
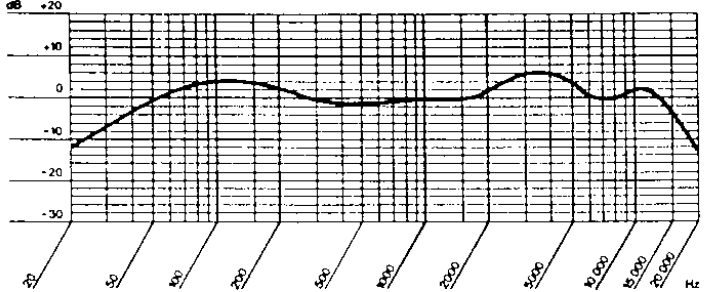

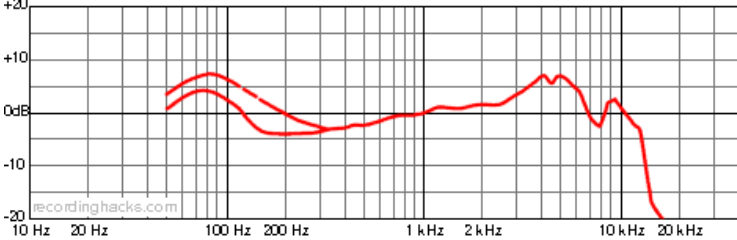

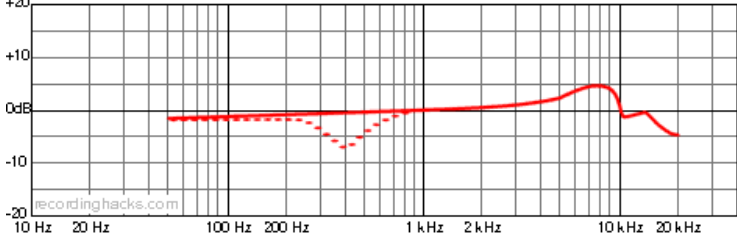


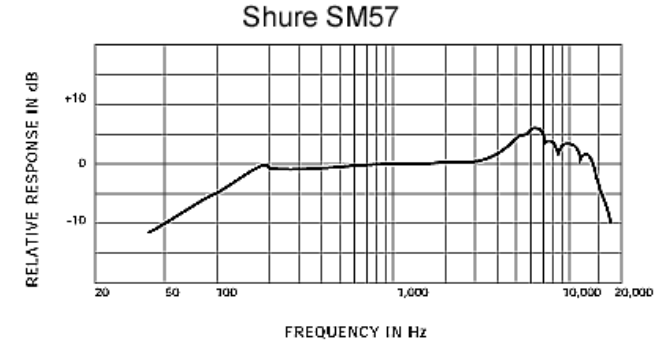
Microphone List

Microphone Image	Name	Use	Frequency Response
	<p style="text-align: center;">AKG D112 (Dynamic Mic)</p>	<p style="text-align: center;">Predominantly for use with bass orientated instruments: Kick Drum, Bass Guitar Cab, Double Bass, Cello...</p>	
	<p style="text-align: center;">SHURE PG 52 (Dynamic Mic)</p>	<p style="text-align: center;">Cheaper option than the industry standard D112 above. Predominantly for use with bass orientated instruments: Kick Drum, Bass Guitar Cab, Double Bass, Cello...</p>	
	<p style="text-align: center;">Shure Beta 91a (Half Condenser/Half Dynamic Mic)</p>	<p style="text-align: center;">Can be used inside a Bass Drum or as Boundary/Room microphone to capture 'Ambience'. Frequency response is tailored to capture the 'attack' of the kick drum whilst the EQ switch on the back of the mic can remove some low-mid frequencies.</p>	



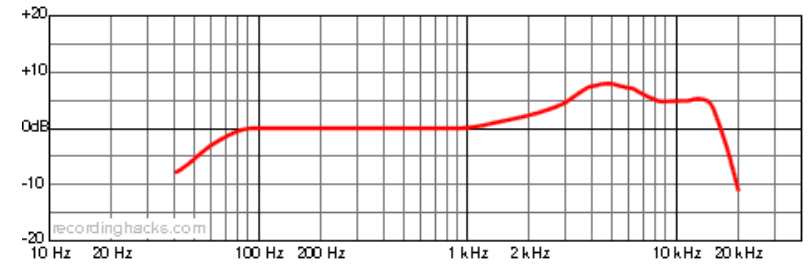
Shure SM57
(Dynamic Mic)

Dynamic mic with high SPL level. Very versatile & can be used for vocals (Live), snare drums and on guitar cabs. Very durable and relatively well priced.



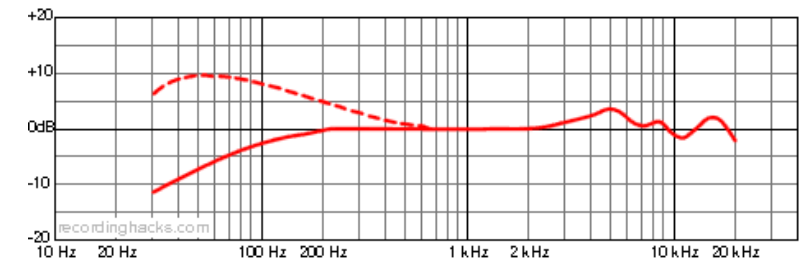
Sennheiser 421
(Dynamic Mic)

Typically used on Toms and & Guitar cabs, the 421 has a larger diaphragm than the typical SM57 & can capture slightly lower frequencies.



AKG C1000
(Small Diaphragm Condenser Mic)

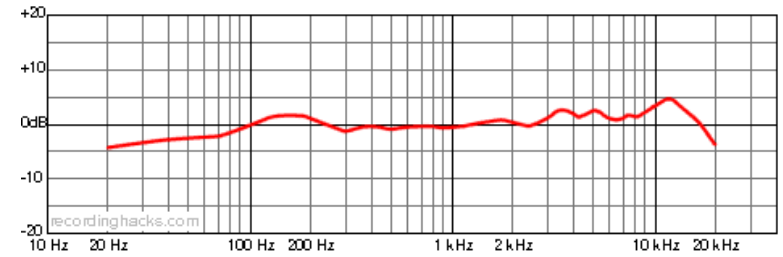
Typically used on Hi-Hats or as drum overheads (Pair), the mic may also be used for broadcast applications and on-location recording. The mic requires 48v phantom power or batteries.





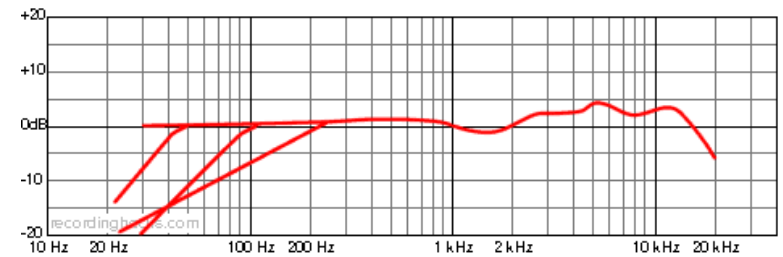
Rode NT1a
(Large Diaphragm
Condenser Mic)

The NT1a is an entry level condenser microphone, praised for its low 'self noise'. Typically used for vocals, acoustic guitars, string instruments or as a room mic. Has a fairly low SPL rating and so cannot be placed near a loud sound source. This will cause the diaphragm and audio recorded to distort.



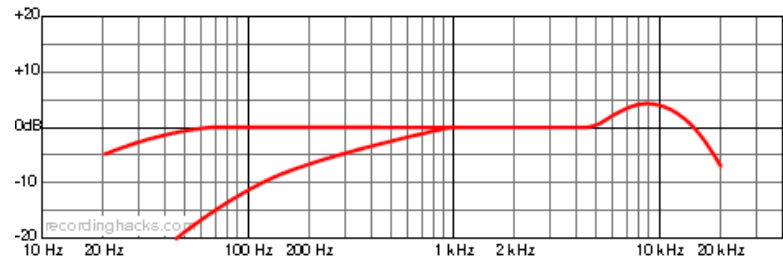
AKG C414
(Large Diaphragm
Condenser Mic)


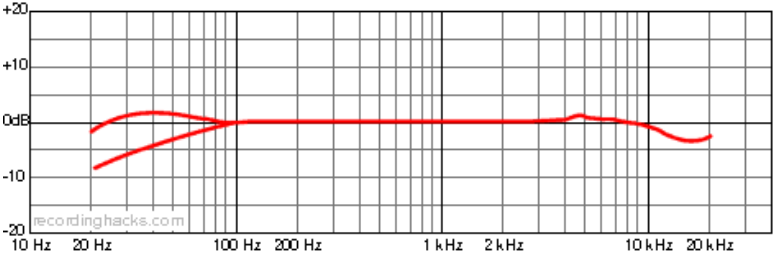

Industry standard condenser microphone used for a range of different applications. Commonly Drum overheads, vocals, pianos & acoustic guitars. The mic has switchable polar patterns and low frequency cuts. Has a higher SPL rating than the NT1a so can be used on much louder sound sources (guitar cabs & occasionally snare drums for example)



Neumann U87
(Large Diaphragm
Condenser Mic)

Renowned studio condenser and another industry standard mic, often chosen for vocals. Again, very versatile mic with switchable polar patterns and an attenuation pad for louder sound sources.



	<p>SE RNR1 (Ribbon Mic)</p>	<p>Ribbon mics typically sound ‘warmer’ than dynamic and condenser microphones but don’t tend to have the ability to capture the higher frequencies above 7/8kHz. They are also very fragile and tend to be more expensive. Used commonly for room mics & overheads as an alternative to a standard condenser.</p>	
	<p>DPA 4099 (Clip On, Small Diaphragm Condenser Instrument Mic)</p>	<p>Clip on mics can be used for live or studio applications where larger condenser mic’s may not be an option. They are commonly used with string ensembles to capture a close and direct signal from each individual instrument. Combined with the room mics, the mix engineer then has more control over each section of the ensemble.</p>	