

DP8

Professional Drum and Instrument Mic Package

LIVE SOUND OR RECORDING

The DP8 drum pack is a premium ensemble of microphones designed to mic a five-piece kit with accuracy and fine control. Kick, snare, rack toms and floor tom mics feature Audix VLM™ capsule technology for natural and precise sound reproduction in high SPL applications. The ultra-compact M1280BHC hi-hat mic and M1280B overhead cymbal mics capture complex timbres and wide dynamic ranges. Included are DVICE rim mounts eliminating the need for bulky mic stands.

- Professional set of 8 drum mics for stage or studio
- Mics work in tandem to replicate each drum accurately and independently
- M1280 condensers for overheads and hi hat perfectly reproduce transients and timbre
- Easy to set up and position

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 D2 and D4 are also industry standards for toms and floor toms. Being high SPL dynamic microphones, the i5, D2, D4 and D6 excel at "close miking". These four microphones, in conjunction with this 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

The M1280B cardioid condenser microphones are perfect for overhead applications. With an extremely small footprint of just 12mm diameter and 67mm in total length, mics become nearly invisible on video or IMAG feeds.

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 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; the D2 and D4 capture the attack and decay of rack and floor toms; the amazing off axis rejection of the M1280BHC is perfect for hi-hat and with M1280B as overheads, drums will maintain their sound integrity and critical presence for both stage and studio regardless of the size of the room or PA system.



INCLUDES

- PACKAGED SET OF 8 DRUM MICS
Aluminum Road Case
1 x D6 Kick Mic
1 x i5 Snare Mic
1 x MC1 Mic Clip
2 x D2 Rack Tom Mics
1 x D4 Floor Tom Mic
4 x DVICE Rim Mount
4 x DCLIP Mic Clip
1 x M1280BHC Hi Hat Mic
2 x M1280B Overhead Mics
3 x SMTMICRO Mic clips
3 x CBLM25
3 x WS1218 Foam 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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DP8 Spec Sheet v1.0

SPECIFICATIONS



	i5	D2	D4	D6	M1280B/ M1280BHC
Transducer	Dynamic VLM Type B	Dynamic VLM Type B	Dynamic VLM Type D	Dynamic VLM Type E	Condenser
Frequency Response	50 Hz - 16 kHz	68 Hz - 18 kHz	40 Hz - 18 kHz	30 Hz - 15 kHz	40 Hz - 20 kHz
Polar Pattern	Cardioid	Hypercardioid	Hypercardioid	Cardioid	Cardioid / Hypercardioid
Output Impedance	280 ohms	280 ohms	280 ohms	280 ohms	150 ohms
Sensitivity	1.6mV / Pa @ 1k	1.2mV / Pa @ 1k	1.4mV / Pa @ 1k	.8mV / Pa @ 80Hz	10mV / Pa @ 1k
Maximum SPL	≥140dB	≥144dB	≥144dB	≥144dB	≥147dB
Off-axis rejection	>23dB	>30dB	>20dB	>20dB	-21dB / -23dB
Power Requirements	None	None	None	None	18-52 V Phantom
Materials/Finish	Zinc Alloy / Black Finish	Black Hard Coat	Black Hard Coat	Machined Aluminum / Black Finish	Machined Brass / Black Finish
Weight	248 g / 8.7 oz	128 g / 4.5 oz	128 g / 4.5 oz	254 g / 8.9 oz	28 g / 1 oz
Length	141mm / 5.6 in	100 mm / 3.9 in	100 mm / 3.9 in	117 mm / 4.6 in	67 mm / 2.6 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. The STANDKD is a great accessory to help achieve the perfect position for the D6.

i5 - Snare: A good starting point is two 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.

D2 / D4 - Toms: Place the mic about two 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 the DCLAMP or DFLEX mounts are available to attach the mics to hand percussion instruments or non-conventional rims.

M1280B - 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. The M1280B 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.

M1280BHC - Hi-hat: The M1280BHC is extremely sensitive. 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.