FP7 PROFESSIONAL DRUM AND PERCUSSION MIC PACKAGE

OVERVIEW

Audix revolutionized drum and percussion miking by designing instrument specific microphones. With the introduction of the Fusion Series, Audix created two attractively priced packages for today's up and coming professionals.

The FP7 Drum Pack contains a combination of f2, f5 and f6 dynamic microphones with the addition of two f9 condensers. The f5 is tuned for snare drum and can be used as well for bongos, timbales, guitar cabinets and acoustic instruments; the f2 is ideally suited for rack and floor toms, congas, djembe, bongos, timbales, brass and woodwind instruments. The f6, with its extended bass response, is designed for kick drum, bass cabinets, cajon and other low frequency instruments. The f9 condenser mics will capture the cymball from overhead and also the hi-hat.

Built to withstand the rigors of live stage applications, the Fusion Series mics are excellent for rehearsal, school, House of Worship and a wide variety of home recording applications.



INCLUDES

PACKAGED SET OF 7 DRUM MICS
Aluminum Road Case
3 x f2 Rack and Floor Tom Mics
1 x f5 Snare Mic
1 x f6 Kick Drum Mic
2 X f9 Overhead Mics

SUPPLIED ACCESSORIES

DCLIP - Heavy duty mic clip provided with D & SCX Series (4)
MC1 - Nylon mic clip (1)
DFLEX - Dual pivot rim mounted clip with extra wide butterfly jaws (4)

OPTIONAL ACCESSORIES

DVICE - Flexible mini-gooseneck with spring loaded rim mount clamp
DCLAMP - Flexible mini-gooseneck with drum tension lug mount
CBL20 - 20' premium XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6mm PVC jacketed.
CBLDR25 - 25' premium right angle XLR-XLR balanced mic cable. Quad conductor, twisted pair with braided shield for maximum conductivity. 6mm PVC jacketed.
SMT25 - Low profile shock mount system with nylon cable and thumbscrew for positioning. Designed for use with pencil condensers (f9).
STANDKD - Short pedestal stand with telescoping boom arm


DCLIP


MC1


DFLEX


DVICE


DCLAMP


CBL20


CBLDR25


SMT25


STANDKD

SPECIFICATIONS


f2


f5


f6


f9

Transducer	Dynamic	Dynamic	Dynamic	Pre-polarized Condenser
Frequency Response	52 Hz - 15 kHz	55 Hz - 15 kHz	40 Hz - 16 kHz	40 Hz - 20 kHz
Polar Pattern	Hypercardioid	Hypercardioid	Hypercardioid	Cardioid
Output Impedance	580 ohms	580 ohms	580 ohms	200 ohms
Sensitivity	2 mV / Pa @ 1k	2.2 mV / Pa @ 1k	1.2 mV / Pa @ 1k	8 mV / Pa @ 1k
Maximum SPL	≥139 dB	≥137 dB	≥140 dB	≥137 dB
OFF-axis rejection	≥20 dB	≥20 dB	≥23 dB	≥24 dB
Power Requirements	None	None	None	12 - 48V Phantom
Materials / Finish	Zinc Alloy/ Black Finish	Zinc Alloy/ Black Finish	Zinc Alloy/ Black Finish	Zinc Alloy/ Black Finish
Weight	247 g / 8 oz	283 g / 10 oz	311 g / 11 oz	95 g / 3.3 oz
Length	104 mm / 4.09 in	145 mm / 5.7 in	121 mm / 4.76 in	111 mm / 4.37 in

USER TIPS

The f2, f6 and f9 microphones are supplied with the DCLIP, a heavy duty nylon stand adapter with snap-to-fit design; the f5 is supplied with the MC1 mic clip. Each clip comes with a 3/8" thread adapter which is mainly used with European mic stands.

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

Kick drum: The f6 is the kick drum mic. A great accessory to help position the f6 is the STANDKD, which is specifically designed for that application. To position the f6, a good starting point is to place the mic inside the front hole of the kick drum, pointing toward the beater. (Tip: be sure that the grill is completely inside the hole). For more attack, move the mic closer toward the head, making sure not to position the mic right in front of the beater.

Snare and toms: The f2 (snare) and f5 (toms) are designed to be close miked. A good starting point is two inches above the rim with the mic pointing toward 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 controlling bleed from the other drums.

The FP7 package includes two f9 condensers for overhead miking. With the addition of the overhead mics, you have the opportunity to create more depth of field and more presence within the mix. There is a choice of using both f9's for overheads, or one for high hat and one for overhead.

Overheads: There are several options when placing two mics overhead. The most common 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 need to find a balance between the overhead mics and the drum mics, some of which will be dictated by the venue and the PA system.

One for high-hat, one for overhead: The f9 for high hat should be placed 2-3 inches above the top cymbal and toward the outside edge. The overhead mic can be placed 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.

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.

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www.audixusa.com
503.682.6933 Fax: 503.682.7114
Audix Corporation 9400 SW Barber St. Wilsonville, OR 97070

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