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

While the VX-10 is designed to provide a pristine vocal sound with exceptional clarity and detail, superior off-axis rejection; and the ability to perform at high levels without feedback or distortion. Designed with a bit of added warmth in the lower mid-bass and a slight presence boost in the mid-range, the VX-2 sounds exceptionally good on a small to mid-size PA without having to add EQ.

**The VX-10**

**Clear, natural, rugged and feedback resistant**

**PERFORMANCE IS EVERYTHING**

Audix has lived by this motto since its humble beginnings in 1984. The passion that goes into designing and building Audix vocal microphones is evident to those performers and engineers looking to push the limits of their performance.

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

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

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

**The Right Mic for the Right Job**

Whether you’re on a world tour, playing a small club, or recording your next demo, Audix makes the right mic for you.

Now, you can choose a microphone based on the type of music you play, vocal style, size of the group, stage volume, and type of PA equipment. Audix microphones will give you the freedom to optimize your performance each and every time.

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

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

**OM-2**

High performance at a breakthrough price

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

**The OM-2**

**“If you want to get the ultimate vocal blend on stage, you can’t beat the OM-6”**

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

**OM-6**

Full, rich sound. Internally accurate

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

**OM-7**

No competition when it comes to gain before feedback!

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

**OM-11**

Classic Rock ’n’ Roll.

The OM-11 is a re-issue of the original flagship of the OM series, the OM-1 which was first produced in 1985. The OM-11 is manufactured from solid brass with a unique two-stage design and when it comes to handling noise, the OM-11 is exceptionally quiet. Excellent for lead vocals. Full bodied vocal sound with punchy mid-range presence.

**“The OM-series mics offer an unmatched combination of feedback stability and sound quality”**

—Dave Rat, Bass Sound

**Red Hot Chili Peppers, Blink-182, Foo Fighters, Bad Religion, New Found Glory, Jimmy Eat World**

www.audixusa.com

**Clear, natural, rugged and feedback resistant**

**The Right Mic for the Right Job**

Whether you’re on a world tour, playing a small club, or recording your next demo, Audix makes the right mic for you.

Now, you can choose a microphone based on the type of music you play, vocal style, size of the group, stage volume, and type of PA equipment. Audix microphones will give you the freedom to optimize your performance each and every time.

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

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

**OM-2**

High performance at a breakthrough price

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

**The OM-2**

**“If you want to get the ultimate vocal blend on stage, you can’t beat the OM-6”**

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

**OM-6**

Full, rich sound. Internally accurate

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

**OM-7**

No competition when it comes to gain before feedback!

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

**OM-11**

Classic Rock ’n’ Roll.

The OM-11 is a re-issue of the original flagship of the OM series, the OM-1 which was first produced in 1985. The OM-11 is manufactured from solid brass with a unique two-stage design and when it comes to handling noise, the OM-11 is exceptionally quiet. Excellent for lead vocals. Full bodied vocal sound with punchy mid-range presence.

**“The OM-series mics offer an unmatched combination of feedback stability and sound quality”**

—Dave Rat, Bass Sound

**Red Hot Chili Peppers, Blink-182, Foo Fighters, Bad Religion, New Found Glory, Jimmy Eat World**

www.audixusa.com
The latest addition to the D-series, the long awaited D-6 will not disappoint anyone looking for a huge, clean, undistorted kick drum sound. The D6 is offers a combination of ground-shaking lows along with clarity and attack.

Stylishly machined by Audix from a solid bar of aircraft aluminum, the D6 has a frequency response of 30 Hz - 15 kHz and a cardioid pick-up pattern. The D6 is designed to sound good in any position and it is not dependent on finding the “sweet spot” of the drum.

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

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

—Buck Dharma, Blue Oyster Cult

"If you want a painless way to get an absolutely riveting professional sound with a ton of serious bottom, then this is the stuff."

Mark Parsons, D6 review

Mark Parsons - Modern Drummer Magazine, Apr. ‘03

With the success and acceptance of the D-series microphones, and with the newly added D6 kick drum mic, Audix continues to be the recognized leader in percussion and instrument microphones. The D-Series are compact and lightweight, yet feature full size diaphragms. By employing an exclusive Sub-Impulse Technology, the D-Series microphones will pick up transients and nuances which substantially contribute to the accuracy and richness of the sound. The low mass of the diaphragm, coupled with a sensitive internal air suspension, allows the outer wall of the diaphragm to react to sound waves, harmonics, and sub-harmonics more quickly than other microphones. The result is a more precise sampling of the original sound. A tight hypercardioid pickup pattern allows clear definition of sound without the feedback problem commonly associated with placing multiple mics in close proximity.

The Audix D6: “Awesome, right out of the box”

—Don “Turk” Schell, FOH Lucinda Williams, Ryan Adams

The 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.

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

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

Built to withstand the rigors of live stage applications, the fusions series mics can also successfully be used in a recording studio environment.

**FUSION 4**
1 x F12 kick drum mic
3 x F10 snare/tom mics

**FUSION 6**
1 x F12 kick drum mic
3 x F10 snare/tom mics
2 x F15 condenser overhead mics
2 x mic clips

**DP-Series**
Five Professional Percussion and instrument Mic Packages for stage and studio

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

Each D-series microphone consists of a VLM (very low mass) capsule housed in a precision-machined lightweight aluminum body. The compact size, in conjunction with the patented D-vice gooseneck ring mount clip, allows for quick and easy set up and perfect mic placement. The ADX-51 (DP3), SCX1c and SCX1-hc (DP-Elite) are excellent condenser microphones for overheads, cymbals, and a wide variety of acoustic instruments.

### DP-Elite
The Ultimate System
1 x D-1 (snare)
2 x D-2 (toms)
1 x D-4 (floor tom)
2 x SCX1c (overheads)
1 x SCX1-hc (high-hat)
4 x D-Vice

### DP-182
Named after one of the most influential drummers of our day, the Travis Barker road kit consists of the D6 kick drum mic (in a special nickel finish) and two Micro-D miniature condenser clip on mics.

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

### D6-Nickel
Kick drum.
The new standard in kick drum mics. Huge sound, great tone, awesome attack.

### Micro-D
Snare, toms.
Miniature low profile condenser mic with powerful sound. Easy to mount with spring tension D-Vice clip.
The SCX-25 is a true condenser microphone with an elegant design and a patented capsule suspension system. Uniquely shock mounted within an intricate machined brass ring, the SCX-25's capsule is completely isolated from the mic body and the electronics. By successfully minimizing acoustic reflections and diffractions, the SCX-25 delivers a pure, open-air sound unlike any other microphone. Features include a wide frequency range of 20-20kHz, one-inch gold vapor diaphragm, black satin machined brass housing, very low profile. Operation requires 48-52 volts phantom power.

**SCX-25**

**Models SCX-25, SCX-111 and SCX-1 are all available in stereo matched pairs with interchangeable capsules: cardioid, hypercardioid, and omni-directional.**

**Vocals, guitar cab, bass, acoustic instruments**

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

**CX-111**

Vocals, guitar cab, bass, acoustic instruments

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

**ADX-5**

This micro-size omni-directional condenser lavalier microphone is excellent for wireless applications for TV broadcasts and video. Comes in black or beige with a 6' cable to bare wire (or a variety of connectors). Phantom power is required.

**ADX-10**

The ADX-10 is a mini-size cardioid condenser lavalier with a studio quality sound. The stock model includes a 6' cable which terminates to a 3 pin mini-XLR. A phantom power adapter (APS-610) is also included. Fiber cable configurations are also available for wireless applications. Phantom power is required.

**ADX-40**

Hanging choir microphone

The ADX-40 is a low profile hanging microphone with extremely high sensitivity and range for choirs, plays, and musical groups. The microphone is available in both black and white and with either cardioid and hypercardioid capsules. Each mic includes an attached 25' cable and a phantom power adapter (APS-410). Phantom power of 48-52 volts is required.

**ADX-60**

Boundary microphone for plays, conferencing, piano

The ADX-60 is a pre-polarized condenser boundary microphone capable of very wide variety of applications. With a frequency range of 50Hz - 18kHz, the ADX-60 provides a warm, full-bodied sound not typical of microphones this size. Housed in a heavy-duty zinc die-cast base with a low reflective black finish, the ADX-60 operates on phantom power and is supplied with an In-line preamplifier and 25ft of microphone cable. A boundary microphone is unique in that it picks up sounds that are parallel to the surface. This allows the ADX-60 to be placed on surfaces such as floors, the inside of a piano lid, or the inside of a bass drum. Phantom power of 48-52 volts is required.
<table>
<thead>
<tr>
<th>Application</th>
<th>Features</th>
<th>Transducer Type</th>
<th>Frequency Response</th>
<th>Polar Pattern</th>
<th>Output Impedance</th>
<th>Open Circuit Sensitivity</th>
<th>Maximum SPL</th>
<th>Power Requirements</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>OM-2</td>
<td>All-purpose vocal and instrument mic</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
</tr>
<tr>
<td>OM-3</td>
<td>All-purpose vocal and instrument mic</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
</tr>
<tr>
<td>OM-5</td>
<td>All-purpose vocal and instrument mic</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
</tr>
<tr>
<td>OM-7</td>
<td>All-purpose vocal and instrument mic</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
</tr>
<tr>
<td>OM-11</td>
<td>All-purpose vocal and instrument mic</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
</tr>
<tr>
<td>F-50</td>
<td>Studio cardioid with on-off switch</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
</tr>
<tr>
<td>D-1</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
<td></td>
</tr>
<tr>
<td>D-2</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
<td></td>
</tr>
<tr>
<td>D-3</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
<td></td>
</tr>
<tr>
<td>D-4</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
<td></td>
</tr>
<tr>
<td>D-5</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
<td></td>
</tr>
<tr>
<td>D-6</td>
<td>Dynamic, VLM Type B Transformers</td>
<td>50 Hz - 18 kHz</td>
<td>Hypercardioid</td>
<td>252 Ohms</td>
<td>200 Ohms</td>
<td>143 dB</td>
<td>250</td>
<td>Transformerless</td>
<td></td>
</tr>
</tbody>
</table>

**OM-2:**
- Studio quality cardioid condenser microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**OM-3:**
- Studio quality cardioid condenser microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**OM-5:**
- Studio quality cardioid condenser microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**OM-7:**
- Studio quality cardioid condenser microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**OM-11:**
- Studio quality cardioid condenser microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**F-50:**
- Dynamic cardioid microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**D-1:**
- Dynamic cardioid microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**D-2:**
- Dynamic cardioid microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**D-3:**
- Dynamic cardioid microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**D-4:**
- Dynamic cardioid microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**D-5:**
- Dynamic cardioid microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**D-6:**
- Dynamic cardioid microphone
- 50 Hz - 18 kHz frequency response
- Hypercardioid pattern
- 143 dB maximum SPL
- Transformerless design

**Features:**
- All-purpose vocal and instrument mic
- Dynamic, VLM Type B Transformers
- Frequency Response: 50 Hz - 18 kHz
- Polar Pattern: Hypercardioid
- Output Impedance: 252 Ohms
- Open Circuit Sensitivity: 200 Ohms
- Maximum SPL: 143 dB
- Power Requirements: Transformerless

**Application:**
- All-purpose vocal and instrument mic
- Studio quality cardioid condenser microphone
- Frequency Response: 50 Hz - 18 kHz
- Polar Pattern: Hypercardioid
- Output Impedance: 252 Ohms
- Open Circuit Sensitivity: 200 Ohms
- Maximum SPL: 143 dB
- Power Requirements: Transformerless

**Notes:**
- Transformerless design provides huge kick drum sound.
- All-purpose vocal and instrument mic with on-off switch.
- Full, clear sound with on-off switch (model OM-2-S).
- Provides huge kick drum sound.
- Transformerless design for high impact sound fixtures.
- Designed for touring PA systems.
- Transformerless design for high impact sound fixtures.
- Transformerless design for high impact sound fixtures.
- Transformerless design for high impact sound fixtures.
- Transformerless design for high impact sound fixtures.
- Transformerless design for high impact sound fixtures.