Subject: Miking Drum Sets
Posted by audioaudio90 on Mon, 01 Aug 2011 13:31:45 GMT
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For you recording engineers, how do you tend to mike drum sets? I know some like just doing a set of overheads, but I like close miking most of the drums, as long as I have the channels to spare.

Subject: Re: Miking Drum Sets
Posted by Goatmaster on Sat, 06 Aug 2011 15:23:24 GMT
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I prefer to combine the approaches, close micing the snare (top and bottom if possible, out of phase) and the bass drum (beater side first, resonant side second if there are enough channels), and then two condensers at about a 15-20 degree angle crossover pointed at the floor tom and high hat, so the fields of response have strong over lays, but distinct stereo feeds. Then, if there is more space, a room mic or two over twice the bass drums fundamental wavelength away from the kit in front (that's about eight times the diameter of the bass drum). But who has that many channels? Not loads of set ups, do. Go with two close and two condensers to get a 60s or "indy" type rock sound or move the overheads farther away for a 60s jazz sound.