

Application – Mics on the Piano

Grand Piano – Lid Open (full stick)

- 2 mics (Stereo pair, X-Y configuration) or spaced pair 12" above strings about 6-8" from hammers.
 - Gives wide expansive sound with less pickup of ambience
 - Remember 3-1 rule for spacing
 - Position closer to hammers for more "attack"
- Single mic over sound board "sweet-spot"
 - Listen with one ear covered to find sweet spot
- Pair of mics aimed into sound holes
 - Good isolation, but sound is thin and dull



Grand Piano – Lid Partially Open (short stick)

- 2 mics (Stereo pair, X-Y configuration) or spaced pair 6" above strings about 6-8" from hammers.
 - Improved isolation, but sound may be muddy or boomy and lack attack.
 - Remember 3-1 rule for spacing
 - Use channel Eq to roll off bass and increase highs for more natural sound
- Boundary mic mounted on underside of lid over lower treble strings.
 - Closer to hammers provides brighter sound

Grand Piano – Lid Closed

- 2 boundary mics mounted to closed lid (at keyboard edge) Space about 2/3 distance from middle "A" to each end of keyboard.
 - Provides excellent isolation and bright well balanced sound
 - Alternate is to mount mics on "Gaff tape bridge" on piano frame.
- Single boundary mic mounted vertically on inside of frame at curved wall apex
 - Full natural sound and excellent isolation. Can minimize hammer and damper noise.

Note: mic placed under piano aimed up at soundboard is unobtrusive, but sound can be boomy, bassy or dull sounding compared to other mic placement techniques.

Microphones: AE5100 or AT4051 – Best
ATM350 clip-on or ATM450 – Better
Pro37 – Good
AE2500 or ATM250 DE – Interesting

Boundary Microphones: U851R – Best (AT849 alternative)
Pro44 - Better