



# Hello!

Thanks very much for using me for remote drum sessions. Here's a guide to the microphones I tend to use, where they're positioned, and the basics of what you commonly need to do to EQ them in a mix context.

For each drum, I'll show the most commonly used microphones, their position, and an EQ setting you can use to get started.

You may not have stems labelled \*exactly\* as this document shows, as I do try and change the mic setup to fit the music where I can, but they should be pretty close.



If you have any questions about the stems you have from me, how to treat them in a mix or anything else, feel free to email me on [john@thedrumtamer.co.uk](mailto:john@thedrumtamer.co.uk). Further contact details are on [thedrumtamer.co.uk](http://thedrumtamer.co.uk).

## NEED A PROFESSIONAL MIX?

I offer a full mixing service from my studio, plus a final mastering service. You can book online at [thedrumtamer.co.uk/category/all-products](http://thedrumtamer.co.uk/category/all-products) or contact me for a quote.

LISTEN TO MY PREVIOUS WORK ON SPOTIFY AT [www.tinyurl.com/drumtamermix](http://www.tinyurl.com/drumtamermix)



**KICK DRUM**



	MIC	POSITION	EQ
<b>KICK IN</b>	DPA 4055	Just inside hole, pointing at beater	Cut ~8dB around 160Hz
<b>KICK OUT</b>	AKG D12e	Outside the kick about 10cm away, rotated left about 20°	Hi-pass 65Hz, cut ~8dB 200Hz
<b>KICK SUB</b>	Sony 6" speaker	About 15cm away from front head	

Generally you'll only get the IN and OUT mics in your stems, but depending on the drum there may also be SUB. Check the phase/polarity of the mics together to find the right sound for you.

**SNARE DRUM**

	MIC	POSITION	EQ
<b>SNARE TOP</b>	Sennheiser MD441 or Beyer M201 or Shure Unidyne III	About 4cm up from snare batter head, pointing at centre	Hi-pass 120Hz, cut ~3dB 200Hz
<b>SNARE SHELL</b>	Beyerdynamic M201	Under the hi-hats, pointing at the side of the snare drum	Hi-pass 200Hz, cut ~5dB 500Hz
<b>SNARE BOTTOM</b>	Heil PR31BW	About 4cm from bottom head, pointed at centre	Hi-pass 120Hz, cut ~5dB 1KHz, ~5dB 300hz





## TOMS



	MIC	POSITION	EQ
<b>TOM 1</b>	Beyer M201 or Neumann TLM102	About 3cm away from head, pointing at centre	Hi-pass 60Hz, cut ~8dB around 500Hz
<b>TOM 2</b>	Beyer M201 or Neumann TLM102	About 3cm away from head, pointing at centre	Hi-pass 35Hz, cut ~8dB 500Hz
<b>TOM 2 UNDER</b>	Beyer Opus88	Clamped to bottom head	Cut ~8dB 500Hz, check phase with top
<b>TOM 3</b>	Beyer M201 or Beyer Opus99	About 3cm away from head, pointing at centre	Hi-pass 35Hz, cut ~8dB 500Hz
<b>TOM 3 UNDER</b>	Beyer Opus88	Clamped to bottom head	Cut ~8dB 500Hz, check phase with top

In most cases I use 2 toms, so you'll likely have just RACK TOM and FLOOR TOM mics. For some sessions I'll have 3 toms (either 2 rack & 1 floor, or 1 rack & 2 floor), and if you really need extra meaty floor tom sounds then the underside mics can help round out the sound.

## OVERHEADS

	MIC	POSITION	EQ
<b>OH L</b>	Mojave MA-301 or Beyer M160 or Beyer M130	About 40cm from snare, above kit (LEFT from drummer perspective)	Hi-pass 150Hz, cut 3dB 3KHz
<b>OH C</b>	Beyer M160 or M-Audio Sputnik tube	Above centre of kit	Hi-pass 150Hz
<b>OH R</b>	Mojave MA-301 or Beyer M160 or Beyer M130	About 40cm from snare, above kit (RIGHT from drummer perspective)	Hi-pass 150Hz, cut 3dB 3KHz



The overheads are usually set up as a spaced pair, unless you've requested otherwise. The centre overhead is there to give you the choice to have some sections of your song in mono, or just to add an optional nice centre image and presence to the overall snare and kit sound.

**STEREO ROOM**



	MIC	POSITION	EQ
<b>ROOM L</b>	Coles 4038	About 3m away from kit, pointing down at the floor by 20°, angled to null the kit. LEFT is drummer perspective.	Hi-pass 120Hz
<b>ROOM R</b>	Coles 4038	About 3m away from kit, pointing down at the floor by 20°, angled to null the kit. RIGHT is drummer perspective.	Hi-pass 120Hz

**NOTE ON STEREO ROOMS:** I pretty much only use the Coles 4038s as room mics either in Blumlein or ORTF configuration.

However, occasionally I might use a MID/SIDE pair of Beyerdynamic M160 on mid and M130 figure 8 on side. If this is the case, to make best use of this, duplicate the SIDE mic to a second channel (SIDE R), flip the phase and pan that channel and the original SIDE L channel hard Left and Right. Then you have a centre channel of the M160, and a Left and Right of the M130 to play with - adjust the level of the faders to get the balance right.

**MONO ROOM**



**NOTE ON THE MONO ROOM:**

This is either hidden behind my wall-mounted monitor, or behind a guitar amp, to get more of an indirect sound of the kit. You may find it useful for a different sound, or to use it to send the signal to a reverb.

**MONO ROOM MIC:** M-Audio Sputnik Tube (in omnidirectional mode) or JZ Mics Vintage 47 (figure of 8)

**POSITION:** Behind screen

**EQ:** Hi-pass 100Hz, cut some out at 2.5Khz and put through a compressor



WURST MIC



**WURST MIC:** Electrovoice RE10

**POSITION:** The 'wurst' or 'sausage' mic is almost always over the kick drum, roughly equidistant from the snare, toms and ride, pointing at the snare.

**EQ:** Hi-pass 100Hz, cut a bit out around 3KHz, then smash it with a compressor and blend it back into the drum sound for some more excitement.

FRONT OF KIT



**FRONT OF KIT MIC:** Electrovoice RE50 or Beyer M160

**POSITION:** Low to the ground and a couple of metres away from the kit, pointing at the kick drum.

**EQ:** Hi-pass 100Hz, cut a bit out around 400Hz and 3KHz, then smash it with a compressor and blend it back into the drum sound for some more excitement.

You could also use this as a lo-fi overall kit sound to use in different sections of your song, say if it needs to drop down for a bar.

**SNARE ROOM**



**SNARE ROOM MIC:** Beyer X1N or Beyer M160

**POSITION:** To the left of the snare (from drummer perspective), low to the ground pointing downwards at the floor

**EQ:** Hi-pass 100Hz, compress and blend in for interest, or use as a different flavour for a song section.

This mic is here just to give you extra options and flavours.

**HI-HAT**



**HI-HAT MIC:** Beyer M160 or Beyer Opus 53

**POSITION:** Mounted under hats for maximum bleed control and snare rejection

**EQ:** Hi-pass 500Hz

**RIDE**



**RIDE MIC:** Beyer M130 or Beyer Opus 53

**POSITION:** Mounted under ride for maximum bleed control

**EQ:** Hi-pass 350Hz