



FP QUAD

PACKAGED SET OF 4 DRUM MICS

- Aluminum road case
- 1 x f5 snare mic
- 1 x f6 kick mic
- 2 x f9 overhead mics
- 1 x DVICE rim mount with MC1 mic clip
- 3 x DCLIP mic clips

FP QUAD

PROFESSIONAL DRUM AND PERCUSSION MIC PACKAGE

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.

The Audix FP Series QUAD pack is the simplest and most effective combination of microphones that will allow you to capture the depth and imaging of a full drum kit. With kick, snare and two overheads, the QUAD incorporates the best of two miking techniques: close miking and overhead (ambient) miking.

Close Miking: The f6 for kick drum and the f5 for snare are considered the two microphones every drummer must have. 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. If either the kick or the snare is unable to be heard, there is simply no groove. Being high SPL dynamic microphones, the f6 and f5 excel at "close miking". This miking technique is required in order to capture the attack and percussive sound of the drum. Also, by having the mic close to the source of the sound, it helps to isolate the sound of each drum and separate it from the rest of the kit.

Overhead (ambient) miking: Supporting the idea that "less is more", there are many engineers who 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 f9, which is a pre-polarized condenser microphone with a 14mm gold sputtered diaphragm, is designed specifically with overhead applications in mind. Due to its cardioid pickup pattern, high sensitivity and slim pencil design, the two f9 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 overhead miking – the exact intent of the FP QUAD. The f6 will help provide the earthshaking lows and the attack of the kick; the f5 will reinforce the depth and crack of the snare; the overheads will pick up the high-hat, tom fills, cymbals and the ambiance of the entire kit. With the FP QUAD, drums will maintain their sound integrity and critical presence, regardless of the size of the room and PA system.

FP QUAD

SPECIFICATIONS:



f5



f6



f9

Application	Snare (top or bottom), toms, hand percussion, guitar cabs, acoustic instruments	Kick drum, floor tom, djembe, cajon	Overheads, high-hat, cymbals, goodie table
Features	Protective steel mesh grill, easy to set up and use, clean, accurate 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
Transducer Type	Dynamic	Dynamic	Pre-polarized Condenser
Frequency Response	55 Hz - 15 kHz	40 Hz - 16 kHz	40 Hz - 20 kHz
Polar Pattern	Hypercardioid	Hypercardioid	Cardioid
Output Impedance	580 ohms	580 ohms	200 ohms
Sensitivity	2.2 mV / Pa @ 1k	1.2 mV / Pa @ 80Hz	8 mV / Pa @ 1k
Maximum SPL	≥137 dB	≥140 dB	≥137 dB
Off-axis rejection	>20 dB	>23 dB	>24 dB
Power Requirements	None	None	9 - 52v phantom
Housing / Finish	Cast Zinc Alloy / Black Finish	Cast Zinc Alloy / Black Finish	Cast Zinc Alloy / Black Finish
Weight	283 g / 10 ounces	311 g / 11 ounces	91 g / 3.2 ounces

USER TIPS:

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

FP QUAD [1 x f5, 1 x f6, 2 x f9]: This package is ideal for literally any 5 piece kit for stage or recording.

f6 - Kick Drum: To position the f6, 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.

f5 - Snare: As a general rule, the f5 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.

f9s - 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.

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.

For more tips on miking your kit, please refer to the Audix DVD on "How to Mic your Drums" or visit the Audix website to view the individual chapters.

OPTIONAL ACCESSORIES:



DVICE
Spring loaded rim mount clamp



MC1
Nylon mic clip



DCLIP
Heavy duty mic clip provided with D series and 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

***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 FP 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 case provided when not in use. Moisture of any kind can adversely affect the sound and performance of your microphone.



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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 or mail this form to:
 Audix Microphones P.O. Box 4010 Wilsonville, OR 97070