



Applied Microphone Technology, Inc

**Product
Information**

**Hand
Crafted
in the
USA**

**Pure Sound
Reproduction**

www.appliedmicrophone.com

AMT Microphone Systems

Microphones for Specific Instruments

Applied Microphone Technology has been in the business of developing microphones for 19 years. The goal is to acquire the contemporary sound of live performance while maintaining the pure reproduction of the individual instrument. We believe that building microphones designed for specific, rather than broad needs will ultimately produce the richest, purest tones. AMT strives to give the artist complete control over what they want the audience to hear while suiting the needs of real world entertainment by producing a product that complements sound reinforcement and recording equipment as well as the instruments which they are designed for. Each and every AMT model is designed specifically for the needs of the individual instrument. Each instrument is studied in order to create a microphone that offers the most natural reproduction of sound possible. The AMT goal is pristine reproduction of the individual voice of the instrument

Choosing an AMT microphone is simple.

- **First**, choose the microphone which fits your instrument.

- VS – Violin, Viola, Mandolin
- WS – Clarinet, Alto Flute, Oboe, Bass Flute
- P800 – Trumpet and Flugelhorn – Mounts "off the bell" – designed for high pressure levels of playing
- LS – Woodwind and Brass
- S15G – Acoustic Guitar Group playing
- Z1 - Flute
- TA2 – Soprano Saxophone
- Z1 - Flute
- S3G (Studio preamp only) – Acoustic Guitar solo and duo playing
- S18C (Studio preamp only) Cello
- M40 (Studio preamp only) - Piano
- VP3 (Inline preamp only) - Vibraphone and Marimba
- ERTS (Inline preamp only) - Hand percussion & Djembe
- ACCX (Inline preamp only) - Accordion External Mounting
- 97C (Inline preamp only) - Drum Microphone
- P43S (Inline preamp only) - Harp
- HR3 (Inline preamp only) - Harmonica
- S25B (Studio preamp only) - Acoustic Bass - standard side mount
- SP25B (Super preamp only) - Acoustic Bass - standard side mount
- S25B-TP (Studio preamp only) - Acoustic Bass - Tail Piece Mount
- SP25B-TP (Super preamp only) - Acoustic Bass - Tail Piece Mount

- **Second**, decide if you require hard wired, wireless, or the ability to have both.

- Hardwired only – Choose Beltpack or Studio models
- Wireless only – Choose "W"ireless models for wireless operation with Wi5C or other brand wireless.
- Both Hardwired and Wireless – Choose a hardwired model. * * Accessory cable required to convert hardwired systems to wireless. * * Wi5C does not require cable. * * * See Wi5C page for additional info and compatible models



AMT Preamp / Power Supply

Preamps available with AMT products

AMT microphones require either a preamp designed for the microphone or a wireless transmitter to power the system. In a hardwired configuration, it is mandatory to use one of the AMT designed preamp power supplies. [Another manufacturer's preamp can be used as a substitute for the AMT preamp.] The preamps listed below balance the signal, set the correct gain structure and voltage, and contour the frequencies for the most natural sonic quality available today. Each preamp listed below has a unique and specific purpose; they are manufactured and packaged with either the "Studio" or "Belt pack" models. "W" models only include the microphone and a cable designed for wireless transmitters, not a preamp. Converting a "Studio" or "Belt pack" version to wireless is easy. All current models now include a disconnecting cable (DCT). By disconnecting this cable, one can convert the microphone from a hardwired system "Studio" & "Belt pack" to wireless using the Wi5C or other major brand wireless transmitters. This feature allows the user to have 1 microphone that has many applications or to have multiple microphones for different instruments (ie..one WS for clarinet and one LS for saxophone) but only needing one preamp or wireless unit.

BP45 Beltpack:

- Transformer
- Locking Mini-XLR Connection to microphone
- XLR Output
- Phantom power or 1 AA Battery
- Low pass filter
- On/Off switch [with battery power only]
- Built In Belt clip



Inline Preamp:

- Locking Mini-XLR Connection to microphone
- XLR Output
- Phantom power required
- Low pass filter
- 10dB attenuation
- Built In Belt clip



Super Preamp: (SP models only)

- 2 XLR outputs
- Ground lifted isolation split
- Ideal for professional sound applications
- Send signal to two places at the same time.
- Phantom power or 9 Volt Battery
- 1/4 Line Driver output with Volume Control
- External power supply available



Studio (AP40) Preamp:

- Transformerless
- XLR output
- "Floor" Style
- Ideal for professional sound applications
- Phantom power or 9 Volt Battery
- Ground lift switch



Wi5C, 5P, & 5G

Clip-on Wireless Systems

The Wi5[C,P,& G] clip-on wireless systems are the most versatile wireless solution for an AMT mic. Engineered to clip-on and off, the wireless systems are intended to mount onto AMT Microphones eliminating the need for a belt-pack or wire of any kind. The Wi5C transmitter clips to most all of AMT's current microphone systems including the double microphones like the VS and TA2. Being able to remove the Wi5C wireless transmitter from an AMT microphone allows you to use the microphone system in a 'hard wired' configuration by directly connecting it to one of AMT's belt-pack preamps as well as different wireless brand belt-pack transmitters.

- * **Wi5C** - Clip-on Wireless System for AMT woodwind, brass, and string microphones.
- * **Wi5P** - Wireless piano / tap dance [stage] microphone system. (Includes AMT M40 mic)
- * **Wi5G** - Electric and Acoustic Guitar Wireless System. (Includes special jack for pickups)
Can also be used with S15G Guitar microphone.
- * All transmitters are removeable from the microphone.
- * Transmitter clips onto AMT microphones with DCT (disconnect cable technology).
- * Tools not needed when switching from wireless to hardwired.
- * Microphones sold separately from the Wi5C wireless system.
- * AMT Microphone required.
- * 16 selectable channel mini transmitter, clip, and ZR1 receiver included.
- * UHF wireless transmission.
- * No belt-pack needed.
- * Rack mount two ZR 1 receivers in one rack space.
- * Rack mount kit available for mounting one ZR1 receiver in one rack space.
- * The Wi5C Works with: LS, VS, Z1, P800, S25B, SP25B, M40, S15G, S18C, & HR3
- * Transmitters ship in either Blue or Black depending on region.



Wi5G Transmitter works with Electric, & Acoustic Guitars as well as the S15G Mic.



LS Woodwind & Brass microphone with Wi5C Transmitter



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AMT Wi5

Complete Microphone & Wireless System

The AMT Wi5 complete wireless system is the ultimate in a professional grade woodwind and brass microphone and wireless system combined. Based on AMT's Roam 1 Elite, the Wi-5 is the next generation in belt pack free wireless technology. The Wi-5 is a multi-channel (16), belt pack free wireless system. Special modifications have been set in place in order to achieve AMT's best setup to date. AMT's newly designed wireless system is seated on the main shaft of the microphone to allow for the most balanced clip-on, wireless beltpack free wireless system on the market. AMT has addressed all crucial issues that one would search for when shopping for a high-end instrument microphone. Common concerns such as gain before feedback, frequency response, and maintaining the most accurate and natural sound possible. The AMT Wi-5 comes complete with the microphone accented in blue and suspended in AMT Iso-ring technology, a 16 channel AMT wireless transmitter attached to the microphone for belt-pack free operation, AMT's "Universal Clamp", a receiver with XLR & 1/4 inch outputs, and a power supply. Choose the Wi5 if your looking for an "all in one" microphone / wireless system. See the Wi5C (clip-on) Wireless system to add belt-pack free wireless technology to most all of AMT's hard wired microphone models including the WS and TA2 double microphone systems!



AMT ZR1 Receiver

System Features:

- Microphone hand crafted in the USA.
- Comes complete with AMT's "iso-ring" technology and universal clamp mounting system.
- Operating in UHF band frequency with synthesizer controlled.
- The wireless microphone system with 16 selectable frequencies via Phase Locked Loop (PLL) circuitry makes it easy to choose non-interfered channels.
- The Wi5 Transmitter has been specifically designed for Wind Instruments.
- Super high sensitivity, extremely low noise transmission and reception.
- SMT assembled PCB module ensures the quality and stability.
- Frequencies distributed by Country and regions.
- Australian, UK, Japan & Euro power adapters available.
- AMT cardioid condenser microphone element.
- Light weight aviation aluminum.
- Flexible gooseneck.
- FCC approved frequencies
- Rack mount kits available for mounting one receiver.

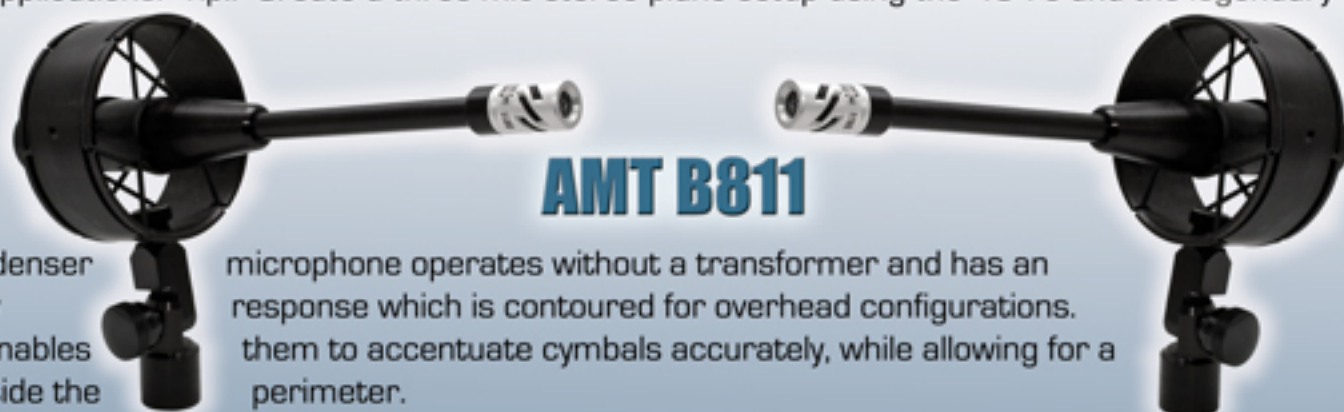
AMT 404 & B811 Overhead

Overhead microphone systems!

The **AMT 404** is a cardioid microphone designed for live sound reinforcement and studio applications. The matched pair offers amazing clarity and consistency in a directional cardioid setup with a transformer. The 404's can withstand high sound pressure levels (SPL) at up to 137dB as well as pick up the most subtle passage of an acoustic guitar part buried within a band. The set of 404's have an extended frequency response which makes it ideal for recording musical instruments as well as choirs, pianos, drums, speaker cabinet's, speech, and vocalist of all types.

Engineered with the same natural characteristics of all the AMT microphones the 404's include a hard shell carrying case and microphone clips for mounting on traditional microphone stands. The 404's operate on phantom power and work in all applications that one would require with overhead microphones. The advantage of having a set of 404's is that the user will gain the natural sonic qualities that AMT is known for in an overhead package. The 404's can be used as a vocal microphone from a distance making it ideal for recording even the largest of choirs to a speaker. The 404 has outstanding performance when used for instruments as well. The package is ideal for home recording applications and studios when a stereo setup is required. The AMT 404 Overhead Microphones are sold in pairs and can be used in many different applications. Tip.. Create a three mic stereo piano setup using the 404's and the legendary AMT M40.

AMT 404



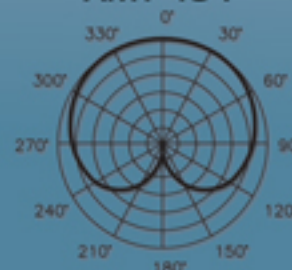
The **B811** cardioid condenser extremely flat frequency When used in pairs, it enables good rejection rate outside the

microphone operates without a transformer and has an response which is contoured for overhead configurations. them to accentuate cymbals accurately, while allowing for a perimeter.

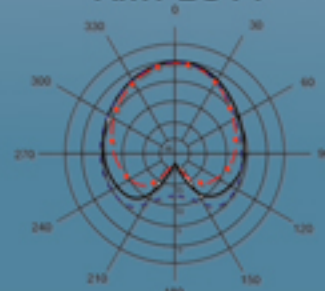
The sonic quality of the B811's are achieved through a transformerless circuit. The least amount of electronic components used in a circuit creates a higher transparency. The B811's are suspended in a 12 point mounting suspension system. The sleek design includes a .50inch diameter microphone head which enables the microphone to be placed in many difficult space setups.

HAND MADE in the USA, the B811's maintain the same pure sound reproduction that AMT is known for. They operate on phantom power from 15 volts to 48 volts DC. The B811's are sold in matched pairs. There applications are varied: The B-811 can be used live, in the studio, for broadcast purposes and for individual instruments such as violin, guitar, piano, woodwinds and brass as well as overheads for drums and percussion. Tip.. Create a three microphone stereo piano transformerless setup using the B811's and the legendary AMT M40.

AMT 404



AMT B811



AMT 97C Drum Microphones

Snare, Tom Tom, Percussion

The AMT 97C & 97-4C (Set of 4) Drum microphone. Designed, manufactured by hand, and distributed by Applied Microphone Technology in the USA. The system is available for order in a one microphone setup (97C) or a package of four (97-4C).

Applied Microphone is known for the most natural sounding instrument microphones on the market. The 97C is no exception demonstrating yet the most focused and natural sounding drum and percussion microphone hand made by AMT to date. Known for its clarity, excellent transient response, resistance to feedback, SPL handling and ease of operation, the 97C is aimed for mic'ing drums and percussion instruments with the utmost of clarity.

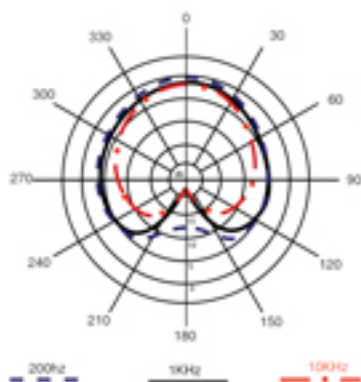
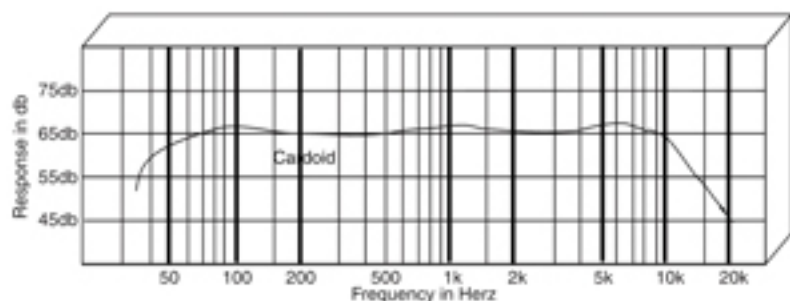
The 97C is newly designed incorporating an integrated clamping mechanism which can accept all types of drum rim mounting including drum and percussion hoops. With the new trends in drum manufacturing to use different materials, some exotic, making the dimensional sizes vary from the standard metal hoop, the 97C will accept all hoops.

AMT's focus has been on shock mounting the microphone element at the capsule. While other companies have designed there shock mechanism to be based on the clamp, AMT's approach to design shock mounting at the capsule will absorb more of the inherent problems with transient noise and vibration.

The 97C cardioid patterned microphone has an excellent feedback rejection rate and at the same time gives a more natural transparent reproduction in close proximity.

Due to a 4 point suspension isolation system, AMT can achieve a full frequency range of 20 Hz - 20 kHz. Suspended in an aluminum iso-ring, the 97C is easy to use incorporating an adjustable clamping system made to accommodate many drums.

The 97C operates on phantom with the included AMT Inline phantom power adapter. All cables disconnect from both the microphone and preamp with mini XLR connections thus allowing for a very versatile setup. The system includes the inline phantom power adapter and a carrying pouch.



97C also works with wood drum hoops!



applied microphone technology inc.



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