

The Audix DP7
won the 2007 MIPA
award for
"Best Drum Microphones"



DP Series

PROFESSIONAL DRUM AND PERCUSSION MIC PACKAGES:

When it comes to drum and percussion microphones, Audix is the industry leader. These high precision instrument microphones are designed to fill the specific needs of artists and engineers for both studio and live applications.

Each of the DP Series packs contain a minimum of two D2s, one D4, one i5 and four DVICE clips. The i5 and D series microphones each have a specifically tuned VLM™ (very low mass) capsule housed in a precision-machined lightweight aluminum body. The D2 is designed to be used for toms and the D4 is designed for floor toms or small kick drums. The D6 is the quintessential kick drum microphone and the i5 snare drum microphone is designed for sonic accuracy, consistency and durability. The ADX51 and SCX condensers are ideal for high hat, overheads, and goodie table. The DVICE gooseneck rim mount allows for quick and easy set up and perfect mic placement.

Don't compromise the sound of your drums. The DP series mic packages will reproduce the sound of your drums exactly how you want your audience to hear them.

DP4A PACKAGED SET OF 4 DRUM MICS

- Aluminum road case
- 1 x i5 snare mic
- 2 x D2 tom mics
- 1 x D4 kick / floor tom mic
- 4 x DVICE gooseneck clips

DP5A PACKAGED SET OF 5 DRUM MICS

- Aluminum road case
- 1 x i5 snare mic
- 2 x D2 tom mics
- 1 x D4 floor tom mic
- 1 x D6 kick mic
- 4 x DVICE gooseneck clips

DP7 PACKAGED SET OF 7 DRUM MICS

- Aluminum road case
- 1 x i5 snare mic
- 2 x D2 tom mics
- 1 x D4 floor tom mic
- 1 x D6 kick drum mic
- 2 x ADX51 overhead mics
- 4 x DVICE gooseneck clips

DP Elite 8 PACKAGED SET OF 8 DRUM MICS

- Aluminum road case
- 1 x i5 snare mic
- 2 x D2 tom mics
- 1 x D4 floor tom mic
- 1 x D6 kick mic
- 2 x SCX1-C overhead mics
- 1 x SCX1-HC hi-hat mic
- 4 x DVICE gooseneck clips



DP4A



DP5A



DP7



DP Elite 8

DP SERIES

SPECIFICATIONS:



	i5	D2	D4	D6	ADX51	SCX1-C / SCX1-HC
Application	Snare (top or bottom), toms, hand percussion, guitar cabs, acoustic instruments	Rack toms, floor tom, conga	Floor tom, djembe, cajon, tumba	Kick drum, floor tom, djembe, cajon	Overheads, high-hat, cymbals, goodie table	Overheads, high-hat, acoustic instruments
Features	Protective steel grill, easy to set up and use, clean, accurate sound	Slight mid-base boost, excellent transient response, big sound	Extended low end for larger drums, accurate frequency response, natural sound	Extended low end for larger drums, accurate frequency response, natural sound	Accurate reproduction of high frequency instruments, -10 dB pad bass roll-off filter	Extremely sensitive and highly accurate sound reproduction
Transducer Type	Dynamic VLM™ Type B	Dynamic VLM™ Type B	Dynamic VLM™ Type D	Dynamic VLM™ Type E	Condenser	Condenser
Frequency Response	50 Hz - 16 kHz	44 Hz - 18 kHz	40 Hz - 18 kHz	30 Hz - 15 kHz	40 Hz - 18 kHz	40 Hz - 20 kHz
Polar Pattern	Cardioid	Hypercardioid	Hypercardioid	Cardioid	Cardioid	Cardioid / Hypercardioid
Output Impedance	150 ohms	250 ohms	200 ohms	200 ohms	100 ohms	200 ohms
Sensitivity @ 1k	1.5 mV / Pa	1.2 mV / Pa	1.4 mV / Pa	0.8 mV / Pa	18.5 mV / Pa	26 mV / Pa / 15 mV / pa
Maximum SPL	≥140 dB	≥144 dB	≥144 dB	≥144 dB	≥136 dB	≥130 dB
Off-axis rejection	>23 dB	>30 dB	>20 dB	>20 dB	>15 dB	>20 dB
Power Requirements	None	None	None	None	9 - 52v phantom	48 - 52v phantom
Housing / Finish	Die Cast Zinc Alloy / Black E-Coat	Machined Aluminum / Black Hard Coat	Machined Aluminum / Black Hard Coat	Machined Aluminum / Black Hard Coat	Machined Brass / Black E-Coat	Machined Brass / Black E-Coat
Weight	183 g / 6.5 ounces	128 g / 4.5 ounces	128 g / 4.5 ounces	217 g / 7.7 ounces	184 g / 6.5 ounces	114 g / 4 ounces

USER TIPS:

The following are some ideas as to how the microphones in the packs interact with each other.

DP4A [1 x i5, 2 x D2s, 1 x D4]: This package is ideal for a jazz set-up or a small combo kit or as general purpose percussion mics for stage or recording. Note that you will need to acquire the DCLAMP or DFLEX in order to attach the mics to hand percussion instruments. The D4, originally slated for kick drum and large toms before the release of the D6, is excellent for small kick drums, particularly in the studio.

Snare and Toms: As a general rule, the i-5 and D2 are meant to be close miked. 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 back closer to the rim. For more resonance and depth of field, pull the mic further away from the head. The trick is to find the right balance between resonance and attack while still controlling bleed from the other drums.

DP5A [1 x i5, 2 x D2s, 1 x D4, 1 x D6]: This package is identical to the DP4A with the addition of the D6 kick drum mic, allowing the D4 to be used on floor tom. 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 head. For more bass, pull the mic away from the beater head.

DP7 [1 x i5, 2 x D2s, 1 x D4, 1 x D6, 2 x ADX51]: This package is identical to the DP5A with the addition of two ADX51 condensers for overhead miking. With the addition of the overhead mics, you now have the opportunity to create more depth of field and more presence within the mix. You have the choice of using both ADX51s for overheads, or one for high hat and one for overhead.

Both 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.

One for high-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.

DP Elite 8 [1 x i5, 2 x D2s, 1 x D4, 1x D6, 2 x SCX1-C, 1 x SCX1-HC]: This package is also identical to the DP5A with the addition of three SCX series microphones. Included are two SCX1-C condensers for overheads and one SCX1-HC for high-hat. The SCX series microphones are more sensitive than the ADX series, have a lower noise floor and a wider sound field making them excellent for studio as well as live.

Overheads: The same concept applies as described above with the DP7. Again, the SCX1-C is extremely sensitive so do not be afraid to pick up a majority of the sound through the overheads if the stage volume will allow it.

High-Hat: The SCX1-HC is also extremely sensitive so be sure the mic is up and away from the area where the cymbals open and close, otherwise the mic will pick up wind noise and sound harsh. Careful positioning will isolate the hi-hat from the rest of the kit and make it easier to feature it in the mix.

OPTIONAL ACCESSORIES:

-  TRIPOD - Tripod mic stand
-  DFLEX - All purpose percussion clamp
-  DVICE - Spring loaded rim mount clamp
-  DCLAMP - Tension rod mic clamp
-  CBL-20 - 20' XLR-XLR mic cable
-  CBL-DR25 - 25' right angle XLR-XLR mic cable
-  STAND-KD - Adjustable kick drum mic stand

***All specifications subject to change without notice.

SERVICE AND WARRANTY:

These microphones are under warranty for a period of 3 years for condensers and 5 years for dynamics 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 returning any products.

CARE AND MAINTENANCE:

The DP Series Microphones are manufactured to exacting specs with roadworthy construction. However, the capsules are highly sensitive and should be handled with care. Avoid extreme temperatures and be sure to store your microphone in the case provided when not in use. Moisture of any kind can adversely affect the sound and performance of your microphone.

To register your product, please visit www.audixusa.com



www.audixusa.com Call: 503-682-6933 Fax: 503-682-7114
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