

DP7MICRO

Professional Drum and Percussion Mic Package

LIVE SOUND OR RECORDING

The DP7MICRO drum pack contains seven microphones to mic a standard 5-piece drum kit: kick, snare, rack toms, floor tom and stereo overheads. Perfect for stage or studio, this combination of dynamic mics featuring exclusive Audix VLM™ capsule technology and the MicroD condenser mics offer accurate sound reproduction in very high SPL applications. Mic clips, mounts, and rugged aluminum carrying case are included.

- Professional set of 7 drum mics for stage or studio
- ADX51 condensers for overheads add spacial dimension
- Easy to set up and position
- Mics work in tandem to replicate each drum accurately and independently

CLOSE MIKING

The D6 for kick drum and the i5 for snare are considered must haves for every drummer. The kick and snare are considered the core of any drum kit and the foundation for every groove. Close miking ensures that they will be captured in the mix. If either the kick or the snare is unable to be heard, there is simply no groove. The MicroD, known for its clarity, excellent transient response, resistance to feedback, SPL (Sound Pressure Level) handling is perfectly tailored for toms and floor toms. These premium microphones, in conjunction with a close miking technique, are guaranteed to capture the attack and percussion sound of each drum. Also, by having the mic close to the source of the sound, it helps to isolate and control the sound of each drum.

OVERHEAD MIKING (ambient)

The ADX51, a pre-polarized condenser microphone with a 14mm gold sputtered diaphragm, is designed with overhead applications in mind. Due to its cardioid pickup pattern, high sensitivity, and slim pencil design, the two ADX51 mics can be easily positioned overhead to provide an accurate stereo image of the entire drum kit.

THE BLEND

With contemporary music and the volumes typically generated on stage, it is more practical and effective to create a blended effect of close miking and a stereo image of the entire kit from overhead. The D6 will help provide the earthshaking lows and the attack of the kick; the i5 will reinforce the depth and crack of the snare; MicroD's maximize transient attack and overtones of the toms, and the ADX51 overheads will pick up the hi-hat, cymbals, and the ambience of the entire kit. With the DP7MICRO, drums will maintain their sound integrity and critical presence, regardless of the size of the room and PA system.



INCLUDES

- PACKAGED SET OF 7 DRUM MICS
- Aluminum Road Case
- 1 x D6 Kick Mic
- 1 x DCLIP Mic Clip
- 1 x i5 Snare Mic
- 1 x MC1 Mic Clip
- 1 x DVICE Rim Mount
- 3 x MicroD Tom Mics
- 3 x DVICEMICRO mounts
- 3 x APS910 power adapters
- 3 x WS10 windscreens
- 2x ADX51 Overhead Mics
- 2x WS81C Windscreens

OPTIONAL ACCESSORIES

- DFLEX** - All purpose percussion clamp
- DCLAMP** - Tension rod mic clamp
- CBL20** - 20' XLR-XLR mic cable
- CBLDR25** - 25' right angle XLR-XLR mic cable
- STANDKD** - Adjustable kick drum mic stand with telescopic boom



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DP7MICRO Spec Sheet v1.0

SPECIFICATIONS



i5



MICROD



D6



ADX51

Transducer	Dynamic VLM Type B	Pre-Polarized Condenser	Dynamic VLM Type E	Pre-Polarized Condenser
Frequency Response	50 Hz - 16 kHz	40 Hz - 20 kHz	30 Hz - 15 kHz	40 Hz - 18 kHz
Polar Pattern	Cardioid	Hypercardioid	Cardioid	Cardioid
Output Impedance	280 ohms	250 ohms	280 ohms	100 ohms
Sensitivity	1.6mV / Pa @ 1k	5.6mV / Pa @ 1k	.8mV / Pa @ 80Hz	17mV / Pa @ 1k
Maximum SPL	≥140dB	>140dB	≥144dB	>132dB
Off-axis rejection	>23dB	>21dB	>20dB	>15dB
Power Requirements	None	9-52 V Phantom	None	9-52 V Phantom
Materials/Finish	Zinc Alloy / Black Finish	Machined Brass Capsule / Black Finish	Machined Aluminum / Black Finish	Brass / Black Finish
Weight	248 g / 8.7 oz	47 g / 1.6 oz	254 g / 8.9 oz	184 g / 6.5 oz
Length	141mm / 5.6 in	30 mm / 1.14 in	117 mm / 4.6 in	160 mm / 6.3 in

USER TIPS

D6 - Kick Drum: To position the D6, a good starting point is a few inches inside the port of the front head with the mic pointing off-center and not directly at the beater. For more attack, move the mic closer towards the beater. For more bass, pull the mic farther away from the beater.

i5 - Snare: A good starting point is 2 inches above the rim with the mic pointing towards the center of the head. For more “rim” sound, pull the mic closer to the rim. For more resonance and depth of field, pull the mic farther away from the head. The trick is to find the right balance between resonance and attack while still controlling bleed from the other drums.

MicroD - Toms: The provided DVICE clip is spring loaded to clip on the rim of a drum. The inside slider portion of the clip should be attached to the bottom part of the rim first and the clip lifted up and over the top rim for a tight tension fit. You can adjust the position of the gooseneck by means of the lower thumb screw on the DVICE. The mic itself is generally positioned 2-3 inches off the drumhead and slightly inside the rim pointing towards the head.

ADX51 - As overheads: The most common positioning concept is to keep the snare as the focal point and move the mics into various left and right positions equal distance from the snare; 4 feet is a good starting point. For best results, keep the mics in a vertical position, keeping in mind that you are not necessarily just miking the cymbals but the whole kit. You will find after some experimentation that the kick, snare, and overheads will provide most of your sound while the tom mics are used for sweetening.

ADX51 - One for hi-hat, one for overhead: The ADX51 for high hat should be placed 2-3 inches above the top cymbal and towards the outside edge. The overhead mic can be placed overhead above the cymbals, generally above the rack toms. In the case where there are more cymbals on one side of the kit than the other, the mic can favor the side with the most cymbals.



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