

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

AUDIX
PERFORMANCE IS EVERYTHING

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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.



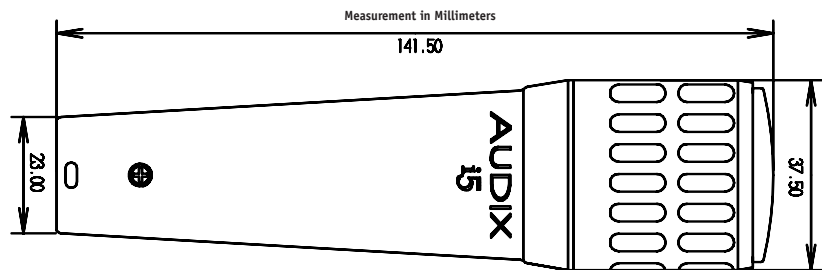
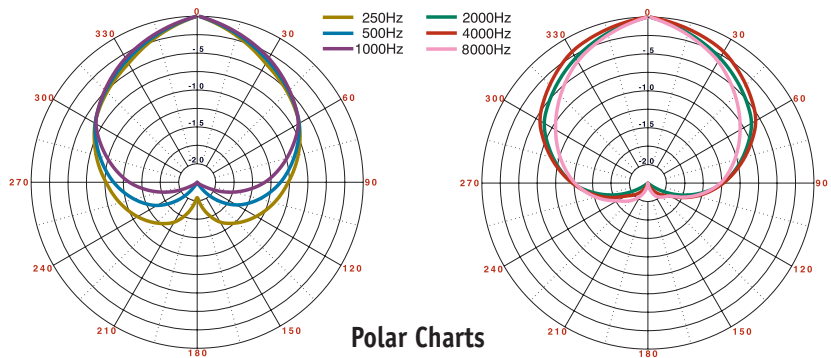
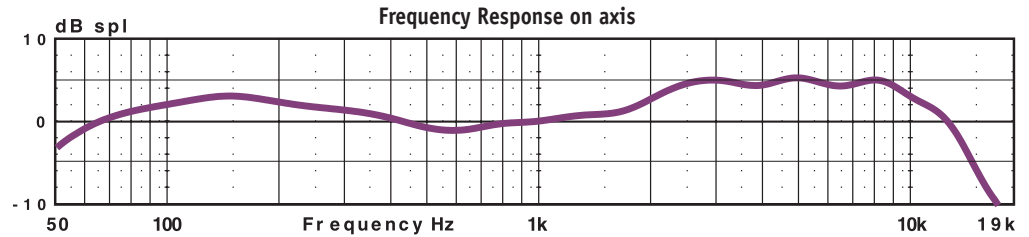
Mic placement: In general, allow a minimum distance of 2-3 feet between microphones to avoid phase problems.

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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