

- ▼ Meeting 7: Drums
 - ▼ Getting an Optimal Drum Sound
 - Volume control
 - Drumheads
 - Drumsticks
 - Drum technique
 - ▼ Miking the Drums
 - Close-miking
 - Distant-miking
 - Placement/Tone
 - ▼ Microphone Suggestions
 - Kick Drum: Shure Beta 52
 - Snare & Toms: Shure SM 57 or 58
 - Hat: AKG 451
 - Cymbals/Ambiance: Any good stereo pair of condenser mics
 - ▼ Miking Workshop
 - 1 mic in front
 - 1 overhead, 1 on the kick
 - 1 overhead, 1 each on the kick and snare
 - 2 overheads, 1 each on the kick and snare
 - 2 overheads, 1 each on the kick, snare, and all 3 toms
 - ▼ Processing the Drums
 - Volume balance between components
 - Panning
 - ▼ Dynamic processing
 - ▼ Compression...
 - controlling volume
 - emphasizing attack

▼ EQ

- Cut first, boost second
- Close-miked drums tend to have too much midrange (300 Hz - 600 Hz)
- Overheads: cut lows and mids for crisp cymbals and to decrease possible phase interaction with the drums
- Parametric EQ is the best choice

▼ Reverb

- In acoustically active venues, less is more
- A bit of short (1 sec) reverb can help the snare blend into the mix

▼ Isolation

- Absorption
- Shielding
- Electronic Drums