

# NEW GEAR

## EXCLUSIVE



### PRICE

Samson 7Kit seven-piece drum mic set, £324

### MICROPHONES

QKICK dynamic mic; QSNARE dynamic mic; QTOM dynamic mics (x3); CO2 condenser mics (x2)

### CASING

Metal and plastic

### FREQUENCY RANGE

QKICK, QSNARE and QTOM: 50-16000Hz; CO2: 40-20000Hz

### CONNECTION

Standard XLR sockets

### CONTACT

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# SAMSON 7KIT DRUM MICS

**£324** Samson's 7Kit aims to be an all-in-one drum miking solution. Adam Jones tests them out live and in the studio

**T**his seven-piece drum mic set is one of three kits offered by American audio giant Samson. Specialising in high-tech sound reinforcement, Samson's stable includes distinctive bass amp manufacturer Hartke and digital guitar effects wizards Zoom. The 7Kit mic set was launched in 2009, at around the same time that Korg began distributing Samson products in the UK.

### Build

Included in the kit are five dynamic and two condenser mics. The five dynamic models are for close miking and are dedicated

to the output socket, which is linked to a pivoting stand-fitting. The collar is there to isolate and absorb any vibrations, preventing them from influencing the mic's signal.

The QSNARE and QTOM mics are near-identical models that differ only in the internal mic elements. Sharing the same plastic moulded casing (in contrast to the metal-shelled QKICK) they weigh surprisingly little. Using the DMC100 clips in conjunction with the QSNARE and QTOM mics is straightforward. The clips clamp onto the rim of each drum in a matter of seconds and the height and angle can be adjusted independently.

**All the nuances of my ride cymbal were captured with accuracy, with my crashes and 19" china remaining crystal clear at all dynamic levels**

accordingly to bass drum (x1), snare (x1) and tom (x3) applications, while the pair of condensers is for cymbal and general overhead duties. Also included are four DMC100 mic clips for positioning the snare and tom mics. All of the components come housed in a foam-lined hard case.

Each of the quintet of dynamic mics is prefixed with the letter Q followed by the type of drum it is designed for. With the names being so literal - QKICK, QSNARE and QTOM - there can surely be no excuses for mismatching the appropriate mic with its designated drum.

Like most bass drum mics, the QKICK is oversized in order to house a large diaphragm for capturing low frequencies. A padded collar is permanently attached near

The two CO2 condenser mics are the only mics in the kit that are available to buy separately. Designed to be used as a stereo pair, they also come fitted with the same anti-shock collar found on the QKICK. In common with the rest of the mics, the pins in the XLR socket are gold-plated for improved conductivity.

### Hands On

I tried the 7Kit out at a gig and also managed to bag some airtime at a local studio. As is customary, the bass drum mic was the first to have its level checked. The QKICK got things off to a good start, delivering a fat punch with clear definition in a live setting. In the studio trial it fared equally well, producing a thoroughly usable combination of saturated

low-end and sit-up-in-the-mix presence.

Further following tradition, attention was then turned to the snare drum. Here the QSNARE gave quite a thick, middle-y rendering of the snare drum. Top end was not in abundance - something of a boon in a live scenario where a drier snare sound can negate ringing and unnecessary harmonics. In the studio, a degree of EQing was necessary to shape the sound, with some signal from the overheads being blended into the final mix (as is standard recording procedure).

Due to my set up, only two of the three supplied QTOM models were used. Both toms were reproduced with warmth and clarity, with a good level of attack framing the note. The depth of sound was clearly distinguishable as well, with the larger diameter floor tom



**QKICK MIC PRODUCED A** combination of saturated low-end and sit-up-in-the-mix presence

**QTOM MICS HAVE**  
plastic moulded casing and  
weigh surprisingly little



**DMC100 CLIPS CLAMP ONTO**  
the rim of each drum and height and  
angle can be adjusted independently



**CO2 CONDENSER**  
mics turned in a performance  
that was approaching pro-level



**QSNARE MIC**  
gave quite a thick, middle-y  
rendering of the snare drum

being particularly well served.

The pair of CO2 condensers rounded things off with a classy performance. A good overhead mic can pick out a huge amount of detail in a kit and this is precisely what these two did. All of the nuances of my ride cymbal were captured with accuracy, while the hi-hats had the sweetest of sounds - metallic without sounding tinny and warm without being mushy - just right. They were equally accommodating where my crashes and 19" china were concerned, remaining crystal clear at all dynamic levels. Overheads don't just pick up cymbals; the extra layer of drum sounds they provide can be used to influence the overall mix, and here the CO2s also proved extremely useful.

## Verdict

In a marketplace where ludicrously cheap sets of drum mics abound, Samson's 7Kit stands out - and not just because of the price. It's an accomplished and well-packaged product made by a company steeped in professional audio. Each of the mics turns in a decent performance and, in the case of the QKICK and CO2 condensers, something approaching pro-level. While - as I found out - the kit may contain more mics than you have drums, it does leave room for experimenting. At this price-point the 7Kit is well beyond budget territory but remains considerably cheaper than buying individual mics. **R**

**Rating** ★★★★★

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