

Countryman Isomax IV Podium mic:

The Countryman Isomax IV microphone is ideally suited for podium, lectern and pulpit applications.

It has a tight 105° hypercardioid focus with better than 40 dB of off-axis rejection. This means that the noise of pages turning, clattering computer keys and the reflection of the voice off the podium itself are almost completely eliminated.

Most people are more familiar with microphones having a cardioid directional pattern, with the angle of rejection to the back of the mic at 180°. Speakers are typically mounted overhead or to the sides of the podium position, which means the sound coming back at the microphone is also coming at the sides of the microphone where a hypercardioid pattern will provide the best rejection and gain before feedback.

The Countryman Isomax IV also has excellent isolation against induced noise from vibrations from a presenter grabbing the podium or typing on a keyboard. A separate pickup element senses vibration, handling noise, and physical shock and actually subtracts these problem sounds from the output. The result is less noise from bending the gooseneck, thumping the podium, or hand-holding the mic during interviews... and there's no need for an expensive and bulky shock mount.

Bass response is rolled off below the vocal range at 70Hz, so rumble is also eliminated.

Stage Applications:

The same attributes of bass roll-off and shock mount isolation that make the Countryman Isomax IV perhaps the best podium mic available for the money also make it a very good stage and instrument microphone.

Typically three mics distributed across the stage provides excellent pick-up of the stage area for chorus work. But they also work as a 'spot' mic. Using the 24" model in particular, and blocking to the mic positions brings the microphone within about 3' of the actor's voice. The same 40 dB of rejection applies because again, the speakers will be mounted overhead and/or to the sides of the stage.

The rejection pattern is so precise I have actually mounted the Isomax IV **on top of** my front-fill speakers.



The two microphones in an X/Y configuration provide a very wide pick-up. The same mics are used for various stage productions



Note the placement of the Isomax IV relative to the Front-Fill speakers for maximum rejection and gain before feedback

The rejection pattern also eliminates the sound of footfall bouncing off the stage floor, and the bass roll-off eliminates any stage rumble.

The Isomax IV works very well in a hanging position and the flexible gooseneck makes it very easy to focus. Using the microphone clip and a mounting adapter allows for positioning the mic on stage surfaces and set pieces.

Instruments:

All other considerations aside, the Isomax IV is an excellent sounding condenser microphone for instruments as well. It's not going to work very well with a cello or a bassoon, but guitar, violin, flute etc. - basically for any instrument without deep bass response, it works brilliantly. For an acoustic guitar in particular the rejection against floor monitors and feedback is excellent and the cross-talk pick-up from the vocal above is effectively non-existent.

The Countryman Isomax IV is an excellent podium mic, but it has a versatility of applications that allow a sound engineer or designer to do so much more.

