



DPQUAD

PACKAGED SET OF 4 DRUM MICS

Aluminum road case

1 - i5 snare mic

1 - D6 kick mic

2 - ADX51 overhead mics

1 - DVICE rim mount

3 - DCLIP mic clips

1 - MC1 mic clip

2 - WS81C windscreens

DPQUAD

PROFESSIONAL DRUM AND PERCUSSION MIC PACKAGE

Simple, Effective, Professional

The DPQUAD pack consists of four microphones grouped together to mic a full drum kit. This arrangement employs a left overhead mic to cover hi-hat, cymbals and rack toms, and a right overhead mic to capture the floor tom and ride cymbal. Individual snare and kick mics complete the essential punch needed for a good drum mix. All mics, clips and accessories are packed in a durable aluminum carrying case.

- Professional set of 4 drum mics for stage or studio
- Designed to capture the essence of a full kit with the least number of mics
- Combines close miking technique for kick and snare with overhead ambient mic placement.

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 insures 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. Being high SPL dynamic microphones, the D6 and i5 excel at "close miking". This miking technique is required in order to capture the attack and percussive sound of the 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 (ambient) Miking: Supporting the idea that "less is more", there are many engineers who 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, which is 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 a nice stereo image of the entire drum kit.

The Blend: With contemporary music and with the volumes typically generated on stage, it is more practical and effective to create a blended effect of close miking and overhead miking – the exact intent of the DPQUAD. 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; the overheads will pick up the high-hat, tom fills, cymbals and the ambiance of the entire kit. With the DPQUAD, drums will maintain their sound integrity and critical presence, regardless of the size of the room and PA system.

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SPECIFICATIONS



	i5	D6	ADX51
Transducer	Dynamic VLM Type B	Dynamic VLM Type E	Condenser
Frequency Response	50 Hz - 16 kHz	30 Hz - 15 kHz	40 Hz - 18 kHz
Polar Pattern	Cardioid	Cardioid	Cardioid
Output Impedance	150 ohms	280 ohms	100 ohms
Sensitivity	1.5 mV / Pa @ 1k	.8mV / Pa @ 80 Hz	17 mV / Pa @ 1k
Maximum SPL	≥140 dB	≥144 dB	≥132 dB
Off-axis rejection	≥23 dB	≥20 dB	≥15 dB
Power Requirements	None	None	9 - 52V phantom
Materials / Finish	Die Cast Zinc Alloy / Black E-coat	Machined Aluminum / Black E-coat	Machined Brass / Black E-coat
Weight	250 g / 8.8 oz	255 g / 9 oz	150 g / 5.3 oz

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 back 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.

ADX51s - 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.

Note: To pick up more of the high-hat, you can change the balance of the mics by pulling the mic on the hi-hat side of your kit closer towards the high hat. With the DPQUAD, you also have the option of using one ADX51 for overhead miking while using the second ADX51 as a dedicated hi-hat mic.

For more tips on miking your kit, please refer to the Audix DVD on "How to Mic your Drums" or visit the www.audixusa.com.

OPTIONAL ACCESSORIES



DVICE - Spring loaded rim mount clamp



MC1 - Nylon mic clip



DCLIP - Heavy duty mic clip provided with D Series and SCX Series



SMT25 - Shockmount suspension clip for ADX51 & SCX Series



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

PRODUCT REGISTRATION

Please register your product online at www.audixusa.com/docs_12/about/product_registration.shtml.

SERVICE AND WARRANTY

This microphone is under warranty for a period of 3 years (ADX51) and 5 years (i5 & D6) to be free of defects in material and workmanship. In the event of a product failure due to materials or workmanship, Audix will repair or replace said product at no charge with proof of purchase. Audix does not pay or reimburse shipping costs for warranty repairs or returns. The warranty excludes any causes other than manufacturing defects, such as normal wear, abuse, environmental damage, shipping damage or failure to use or maintain the product per the supplied instructions. No Implied Warranties: All implied warranties, including but not limited to implied warranties of merchantability and fitness for a particular purpose are hereby excluded. The liability of Audix, if any, for damages relating to allegedly defective products shall be limited to the actual price paid by Dealer for such products and shall in no event include incidental or consequential damages of any kind. Should your microphone fail in any way, please contact the Audix Service department at 503.682.6933. A Return Authorization is required before returning any product. OTHER THAN THIS WARRANTY, AUDIX MAKES NO WARRANTIES, EXPRESS OR IMPLIED, WITH RESPECT TO THE PRODUCTS, THE USE OF THE PRODUCTS, THE PERFORMANCE OF THE PRODUCTS. AUDIX SHALL NOT BE LIABLE FOR SPECIAL, INCIDENTAL, CONSEQUENTIAL, INDIRECT OR SIMILAR DAMAGES ARISING FROM OR BASED ON THE SALE, USE, STORAGE OR DISPOSAL OF THE PRODUCTS, AUDIX'S SERVICE WORK, BREACH OF WARRANTY, BREACH OF CONTRACT, NEGLIGENCE, OR ANY OTHER THEORY OF LIABILITY, EVEN IF AUDIX HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

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