

Q KICK



NEODYMIUM DYNAMIC BASS DRUM MICROPHONE

Owners Manual

SAMSON[®]
A U D I O

PERCUSSION MICROPHONES

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Introduction and Features

Introduction

Congratulations on your purchase of the QKICK Dynamic Percussion Microphone from Samson Audio! Since we understand that the bass drum is one of the most important and personal of all the drums in the kit, we carefully designed the QKICK as a complete solution specifically for bass drum miking applications. Special attention in the construction of the neodymium element, together with precise capsule porting produces a frequency response ideal for bass drum. The QKICK faithfully reproduces the complex bass drum sound by capturing the deep low frequencies along with snappy highs produced by the beater. In addition, QKICK is capable of handling extremely high sound pressure levels with thunderous results. Extremely sensitive, it employs a tight cardioid pattern to reduce feedback and increase side-to-side rejection in close miking situations. In addition to the great sound, the QKICK features a shock-mounted clip that easily installs on any standard mic stand. Although the QKICK was designed specifically for bass drum, the extended low frequency response and high SPL capability makes it an ideal choice for miking electric bass amplifiers as well. Thanks to the great sound and flexible mounting solution, the QKICK excels in both live performance and recording applications.

Should your microphone ever require servicing, a Return Authorization number (RA) must be obtained before shipping your unit to Samson. Without this number, the unit will not be accepted. Please call Samson at 1-800-3SAMSON (1-800-372-6766) for a Return Authorization number prior to shipping your unit. Please retain the original packing materials and if possible return the unit in the original carton and packing materials.

Features

The Samson QKICK utilizes state-of-the-art microphone technology and is engineered to the finest detail. Here are some of its main features:

- Neodymium, dynamic percussion microphone, designed from bottom to top, specifically for bass drum applications.
- Extended frequency range, contoured and optimized for the reproduction of bass drums providing warm low end and crisp high frequency response.
- Shock-mounted clip allows the QKICK to be easily mounted on any standard mic stand.
- Tight cardioid polar pattern minimizes feedback problems and effectively rejects signals from other drums in the kit.
- Capable of withstanding high SPLs lending itself to a wide range of close miking applications inside and outside the bass drum.
- Ultra sensitive neodymium element picks up all of the nuances of any performance.
- Heavy-duty die cast case construction ensures reliable performance in even the most demanding environments.
- The extended low frequency response and high SPL capability makes it an ideal choice for miking electric bass amplifiers.
- Included foam-lined, impact resistant carrying case for convenience when transporting the QKICK microphones from venue to venue.
- Gold plated XLR Connector.

Microphone Placement and Tone Quality

When you mount the QKICK to your drum, it will be easy to get a great sound since the mic is positioned so close to the sound source. You can make slight adjustments to the height and angle that will have an effect on the sound. The changes in sound may be difficult to notice at first, especially in live sound applications, however the more you use your microphone and listen to the sound, the more you will understand, and hear, the effect the microphone placement has on the sound. As always, experimentation and experience are the best teachers. Obviously, in live sound applications you can't always hear the final results of the sound you're getting because most of the time your drum kit will be positioned behind the PA speakers, so rely on a band mate or sound engineer to help you dial up the sound. In recording applications, print some scratch tracks and check the sound by listening to them back in your headphones and in the control room monitors.

By the way, the "Golden Rule" of getting a great sound miking any instrument, with any microphone, is to start with a great sounding instrument. Be sure that you pay careful attention to the tuning, and if necessary, the dampening of your drum. Miking your drum is similar to putting the sound under a microscope. Any unwanted buzzes and rattles coming from your instrument may be much more noticeable when you mic the drum.

You'll get a great sound just by mounting the QKICK to your drum however, there are some basic principles and fundamentals that should be followed. (If not, at least understood.)

- The QKICK has a cardioid pick up pattern, which means it picks up sound directly in front of the microphone, and rejects the sound directly behind the microphone. This means in order to get the best separation between the sound you want to pick up in the mic (for example your bass drum), and the ambient sound around it, let's say the rest of your kit or the back line amplifiers, you can aim the mic so that it is facing directly at the bass drum. The QKICK is perfectly happy positioned outside the bass drum for more of an ambient sound, which is sometimes desired for recording, or inside the bass drum for a tighter sound like in live sound applications.

For more information on polar patterns, see the section "Polar Pattern" on page 6 of this manual.

- All microphones, especially uni-directional or cardioid microphones, exhibit a phenomenon known as "proximity effect." Very simply put, proximity effect is a resulting change in the frequency response of a microphone based on the position of the mic capsule relative to the sound source. Due to the result of the proximity effect, slight adjustments of the microphone position and angle can make a big difference in sound. Specifically, when you point a cardioid mic directly at the sound source (on axis) you will get the best frequency response, however when you start pointing the microphone slightly away (off axis) you will notice the low frequency response dropping off and the microphone will start to sound thinner. Also, you will notice that changing the distance the microphone is placed from the head will have an effect on the low frequency response. You can use the proximity effect to your advantage by moving the microphone closer to the head if the sound is too boomy, or try moving the QKICK back a bit to add more low end.

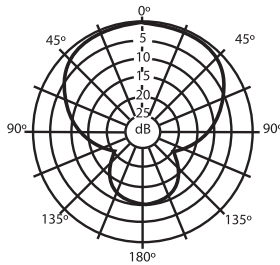
QKICK Characteristics

Polar Pattern

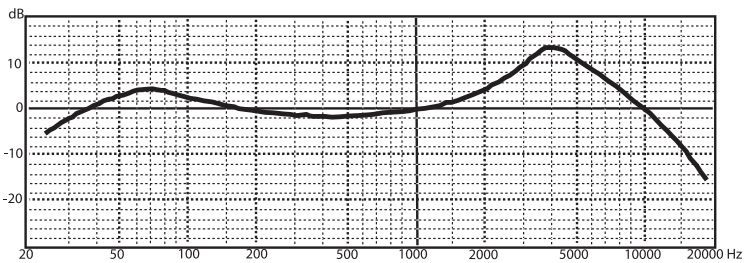
Every microphone has a characteristic polar pattern that determines how well it accepts or rejects signal coming from various areas around the microphone. For example, omnidirectional mics accept all signals regardless of wherever those signals originate (in front of the mic, behind it, to the side, etc.).

In contrast, directional cardioid mics are specifically designed to accept mostly signal coming from directly in front, and to reject signal coming from behind or from the side. The cardioid pattern is utilized by the QKICK (as shown in the illustration below). For this reason, the QKICK excels in environments where there is a good deal of unwanted ambient sound—it delivers those signals originating directly in front of the mic capsule itself while rejecting those that originate from behind.

The polar pattern also determines how prone a particular mic is to inducing feedback. Feedback is that characteristic nasty howling sound that occurs when a mic is placed too close to a loudspeaker—the signal from the loudspeaker is fed into the mic, then into the loudspeaker, then into the mic, over and over again until an oscillating tone is generated. Because the cardioid pattern utilized by the QKICK is so good at rejecting signal not coming from directly in front of the mic, you'll find that use of the QKICK greatly minimizes feedback problems.



QKICK Polar Pattern

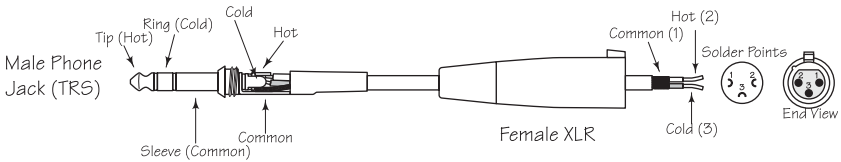
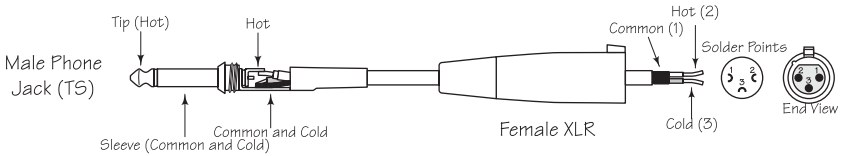
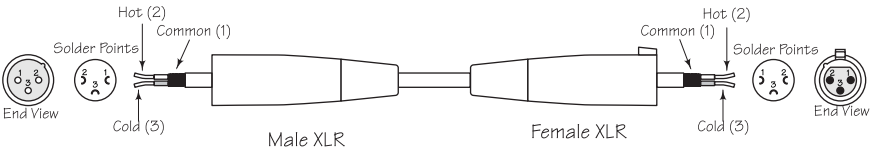


QKICK Frequency Chart

QKICK Specifications

QKICK Wiring Guide

The QKICK can be connected to any mixer, mixer/amplifier, or mic preamp using a standard microphone cable. As shown in the wiring diagrams below, connect the female XLR end directly to the QKICK's gold-plated connector and the other end (normally a male XLR end, although some mixers use 1/4" connectors) to the mixer, mixer/amplifier, or mic preamp.



QKICK Specifications

Type	Dynamic Microphone
Polar Pattern	Super Cardioid
Frequency Response	50~16000 Hz
Sensitivity	-62 dBV/pa (0.8mv/pa)
Rated Impedance	200Ω
Max. SPL	147 dB (THD _≤ 0.5% 1000 Hz)
Weight	370g

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