

# Drum Miking

*A guide to getting your desired sound, live or in the studio.*



## General Topics

### Mic Types

- Condenser
- Dynamic
- Hybrid
- Large/Small Diaphragm
- Tube
- USB



### Drum/Head Choice and Muffling

*Pick the right heads!  
The heads you choose make a huge difference!  
Sound starts before it gets to the mic!*



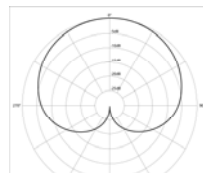
### Mic Quality

*You pay for what you get. Whether it's the diaphragm, electronics, or your preamp... it's only as good as the weakest link!*



### Mic Patterns

*Isolate the sounds you want and get rid of the sounds you don't! This can be done through the "magic" of Polar Patterns!*



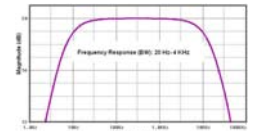
### THE "Room"

*Whether you're working live or in the studio, your environment impacts EVERY aspect of miking drums!  
Isolation, Feedback, Decay... Oh my!*



### EQ and Roll-offs

*Again, it's all about getting the sounds you want and ONLY the sounds you want!*



## Location! Location! Location!

In most live sound systems, the drum set is miked with each drum having its own mic. Using microphones with tight polar patterns on toms helps to isolate the sound from each drum.

It's possible to share one mic with two toms, but then, a microphone with a wider polar pattern should be used. The snare requires a mic that can handle a very high SPL (sound pressure level) so a dynamic mic is usually the choice. To avoid picking up the hi-hat in the snare mic, aim the null of the snare mic toward the hi-hat. The brilliance and high frequencies of cymbals are picked up best by a flat-response condenser mic.

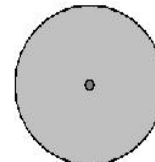
- 2-3 Inches off the head, aiming toward the center
- Snare – Point away from hi-hat for most isolation.
- Cymbal - Condensers, 18"-24" over the top, not close unless XY pattern
- Kick LOTS of options - condenser external, inside, front of resonant, off axis
- Toms over the top, inside or underneath.
- Hi-hat – off to the side, or along with the snare



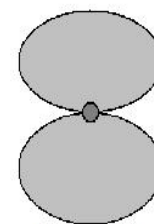
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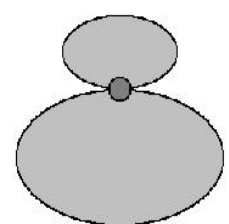
Cardioid



Omnidirectional



Bidirectional



Hypercardioid