

SURROUND SOUND SOLUTIONS

FROM DPA MICROPHONES



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Flexible, lightweight, and streamlined

Integrated cable option increases elegant appearance

Accommodates matched surround microphone kits

Reconfigures all standard arrays





Decca Tree (D3)/Surround Mount (S5)

The DPA Decca Tree (D3) and Surround Mount (S5) are highly versatile and stylish microphone mounts for two, three, or five microphones. The unique building block design of the D3 and S5 mounts provides extreme flexibility to allow the possibility of numerous configurations, while an integrated custom length cable option contributes even more to the product's visual elegance.

In the hall, the mount is hardly visible and completely non-light reflective. The mount is equally suitable for fixed installations and mobile setups and can be neatly packed away into the supplied briefcase for easy transportation. Compact and extremely lightweight, the DPA mount is also very strong and stable.

Although the array is optimized for use with DPA microphones, its standard 5/8" thread can accommodate all microphone holders, allowing a broad variety of surround microphone arrays to be set up very neatly. In the Decca Tree configuration, all three microphones can be spaced 60 – 210 cm (2 – 7 ft) apart, either "in-line"; in a vintage Decca school T-shape; or in an equilateral triangle configuration with centralized thread for optimum balance.

The modularity of the S5 really comes into its own when configuring surround arrays. Standard arrays like spaced omnis, and Decca Tree with front-mounted omnis and backward-facing cardioids are obvious, and arrays such as OCT2, Hamasaki Square, Fukada Tree, and the DPA speciality WCSA (Wide Cardioid Surround Array) are also possible with the S5. Its elegant, yet unobtrusive qualities, ability to reproduce any array accurately, and limitless possibility for expansion make the S5 an obvious choice.

The mounts come with a measuring tape and the unique DPA protractor, making precise distance and angling possible without having large and clumsy devices permanently fixed on the booms.





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Surround *Matched* DPA Microphone Kits:
the perfect match for D3/S5

The feeling of presence

A five-channel microphone technique should increase the feeling of presence in a specific acoustic environment, capturing the entire sound field rather than simply presenting the sound sources in the front and the reverb in the surrounds.

Important concerns are imaging, localization, and smooth distribution of the reverberation around the listener, as well as cohesion of the front and back components of the sound field.

Good surround sound requires exceptional microphones with a neutral character and authentic reproduction. They should have a large dynamic and frequency range to optimize high resolution digital formats.

The homogeneity and precise matching of more than two microphones are crucial when recording acoustic surround, separating an average production from a true masterpiece. A five-piece surround kit such as the DPA 4006-TL matches within ± 0.5 dB in sensitivity and frequency response in the entire audible range.





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5006, 4006-TL Surround Kit

- Five 4006-TL Omnidirectional Microphones, P48, Transformerless (matched within ± 0.5 dB in sensitivity and frequency response across the microphone's entire frequency range)
- Five L50B Acoustic Pressure Ball Equalizers (50 mm/2 in)

Intended for use in spaced omni configurations, this kit offers:

- Five identical microphone types, with equal sensitivity and overall response and sound character
- Intense sensation of envelopment created by time-of-arrival differences and suitable decorrelation
- Excellent sound color and authentic reproduction unique to omni microphones
- Full frequency range in all channels
- Acoustic Pressure Equalizers alter the frequency response and directional character to the vintage sound of early Decca recordings without adding noise and preserving the clarity, phase, and impulse responses of the DPA microphone



5006-11, 4006-TL/4011-TL Surround Kit

- Three 4006-TL Omnidirectional Microphones, P48, Transformerless (matched within ± 0.5 dB in sensitivity and frequency response across the microphone's entire frequency range)
- Three L50B Acoustic Pressure Ball Equalizers (50 mm/2 in)
- Two 4011-TL Cardioid Microphones, P48 (matched within ± 1 dB in sensitivity and frequency response across the microphone's entire frequency range)
- Two UA0898 Shock Mounts

Intended for use in Decca Tree front/backwards faced cardioids rear configuration, this kit offers:

- The Decca Tree advantages of vivid dynamics and clarity due to closer placement
- Excellent sound color and authentic reproduction unique to omni microphones
- Full frequency range in front channels
- Relatively little direct signal in rear channels, preventing the front sound sources from sounding too close or coming from behind



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5015, 4015-TL Surround Kit

- Five 4015-TL Wide Cardioid Microphones, P48
(matched within ± 1 dB in sensitivity and frequency response across the microphone's entire frequency range)
- Five UA0898 Shock Mounts

Intended for use in WCSA (Wide Cardioid Surround Array), this kit offers:

- Five microphones identical in sensitivity, overall response, and sound character
- Optimum combination of desired ambience control (cardioids) and room tone (omnis)
- Very stable front image and excellent localization accuracy
- Intense, dynamic, and enveloping sound character
- Rear cardioids can be angled upwards to blend in important height information
- Can be expanded with two left/right omni outriggers to produce a beautifully coherent, precise, and rich surround sound image

Other microphone groups

DPA Large Diaphragm Microphones are top-of-the-range one-inch capsule omni microphones. When choosing the right mic for a particular application, it is important to consider the diaphragm size. With their transparency and neutral character, DPA's large diaphragm mics are ideal for use with vocals, strings, or other acoustic instruments with a high dynamic range.



DPA Standard Microphones are high quality studio microphones comprised of omni, cardioids, and wide cardioids. Featuring stylish slim housing and distinctive grids, these mics are designed for sonic integrity in any venue. DPA's audio philosophy is based on the notion of zero sound coloration, and their complete and honest accuracy is unequalled.



DPA Compact Microphones are the smaller cousins of the standard mics and are also available as omni, cardioid, and wide cardioid models. They are especially valuable for low profile use together with DPA's elegantly designed stands, mounts, and holders for the close-miking of instruments, as table and podium mics, and as reinforcement mics for live performance venues. The compact mics combine the trademark DPA sound with aesthetic and functional design solutions.





DPA 4090-Series are instrument microphones for studio recording and live performance. Discreet and versatile, these microphones are characterized by a natural and open sound. They are made specifically to suit the needs of musicians as well as the rigors of the stage. The flat frequency response of the 4090 and 4091 furthermore enables FOH engineers to use them for sound system alignment.



DPA Hydrophone offers professional recording under extreme conditions. The DPA 8011 Hydrophone is the only high-quality, 48 V Phantom-powered, underwater omnidirectional microphone in the world specially designed to handle high SPLs and high static ambient pressure in fluids. It is the optimum choice for professional sound recordings under water, in extreme humidity, in gas-filled rooms, or under other extreme conditions. Excellent for film and sporting events.



Miniature Microphones and **Miniature Microphone Headbands** are perfect for theaters, television, and close-miking instrument applications. They have a neutral character with great detail and resolution. Tailored to handle heat, humidity, and sweat as well as wind and popping, the miniature mics are completely undetectable and extremely rugged and reliable on stage.







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