

682DRUMS



High Quality Drum Microphones

MC770



Read this first

Risk of damage



Please make sure that the equipment the microphone will be connected to fulfil all safety regulations in your country and is fitted with a ground lead.

Connecting your microphone

The microphone provides a balanced 3-pin male XLR output connector.

You can connect the microphone either to a balanced or an unbalanced microphone input. XLR sockets on mixers or other equipment are almost always balanced microphone inputs. Please use a high quality XLR cable.

You can also connect the microphone to an unbalanced jack (mono) input. Use a cable with a female XLR connector and a 1/4 inch TS jack plug. Don't use cables longer than 5 meters/16ft, because unbalanced connections may pick up interference from magnetic fields like power lines, electric motors, dimmers, to avoid hum and other noise.

The DCB-4 and DCT-4 are low impedance microphones and don't need phantom power. The CMA-9 is a condenser microphone that does requires phantom power (48v DC). The DCB-4 and DCT-4 will not be effected by running phantom power.

Don't plug or unplug your microphone from your equipment unless the channel volume is turned down fully or muted.

Cleaning

Use a soft cloth to clean the surface of the microphone body.

DCB-4 Dynamic Bass Drum Microphone

The 682DRUMS DCB-4 professional dynamic drum microphone for stage and studio usage. With a frequency response of 40 Hz – 13.5 kHz and the capability to handle extreme sound pressure levels of up to 144dB without distortion, the DCB-4 is an excellent choice for miking low frequency instruments such as kick drum, large toms and bass cabinets.

The DCB-4 has a uni-directional cardioid polar pattern for excellent rejection of unwanted sound and to insure high gain before feedback.

The durable aluminium-die casting housing and the brazing wired mesh - with build-in windscreen - are made to resist the power of a bass drum.

The microphone adopts a standard XLR (male) connector. The SHM1 shock mount that goes with this mic uses the standard thread 5/8" or 3/8", which can be easily assembled with different kinds of microphone stands. The shock mount system minimizes transmission of mechanical noise and vibration



Characteristics:

Specific for low frequency response

Low disturbance when impedance varies, high gain before sound's feedback

Low noise, high SPL endurable, 144dB

Fit to use for bass drum, floor tom and the sound picking-up of other wide dynamic range bass instruments.

Technical specifications:

Element: Dynamic

Polar Pattern: Uni-directional cardioid shaped

Frequency Response: 40Hz-13.5kHz

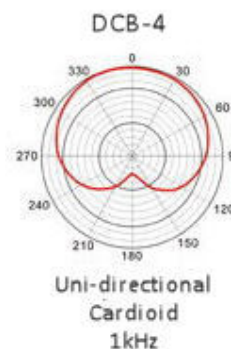
Sensitivity: 58 dBV/Pa, (1.3 mV), ref. 1 Pascal=94 dB SPL

Output Impedance: 250Ω±30% (at 1kHz)

Max. Input SPL:144 dB (at 1kHz ≤1% T.H.D)

Polarity: Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of XLR output connector

Length: 145mm



DCT-4 Dynamic Snare and Tom Microphone

The DCT-4 is a professional dynamic drum microphone for stage and studio usage. With a frequency response of 50 Hz – 14.5 kHz and the ability handling extreme sound pressure levels of up to 140dB without distortion. The DCB-4 is specially developed for miking snare drums, rack toms, floor toms and congas.

The DCT-4 has a uni-directional cardioid polar pattern for excellent rejection of unwanted sound and to insure high gain before feedback.

The DCT-4 microphone is made of a durable aluminium-die casting housing and a wired mesh grill with build in wind screen.

The SHM2 shock mount that goes with the DCT-4 prevents the mic picking up unwanted noise from moving toms or vibrations from the stage when using a mic stand.

The microphone adopts a standard XLR (male) connector. The SHM1 shock mount that goes with this mic uses the standard thread 5/8" or 3/8", which can be easily assembled with different kinds of microphone stands.



Characteristics:

Specific frequency response

Low disturbance when impedance varies, high gain before sound's feedback.

Low noise, high SPL endurable, 140dB.

Fit to use for snare drum, rack toms, floor tom, and percussion

Technical specifications:

Element: Dynamic

Polar Pattern: Uni-directional cardioid shaped

Frequency Response: 50Hz-14.5kHz

Sensitivity: 56 dBV/Pa, (1.6 mV), ref. 1 Pascal=94 dB SPL

Output Impedance: 250Ω±30% (at 1kHz)

Max. Input SPL:140 dB (at 1kHz ≤1% T.H.D)

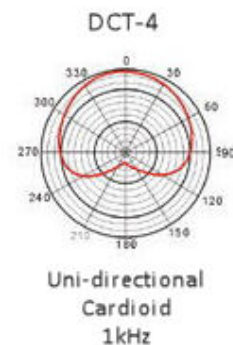
Polarity

Positive pressure on diaphragm

produces positive voltage on pin 2

relative to pin 3 of XLR output connector

Length: 137mm



CMA-9 Condenser Microphone

The CMA-9 is a professional condenser microphone used for stage, studio and broadcast applications. The CMA-9 guarantees a clear, accurate response and flexibility to handle close or distance miking for a wide variety of acoustic instruments. With a frequency response from 25Hz to 20kHz the DMA-9 condenser mic is an excellent choice for cymbals, hi-hat, drum overhead and ambient room miking.

The microphone adopts a 25mm pure gold large diaphragm capsule, which has a cardioid polar pattern. The CMA-9 comes with a strong shock mount system (SHM1) that minimizes transmission of mechanical noise and vibration

For higher sound pressure levels the pre-attenuation of -10dB can be applied. With the build in Low-cut filter (bass roll-off filter) you can reduce picking up frequencies from 150Hz.

The durable roadworthy construction of the CMA-9 includes the brass housing, nickel plated surface and metal mesh grill.

Characteristics:

Adopting low noise, transformer free

Cardioid polar pattern, high sensitivity, low noise and wide dynamic range

Low frequency and sensitivity attenuation switches

Metal pop filter and shock mount

Durable roadworthy construction

Technical specifications:

Element: Φ 25 Pressure Gradient Transducer, gold large diaphragm capsule

Polar Pattern: Cardioid

Frequency Response: 25Hz-20kHz

Pad: Reduces the input level by 10dB (for miking extremely loud instruments)

Bass Roll-Off: Cuts off low frequencies < 150 Hz

Sensitivity: -37 dBV/Pa, (14.1 mV), ref. 1 Pascal=94 dB SPL

Output Impedance: $100\Omega \pm 30\%$ (at 1kHz)

Load Impedance: $\geq 1000\Omega$

Max. Input SPL: 132dB (at 1kHz $\leq 1\%$ T.H.D) - S/N Ratio: 78dB

Phantom Power Supply Requirement: 9-52V phantom power

Polarity: Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 of XLR output connector

Length: 142mm

