STUDIO ELITE 8 Dynamic Instrument Microphone

LIVE SOUND OR RECORDING

The DP ELITE 8 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. A dedicated hi-hat mic and overhead 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
- Complete solution for a 5 piece kit
- Includes all mounting clips and rugged aluminum road case

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. Being high SPL dynamic microphones, the D6, 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 SCX1 condenser microphone with a 21mm gold sputtered diaphragm, is designed with overhead applications in mind. Due to its cardioid pickup pattern, high sensitivity and pencil design, the two SCX25A "lollipop" 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 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 SCX1HC is the quintessential microphone for hi-hat. With the SCX25A for 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 STUDIO MICS
Aluminum Road Case
1 x i5 Snare Mic
2 x D2 Mics
1 x D4 Mic
1 x D6 Kick Mic
2 x SCX25A Overhead Mics
1 x SCX1HC Hi-Hat Mic

SUPPLIED ACCESSORIES

DVICE - Spring loaded rim mount clamp (4)
DCLIP - Heavy duty mic clip provided with D & SCX Series (4)
MC1 - Nylon mic clip (1)
SMT25 - Low profile shock mount system with nylon cable and thumbscrew for positioning (2)
WS81C - Foam windscreen for reducing wind, sibilance and pop noise (1)

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


DVICE


DCLIP


MC1


SMT25


DFLEX


DCLAMP


CBL20


CBLDR25


STANDKD

STE 8

SPECIFICATIONS


i5


D2


D4


D6


SCX25A


SCX1HC

Transducer	Dynamic VLM™ Type B	Dynamic VLM™ Type B	Dynamic VLM™ Type D	Dynamic VLM™ Type E	Condenser	Condenser
Frequency Response	50 Hz - 16 kHz	44 Hz - 18 kHz	40 Hz - 20 kHz	30 Hz - 15 kHz	20 Hz - 20 kHz	40 Hz - 20 kHz
Polar Pattern	Cardioid	Hypercardioid	Hypercardioid	Cardioid	Cardioid	Hypercardioid
Output Impedance	150 ohms	250 ohms	200 ohms	280 ohms	200 ohms	200 ohms
Sensitivity	1.5 mV / Pa @ 1k	1.2 mV / Pa @ 1k	1.4 mV / Pa @ 1k	.8mV / Pa @ 80 Hz	28 mV / Pa @ 1k	17 mV / Pa @ 1k
Maximum SPL	≥140 dB	≥144 dB	≥144 dB	≥144 dB	≥135 dB	≥130 dB
OFF-axis rejection	≥23 dB	≥30 dB	≥20 dB	≥20 dB	-	-
Power Requirements	None	None	None	None	48 - 52 V Phantom	48 - 52 V Phantom
Materials / Finish	Die Cast Zinc Alloy/ Black E-coat	Machined Aluminum / Black Hard Coat	Machined Aluminum / Black Hard Coat	Machined Aluminum / Black Hard Coat	Machined Brass / Black Finish	Machined Brass / Black Finish
Weight	250 g / 8.8 oz	128 g / 4.5 oz	128 g/ 4.5 oz	255 g / 9 oz	244 g / 8.6 oz	144 g / 4 oz
Length	141.5 mm /5.6 in	100 mm / 3.9 in	100 mm / 3.9 in	117 mm / 4.6 in	148 mm / 5.8 in	104 mm / 4.1 in

USER TIPS

This package is identical to the DP5A with the addition of three SCX series microphones, two SCX25A condenser for overheads and one SCX1HC for hi-hat. The SCX series microphones are very sensitive, have a low noise floor and capture a wide sound field making them excellent for studio as well as live.

SCX25A - 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 SCX25A 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.

SCX1HC - Hi-hat: The SCX1HC 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.

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 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 - Floor toms: 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 will minimal ring.

Note: The DCLAMP or DFLEX mounts will be needed in order to attach the mics to hand percussion instruments or non-conventional rims.

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. A great accessory keeping the D6 secure and in position is the STANDKD.

For more information please visit www.audixusa.com to view our six part video on "How to Mic Your Kit."

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

SERVICE AND WARRANTY: The i5, D2, D4, and D6 microphones are under warranty for a period of 5 years and the SCX1C / SCX1HC microphones are under warranty for a period of 3 years 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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