

# Application – Mics on Drums

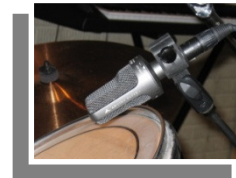
## High Hat

- Right balance of: sharp attack and high frequency
- Small diaphragm condenser
  - 4-6" above outside edge furthest from snare, face mic straight down – balanced tone
  - Closer to top cymbal – more bell like sound
  - Horizontally outside edge of top cymbal – watch for rush of air when hat closes
- Use polar patterns and “angles” to minimize bleed from snare

**Microphones: ATM450 – Best (Side address for ease in positioning)  
AE5100, AT4041, AT3031 – Better  
Pro37R - Good (MB 4k)**

## Toms

- Primarily looking for tone
  - Common approach – dynamic mic, 1/2 “ inside rim, close to top head
  - Closer mic is to head, more proximity effect (low freq)
  - Use one mic to pick up two neighboring rack toms, several inches above top head, half way between rims.
  - Watch for interaction between mics
- AE3000 series condenser can handle transients and SPL as alternative to dynamic mic
- ATM35 miniature condenser (clip-on)
- AE2500 or ATM25 for floor toms
  - Alternate mic them from bottom up inside shell if there is no bottom head.



**Microphones: AE3000 – Best (if condenser sound is desired )  
ATM250 – Better (ATM350 clip-on)  
Pro35ax - Good (MB 6k Snare/Tom)**

**Floor Toms: AE2500 – Best (requires 2 input channels)  
ATM250 – Better  
Pro25 – Good (MB 6k Kick)**