

INCLUDES

- **D6X Kick Drum Mic**
- **D4 Floor Tom Mic**
- **D2 Rack Tom Mic (x2)**
- **i5 Snare Mic**
- **ADX51 Overhead Mic (x2)**

OVERVIEW

LIVE SOUND OR RECORDING

Whether on stage or in the studio, the DP7X drum pack is the ideal collection of seven microphones for the standard five-piece drum kit. Audix VLM™ dynamic mics manage the transients of the drums at close range while the condensers capture the cymbals and a stereo image of the entire kit from overhead. This award-winning combination of microphones, clips and mounting accessories is packaged securely within a rugged nylon carrying case.

- Professional set of 7 drum mics for stage or studio
- ADX51 condensers for overheads add spatial dimension
- Recognized industry-wide for exceptional performance and consistency

CLOSE MIKING

The D6X for kick drum and the i5 for snare are 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 D2 and D4 are industry standards for toms and floor toms. Being high-SPL dynamic microphones, the D6X, i5, D2 and D4 excel at "close miking". This miking technique is required in order to capture the attack and percussive sound of the drum. 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)

Supporting the idea that "less is more", many engineers will use just two overhead mics to capture the natural sound of the complete drum kit. With two overhead mics, positioned correctly, it is absolutely true that you can capture the transients, tonality and balance of the kit in a completely phase-coherent manner. The ADX51, a pre-polarized condenser microphone with a 14 mm 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 a clean 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 D6X will help provide the earthshaking lows and the attack of the kick; the i5 will reinforce the depth and crack of the snare; the D2 and D4 will pick up the 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 DP7X, drums will maintain their sound integrity and critical presence, regardless of the size of the room and PA system.



SUPPLIED ACCESSORIES

CSDRUM

Nylon carrying case

DVICE (x4)

Spring-loaded rim mount clamp

MC1

Nylon mic clip

DCLIP (x3)

Heavy-duty mic clip provided with D Series

WS81C (x2)

Foam windscreen for reducing wind, sibilance, and pop noise

OPTIONAL ACCESSORIES

DFLEX

All-purpose percussion clamp

DCLAMP

Tension rod mic clamp

STANDKD

Adjustable kick drum mic stand with telescopic boom

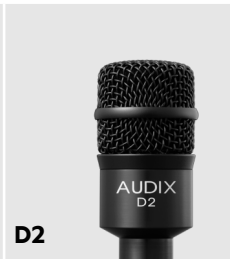
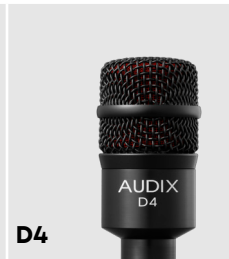
CBL20

20' XLR-XLR mic cable

CBLDR25

25' right-angle XLR-XLR mic cable

SPECIFICATIONS

					
	i5	D2	D4	D6X	ADX51
Transducer	Dynamic VLM	Dynamic VLM	Dynamic VLM	Dynamic VLM	Pre-Polarized Condenser
Frequency Response	50 Hz - 16 kHz	68 Hz - 18 kHz	40 Hz - 18 kHz	25 Hz - 17 kHz	40 Hz - 18 kHz
Polar Pattern	Cardioid	Hypercardioid	Hypercardioid	Cardioid	Cardioid
Output Impedance	280 Ω	280 Ω	280 Ω	280 Ω	100 Ω
Sensitivity	1.5 mV / Pa @ 1k	1.2 mV / Pa @ 1k	1.4 mV / Pa @ 1k	0.8 mV / Pa @ 1k	17 mV / Pa @ 1k
Maximum SPL	140 dB	144 dB	144 dB	144 dB	132 dB
Power Requirements	None	None	None	None	9 - 52 V phantom
Materials / Finish	Zinc Alloy / Black Finish	Machined Aluminum / Black Finish	Machined Aluminum / Black Finish	Machined Aluminum / Black Finish	Brass / Black Finish
Weight	248 g / 8.7 oz	128 g / 4.5 oz	128 g / 4.5 oz	266 g / 9.4 oz	184 g / 6.5 oz
Length	141.5 mm / 5.6 in	100 mm / 3.9 in	100 mm / 3.9 in	138.5 mm / 5.4 in	160 mm / 6.3 in

USER TIPS

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 at an 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 hi-hat should be placed 2-3 inches above the top cymbal and toward 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.

i5 - Snare: A good starting point is 2 inches above the rim with the mic pointing toward the center of the head. For more "rim" sound, pull the mic closer to the rim. For more resonance and body, 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.

D2 / D4 - Floor Toms: Place the mic about 2 inches above the head and point the mic across the head toward the center of the drum. This is the best position to capture the fundamental resonance and decay of the drum with minimal ring.

Note that you will need the DCLAMP or DFLEX mounts in order to attach the mics to hand percussion instruments or non-conventional rims.

D6X - Kick Drum: D6X introduces a recessed, easy-to-operate switch that unlocks three different sound profiles:

- (Deep) The bottom retains 100% of the classic D6 sonic performance - a familiar starting point for a deep, cut-through-the-mix sound.
- (Balanced) The center delivers a more balanced version of the D6 sound, providing more mids and upper mids thus lending itself to slightly more traditional kick sounds without losing the overall D6 sonic impact.
- (Natural) The top changes the mic response toward a more linear behavior, bringing even more midrange and slightly changing the high-end roll-off. To position the D6X, 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 toward the beater. For more bass, pull the mic farther away from the beater.