



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

**DP QUAD**  
**PACKAGED SET OF 4 DRUM MICS**  
 Aluminum road case  
 1 x i5 snare mic  
 1 x D6 kick mic  
 2 x ADX51 overhead mics  
 1 x DVICE rim mount with MC1 mic clip  
 3 x DCLIP mic clips  
 2 x WS81C windscreens

**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  
 1 x MC1 mic clip  
 1 x DCLIP mic clip

**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  
 1 x MC1 mic clip  
 3 x DCLIP mic clips  
 2 x WS81C windscreens

**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 overhead mics  
 1 x SCX1HC hi-hat mic  
 4 x DVICE gooseneck clips  
 1 x MC1 mic clip  
 4 x DCLIP mic clips  
 3 x WS81C windscreens

# 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 specifically configured set of D Series microphones and overheads where appropriate. The D series microphones each have a specifically tuned VLMTM capsule housed in a precision-machined lightweight aluminum body. The D2 is designed to be used for toms whereas the D4 can be used for floor toms as well as small kick drums. The D6 for kick drum and i5 for snare have become industry standards for drummers and sound engineers. Like all Audix microphones, the D6 and the i5 are designed for sonic accuracy, consistency and durability. The ADX51 and SCX Series condenser microphones are ideal for use on high hats, overheads or goodie tables. 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.

## OPTIONAL ACCESSORIES:



**DVICE**  
 Spring loaded rim mount clamp



**MC1**  
 Nylon mic clip



**DCLIP**  
 Heavy duty mic clip provided with D series, SCX series



**SMT25**  
 Shockmount suspension clip



**DFLEX**  
 All purpose percussion clamp



**DCLAMP**  
 Tension rod mic clamp

**TRIPOD**  
 Tripod mic stand

**STAND-KD**  
 Adjustable kick drum mic stand

**CBL 20**  
 20' XLR XLR mic cable

**CBL DR25**  
 25' right angle XLR XLR mic cable



DP-QUAD



DP5A



DP7



DP ELITE 8

# DP SERIES

**SPECIFICATIONS:**



	<b>i5</b>	<b>D2</b>	<b>D4</b>	<b>D6</b>	<b>ADX51</b>	<b>SCX1 / SCX1HC</b>
<b>Application</b>	Snare (top or bottom), toms, hand percussion, guitar cabs,	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
<b>Features</b>	Protective steel grill, easy to set up and use, clean, accurate sound	Slight mid-bass 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
<b>Transducer Type</b>	Dynamic VLM™ Type B	Dynamic VLM™ Type B	Dynamic VLM™ Type D	Dynamic VLM™ Type E	Condenser	Condenser
<b>Frequency Response</b>	50 Hz - 16 kHz	68 Hz - 18 kHz	40 Hz - 18 kHz	30 Hz - 15 kHz	40 Hz - 18 kHz	40 Hz - 20 kHz
<b>Polar Pattern</b>	Cardioid	Hypercardioid	Hypercardioid	Cardioid	Cardioid	Cardioid / Hypercardioid
<b>Output Impedance</b>	280 ohms	280 ohms	280 ohms	200 ohms	100 ohms	200 ohms
<b>Sensitivity</b>	1.5 mV / Pa @ 1k	1.2 mV / Pa @ 1k	1.4 mV / Pa @ 1k	0.8 mV / Pa @ 80Hz	17 mV / Pa @ 1k	26 mV / Pa @ 1k / 17 mV / pa @ 1k
<b>Maximum SPL</b>	≥140 dB	≥144 dB	≥144 dB	≥144 dB	≥132 dB	≥130 dB
<b>Off-axis rejection</b>	>23 dB	>30 dB	>20 dB	>20 dB	>15 dB	>20 dB
<b>Power Requirements</b>	None	None	None	None	9 - 52v phantom	48 - 52v phantom
<b>Housing / Finish</b>	Die Cast Zinc Alloy / Black Finish	Machined Aluminum / Black Hard Coat	Machined Aluminum / Black Hard Coat	Machined Aluminum / Black Hard Coat	Machined Brass / Black Finish	Machined Brass / Black Finish
<b>Weight</b>	248 g / 8.7 ounces	128 g / 4.5 ounces	128 g / 4.5 ounces	254 g / 8.9 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.

**DPQUAD [1 x i5, 1 x D6, 2 x ADX51]:** This package is ideal for literally any 5 piece kit for stage or recording (with overhead mics).  
*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 head. For more bass, pull the mic away from the beater head.  
*Snare:* As a general rule, the i5 is 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.  
*Overheads:* The ADX51's are provided for 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. *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.

**DP5A [1 x i5, 2 x D2, 1 x D4, 1 x D6]:** This package is also ideal for a 5 piece kit. Similar to the DPQUAD with the use of the D6 and i5 mic, but with no overhead mics used. Instead, the DP5A contains two D2 mics for toms or floor toms.  
*Snare and Toms:* As a general rule, the i5 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.  
*Floor Tom:* Place the mic about 2 inches above the head and point the mic across the head towards 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 to purchase the DCLAMP or DFLEX mounts in order to attach the mics to hand percussion instruments or non-conventional rims.

**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, 1 x D6, 2 x SCX1, 1 x SCX1HC]:** This package is also identical to the DP5A with the addition of three SCX series microphones. Included are two SCX1 condensers for overheads and one SCX1HC 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 SCX1C 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 SCX1HC 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.

\*\*\*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 microphones in the DP Series Packs are manufactured to exacting specs with roadworthy construction. However, the capsule is highly sensitive and should be handled with care. Avoid extreme temperatures and be sure to store your microphone in the pouch provided when not in use. Moisture of any kind can adversely affect the sound and performance of your microphone.



www.audixusa.com  
 503-682-6933 Fax: 503-682-7114  
 Audix Corporation 9400 SW Barber St. Wilsonville, OR 97070



**AUDIX WARRANTY REGISTRATION FORM**

Name: \_\_\_\_\_ Model: \_\_\_\_\_  
 Company: \_\_\_\_\_ Serial Number: \_\_\_\_\_  
 Address: \_\_\_\_\_ Store: \_\_\_\_\_  
 City: \_\_\_\_\_ Store Location: \_\_\_\_\_  
 Prov./State: \_\_\_\_\_ Zip: \_\_\_\_\_ Purchase Date: \_\_\_\_\_  
 Phone: ( ) \_\_\_\_\_ Signature: \_\_\_\_\_  
 Email: \_\_\_\_\_ Date: \_\_\_\_\_

Please Check all that apply:

Male  Female

Age:  
 18 or Under  
 19-25  
 26-35  
 36-45  
 46-55  
 55 +

Occupation:  
 Musician  
 Producer  
 Sound Eng.  
 Radio/TV  
 Production  
 Other \_\_\_\_\_

Primary Instruments:  
 Vocal  
 Guitar / Bass  
 Drums  
 Keyboard  
 Brass  
 Woodwinds  
 Strings  
 Other \_\_\_\_\_

Product to be used for:  
 Pro live sound  
 Pro recording  
 Home recording  
 Rehearsal  
 Installation  
 School  
 House of Worship  
 Other \_\_\_\_\_

How did you hear about Audix?  
 Magazine Ad  Online Ad  
 On-line Store  Friend  
 Salesman  Other \_\_\_\_\_

Do you own other Audix Products?  Yes  No  
 Model(s) \_\_\_\_\_  
 Have you visited the Audix website?  Yes  No

Please register your product online at [www.audixusa.com](http://www.audixusa.com) or mail this form to:  
 Audix Microphones P.O. Box 4010 Wilsonville, OR 97070