81s

CARDIOID / SUPERCARDIOID SHOTGUN MICROPHONE

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-60

BOUNDARY MICROPHONE FOR PLAYS, CONFERENCING, PIANO

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



ADX-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 or 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-112/118

GOOSENECK PODIUM MICROPHONE

These pre-polarized condenser gooseneck microphones are well suited for professional installations including conferencing, houses of worship, meetings, courtrooms, and public address. Both models (12" and 18") are designed with flexible gooseneck extensions in order that the microphone be easily and quickly adjusted for height and distance. Available in both cardioid and hypercardioid models. Phantom power of 9-52 volts is required. ATS-10 Heavy duty, shock absorbent table stand for ADX112/118 with lighted on-off switch.



Powerhouse Compact Powered Speakers

Professional quality, big sound, compact package

Audix compact powered speakers represent the highest quality sound you can achieve in the smallest possible package. In fact, they are in a class of their own. Quality, consistency, versatility, and affordability have attributed to the success of the Audix compact speakers as they continue to win bids for schools, museums, restaurants, point of purchase displays, and AV presentations worldwide. Ideal for musical playback applications include portable MP3 –CD- DVD players, stereo TV, home studio, computer workstations, and broadcast monitoring.

PH3-s

ULTRA-COMPACT. SERIOUS SOUND.

For the ultimate compact speaker where space is at a premium, the PH3-S is unbeatable. Optional accessories include two types of mounting brackets : C-Clamp style (MB-3) or swivel type (SWB-101).

Features

- 20 watts built-in stereo amplifier
- Two-way bass reflex design
- Video Shielded Components
- DC powered- can be used remote with 12V battery power
- One year warranty
- High quality reference sound
- Compact, Lightweight, portable, durable
- Excellent stereo imaging

PH5-vs

PROFESSIONAL QUALITY. POWERFUL, DYNAMIC, COMPACT.

The PH5-VS delivers a high quality contemporary sound which emphasizes a clean, articulate mid-range combined with outstanding bass. Whether you are a hobbyist or professional, the PH5-VS amplified speakers are a perfect choice for any type of portable music playback system, home recording, or permanent installation. Optional accessories include swivel mount wall or ceiling bracket (SWB101) , cordura padded carrying case with shoulder strap (CASE-PH5).

Features

- 25 watts built-in stereo amplifier
- High quality reference sound
- Compact, lightweight, portable, durable
- Excellent stereo imaging
- AC power
- Two-way bass reflex design
- Video Shielded Components
- One year warranty

The Audix difference

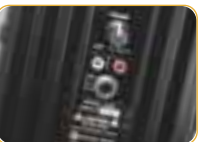
The Powerhouse series self powered speakers have been serving the professional audio industry for over 10 years. Although simple in design, they represent the latest advances in technology, utilizing hybrid amplifier components and lightweight composite cabinets. The system design incorporates a stereo amplifier in one of the speakers (the master) which in turn connects by a cable to the other speaker (the slave). The amplifier utilizes two RCA audio inputs, a 1/4" input for the speaker cable, and a volume control knob. The Powerhouse speakers are easy to set-up and simple to use!



Specifications	PH3-s	PH5-vs
Frequency Response	100-20k	75-20k
Sensitivity (1 Watt 1M)	87dB	89dB
Nominal Impedance	4 ohm	4 ohm
Max power output per chan	20W	25W
Enclosure Type	Ported, 2 way	Ported, 2 way
Woofer	Video shielded 3.5" (87mm) with 14mm voice coil and 70mm magnet 0.75" polymer dome	Video shielded 5" (125 mm) with 27 mm voice coil and 80mm magnet 0.75" polymer dome
Tweeter	Video shielded 3/5" (19mm) with 14 mm voice coil and 40 mm magnet	Video shielded 3/5" (19mm) with 14 mm voice coil and 45 mm magnet
Dimensions (h,w,d)	7.5" x 4.75" x 4.75" 190 x 120 x 120mm	9.3" x 6.3" x 6.5" 236 x 160 x 165mm
Net weight per pair	8lbs / 3.6Kg	11lbs / 5Kg



PH-3 inputs / controls



PH-5vs inputs / controls

Pre-Polarized Condenser Mics