

i5 Dynamic Instrument Microphone

OVERVIEW

Designed, assembled and tested by Audix in the USA, the i5 is a dynamic instrument microphone used for stage, studio and broadcast applications. The i5 is able to handle sound pressure levels in excess of 140 dB without distortion and can be used to mic a wide variety of musical instruments, guitar and bass cabinets, vocals and speech.

The i5 is characterized with a cardioid pickup pattern for isolation and feedback control and is equipped with a VLM (Very Low Mass) diaphragm for natural, accurate sound reproduction.

The i5 is sturdy, compact and easy to position. With a wide frequency response of 50 Hz - 16 kHz, the i5 provides clear, accurate, natural sound reproduction without having to rely on EQ. The i5 is manufactured with a precision cast zinc alloy body, dent resistant steel grill, durable black E-coat finish and gold plated XLR connector.



SUPPLIED ACCESSORIES

MC1 - Heavy-duty nylon molded clip with brass insert

P1 - Carrying pouch

OPTIONAL ACCESSORIES

DFLEX - Dual pivot rim mounted clip with extra wide butterfly jaws.

DVICE - Flexible mini-gooseneck with spring loaded rim mount clamp.

DCLAMP - Flexible mini-gooseneck with drum tension lug mount.

CBL20 - 20' premium XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6mm PVC jacketed.

CBLDR25 - 25' premium right angle XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6mm PVC jacketed.

WSi5 - External tension-fit foam windscreen for reducing wind, sibilance, and pop noise.

STANDKD - Short pedestal stand with telescoping boom arm.

CABGRABBER - Tension fit microphone holder that clamps onto most combo amps or cabinets between 8"-14" in.

CABGRABBERXL - Tension fit microphone holder that clamps onto most combo amps or cabinets between 14"-20" in.

TRIPOD - Metal tripod desktop stand for use with any 5/8" threaded mic clip.

FEATURES

- All-purpose professional dynamic instrument mic for live sound or studio
- Clear, accurate sound with wide frequency response
- VLM Capsule
- Designed, assembled & tested in the USA
- 5 year warranty

APPLICATIONS

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



MC1



P1



DFLEX



DVICE



DCLAMP



CBL20



CBLDR25



WSi5



STANDKD



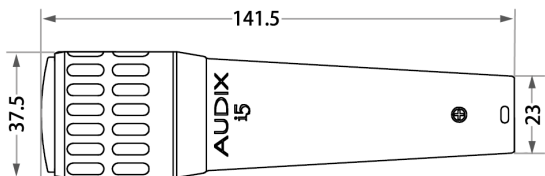
TRIPOD

i5

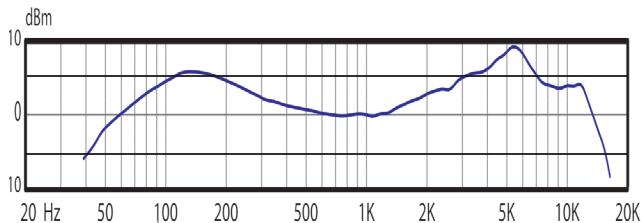
SPECIFICATIONS

Transducer Type	Dynamic
Frequency Response	50 Hz - 16 kHz
Polar Pattern	Cardioid
Output Impedance	280 ohms
Sensitivity	1.6 mV / Pa @ 1k
Capsule Technology	VLM Type B
Off-Axis Rejection	>23 dB
Maximum SPL	≥140 dB
Power Requirements	None
Connector	3-pin XLRm
Polarity	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of output XLR connector
Materials / Finish	Zinc Alloy / Black Finish
Weight	248 g / 8.7 oz
Length	141 mm / 5.6 in

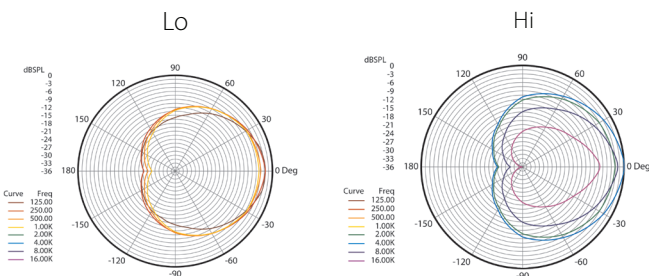
DIMENSIONS (mm)



FREQUENCY RESPONSE



POLAR PATTERNS



PRODUCT REGISTRATION: Please register your product online at www.audixusa.com/docs_12/about/product_registration.shtml.

SERVICE AND WARRANTY: This microphone is under warranty for a period of 5 years to be free of defects in material and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge with proof of purchase. Audix does not pay or reimburse shipping costs for warranty repairs or returns. The warranty excludes any causes other than manufacturing defects, such as normal wear, abuse, environmental damage, shipping damage or failure to use or maintain the product per the supplied instructions. No Implied Warranties: All implied warranties, including but not limited to implied warranties of merchantability and fitness for a particular purpose are hereby excluded. The liability of Audix, if any, for damages relating to allegedly defective products shall be limited to the actual price paid by Dealer for such products and shall in no event include incidental or consequential damages of any kind. Should your microphone fail in any way, please contact the Audix Service department at 503.682.6933. A Return Authorization is required before returning any product. OTHER THAN THIS WARRANTY, AUDIX MAKES NO WARRANTIES, EXPRESS OR IMPLIED, WITH RESPECT TO THE PRODUCTS, THE USE OF THE PRODUCTS, THE PERFORMANCE OF THE PRODUCTS. AUDIX SHALL NOT BE LIABLE FOR SPECIAL INCIDENTAL, CONSEQUENTIAL, INDIRECT OR SIMILAR DAMAGES ARISING FROM OR BASED ON THE SALE, USE, STORAGE OR DISPOSAL OF THE PRODUCTS, AUDIX'S SERVICE WORK, BREACH OF WARRANTY, BREACH OF CONTRACT. NEGLIGENCE, OR ANY OTHER THEORY OF LIABILITY, EVEN IF AUDIX HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

ARCHITECT AND ENGINEER SPECIFICATIONS

The microphone shall be of the dynamic type operating on the moving coil principle and the polar pattern of the microphone shall be cardioid. The capsule shall be VLM Type B. The nominal output impedance shall be equal to 280 ohms at 1 kHz. The microphone shall have a sensitivity of 1.5 mV / Pa at 1 kHz and a sound pressure level ≥140 dB. The microphone body and grill shall be of die cast zinc alloy. The overall dimensions shall be 23 mm in diameter at the base, 37.5 mm at the top, and 141.5 mm in length.

OPERATION AND MAINTENANCE

The i5 is a low impedance microphone and should be plugged into a "mic level" input on your console, mixer, or recording device. Please note that your microphone does not require phantom power and will not be affected in any way by phantom power should it be running simultaneously when 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. The i5 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 effect the sound and performance of your microphone.

USER TIPS

The i5 has a tight cardioid pick-up pattern in order to help eliminate sound from other instruments on stage from "bleeding" into the microphone. For this reason, it the i5 is exceptional for drums and percussion in be able to capture the sound of each component of the kit.

Snare: Start with the i5 about 2 inches above the head and aimed towards the center of the drum. For more "rim" effect, the i5 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 sound. Toms, congas: Similar to snare. For tighter sound and more attack place, the mic closer to the head. For more decay and overtones pull the mic further away from the head.

Guitar cabs: The i5 can be placed within 1-2 inches of the grill cover at a 90 degree angle pointing directly towards the speaker. As 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.

Horns: Place the mic within 1-3 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. Allow a distance of 2-3 feet between microphones to avoid phase cancellation issues.

Further miking techniques may be found at www.audixusa.com.