










S5 Surround Mount



dpamicrophones.com

PRODUCT OVERVIEW OF COMPONENTS

REF		PRODUCT	QTY.
A		Center Disc (w. thread adapter)	1 pc.
B		Telescopic Boom with Microphone Holders	5 pcs.
C		Short Extension Unit	8 pcs.
D		Long Extension Unit	9 pcs.
E		Rear Center Disc	5 pcs.
F		Telescopic Extension Unit	1 pc.
G		Suspension Hook	1 pc.

GENERAL DESCRIPTION

The DPA Surround Mount (S5) is a highly versatile and stylish microphone mount for up to five microphones. The unique building block design of the S5 mounts provides extreme flexibility, allowing for numerous configurations.

In the concert 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. Compact and extremely lightweight, the DPA mount is very strong and stable.

Although the array is optimized for use with DPA microphones, it accommodates all microphone holders due to its standard 5/8" thread, and a broad variety of surround microphone arrays can be set up very neatly. In the decca tree configuration, all three microphones can be spaced 60 to 210 cm (2 to 7 ft) apart, either aligned, in a vintage decca school T-shape, or in an equilateral triangle configuration for optimal balance with a centered fixation point.

CENTER DISC

The Center Disc has mounting information inscribed on both sides.



SUSPENSION HOOKS

Press the “eyes” on the spring together with two fingers and draw the open hook over the Telescopic Boom to the dedicated hook mounting catch. Turn the hook to the desired point and secure it by releasing the spring back to its original state. The wires to the Suspension Hooks should be as vertical as possible. Avoid any bending force to the microphone arms applied by the suspension wires.



S5 SURROUND MOUNT / FIVE MICROPHONE ARRAY

The possibilities with the S5 are numerous due to the extreme flexibility of the S5 kit. All microphone spacings from 60 to 200 cm (2 to 7 ft) are possible between all five microphones, with a variable front-to-rear distance from 60 to 250 cm (2 to 8.2 ft) depending on the boom lengths.

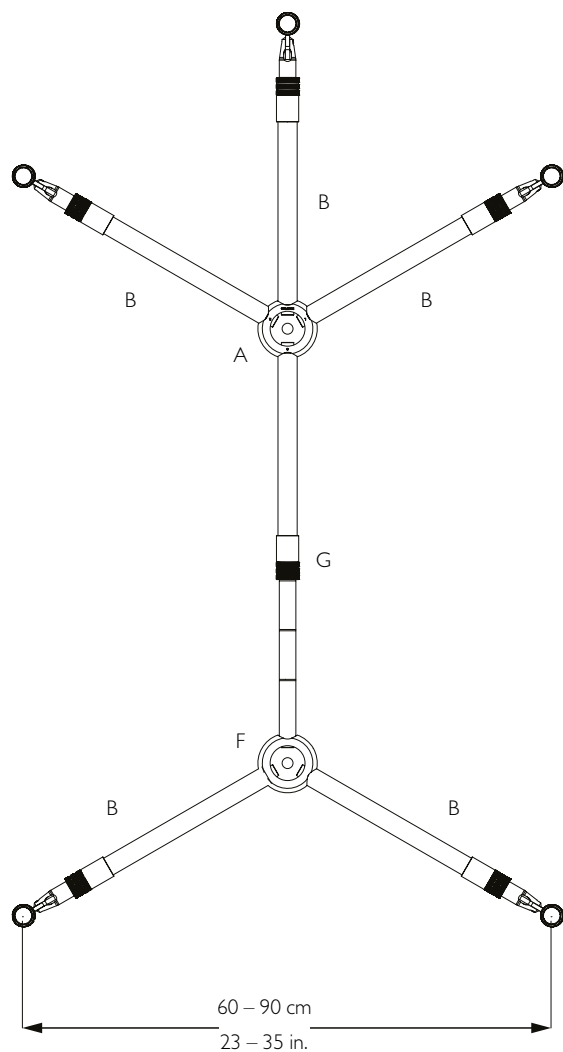
In the following, a few recommendable solutions for different venues and recording angles are presented. Please note that some arrays are heavy and should only be used as a suspended setup with the Suspension Hook solution.

If you want to know more about recording techniques, please consult our Microphone University at dpamicrophones.com/mic-uni



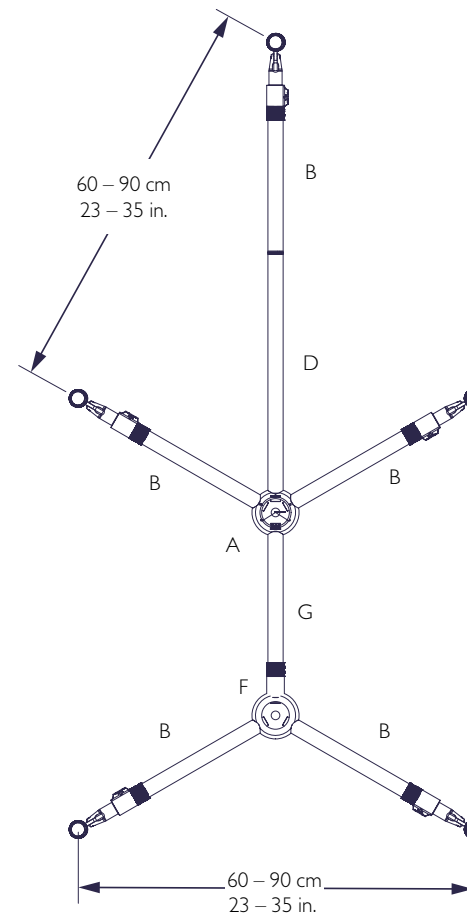
SURROUND SOLUTION 1

- 1 × A Center Disc
- 5 × B Telescopic Booms with Microphone Holders
- 1 × F Rear Center Disc
- 1 × G Telescopic Extension Unit



SURROUND SOLUTION 2

- 60 – 90 cm (23 – 35 in) spacing between L-C-R and LS-RS
- 1 × A Center Disc
- 5 × B Telescopic Booms with Microphone Holders
- 1 × C Short Extension Unit (for 90 cm center boom)
- 1 × D Long Extension Unit
- 1 × F Rear Center Disc
- 1 × G Telescopic Extension Unit



Optional: More extension units can be added to the Telescopic Extension Unit to obtain desired distance between front and rear microphones.

SURROUND SOLUTION 3

90 – 120 cm (35 – 47 in) spacing between L-C-R and LS-RS

1 × A Center Disc

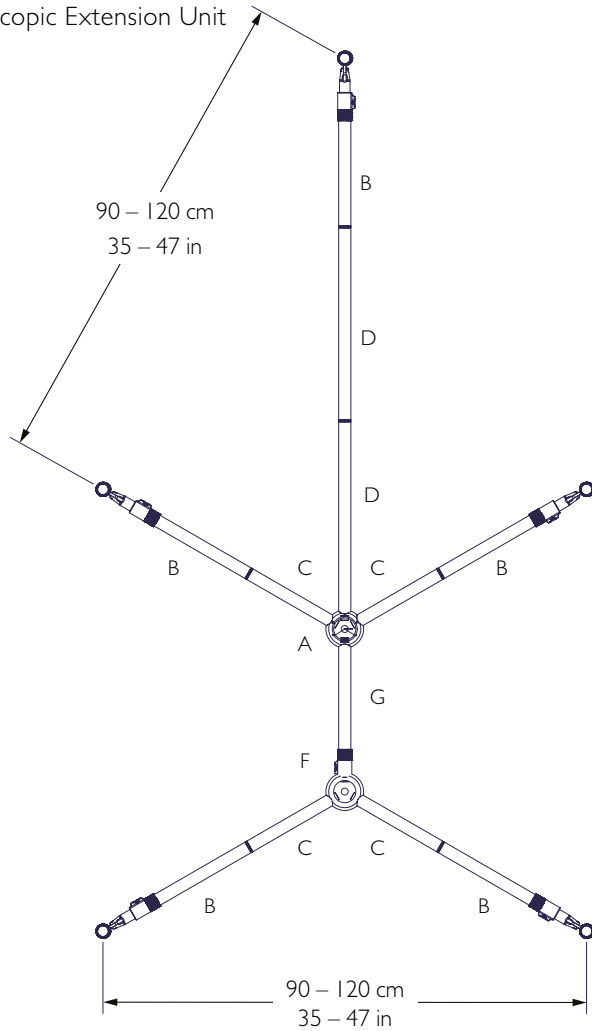
5 × B Telescopic Booms with Microphone Holders

4 × C Short Extension Units

1 × C Short Extension Unit (for 120 cm on center boom)

1 × F Rear Center Disc

1 × G Telescopic Extension Unit



SURROUND SOLUTION 4

120 – 150 cm (47 – 59 in) spacing between L-C-R and LS-RS

1 × A Center Disc

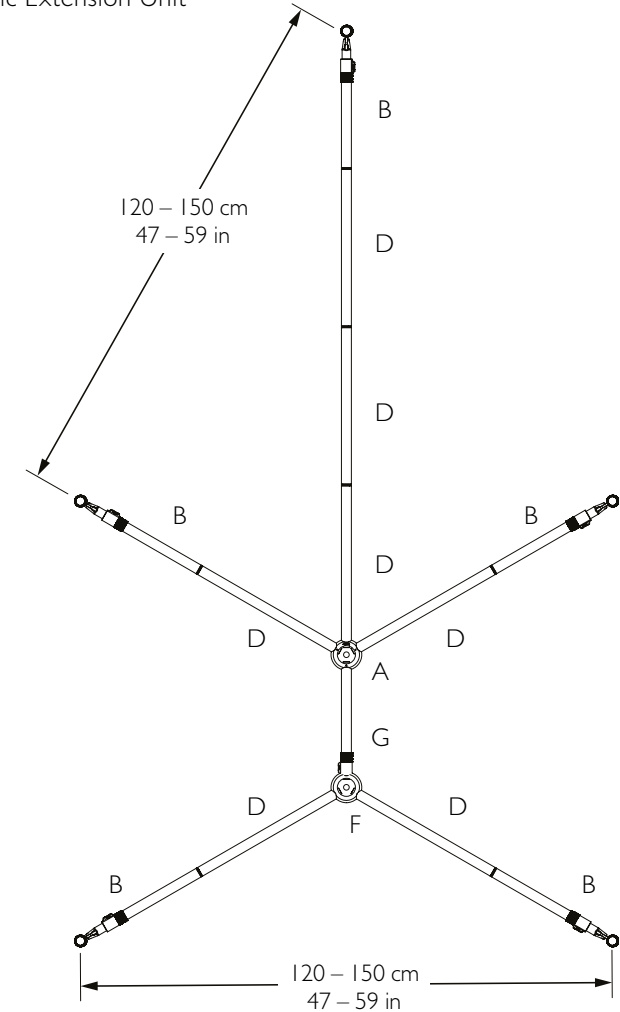
5 × B Telescopic Booms with Microphone Holders

1 × C Short Extension Unit (for 120 cm on center boom)

7 × D Long Extension Units

1 × F Rear Center Disc

1 × G Telescopic Extension Unit



SURROUND SOLUTION 5

150 – 180 cm (59 – 70 in) spacing between L-C-R and LS-RS

1 × A Center Disc

5 × B Telescopic Booms with Microphone Holders

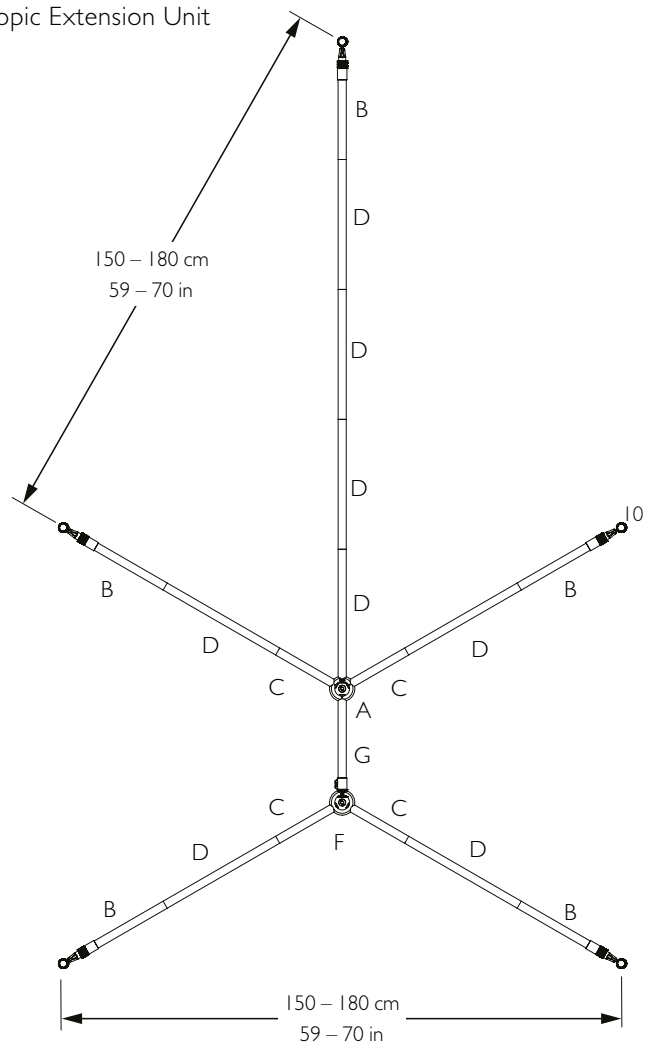
4 × C Short Extension Units

1 × C Short Extension Unit (for 180 cm on center boom)

8 × D Long Extension Units

1 × F Rear Center Disc

1 × G Telescopic Extension Unit



SURROUND SOLUTION 6

180 – 200 cm (70 – 78 in) spacing between L-C-R and LS-RS

1 × A Center Disc

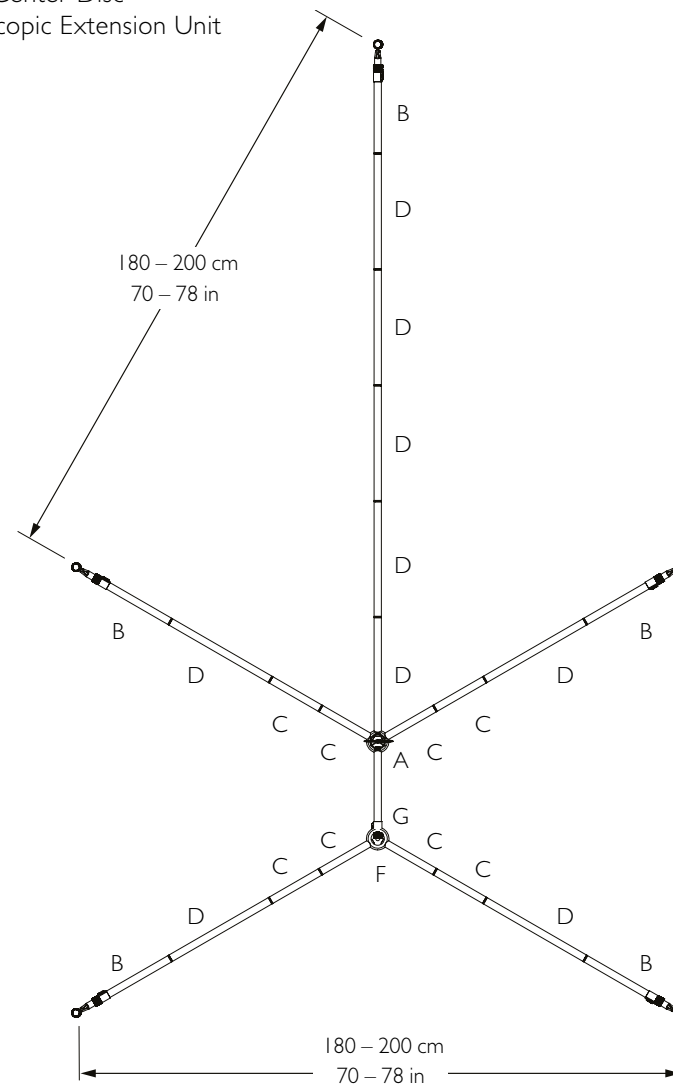
5 × B Telescopic Booms with Microphone Holders

8 × C Short Extension Units

9 × D Long Extension Units

1 × F Rear Center Disc

1 × G Telescopic Extension Unit

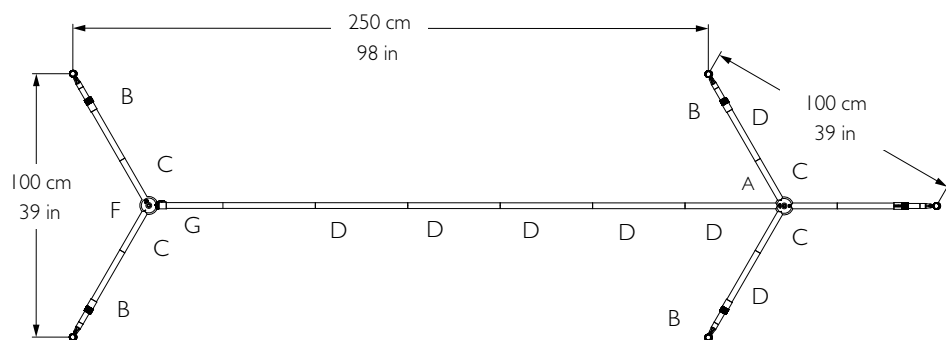


SURROUND SOLUTION 7

Five omnis with small decca tree front and spaced omnis far rear (5006A Surround Microphone Kit).

Spacing between L-C-R: 100 cm (39 in)
 Spacing between LS-RS: 100 cm (39 in)
 Spacing between LR-LSRS: 250 cm (98 in)

1 x A Center Disc
 5 x B Telescopic Booms with Microphone Holders
 5 x C Short Extension Units
 6 x D Long Extension Units
 1 x F Rear Center Disc
 1 x G Telescopic Extension Unit



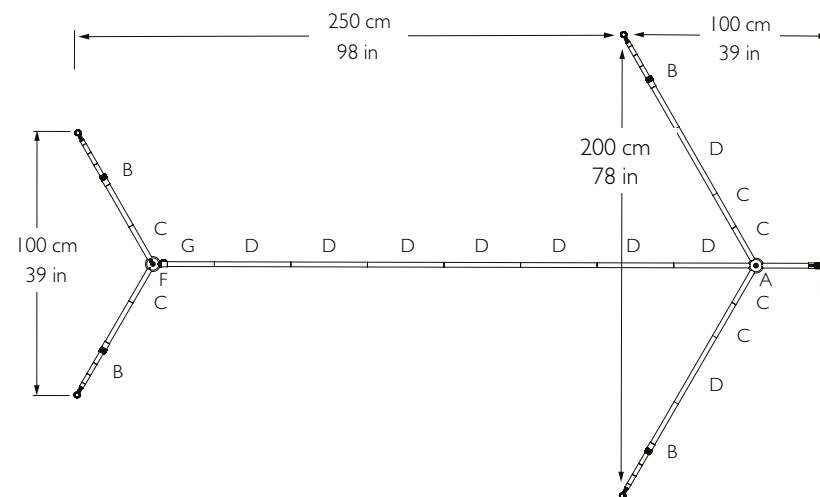
Use the DPA 5006-11A Surround Microphone Kit to make a configuration with matched 4006A omnis in the front and backwards faced 4011A cardioids for the rear channels. Consider using the APE50RS Acoustic Pressure Equalizers for the distinctive vintage decca sound character and angling the cardioids upwards for more height information.

SURROUND SOLUTION 8

Five omnis with vintage T-shaped decca tree front and spaced omnis far rear (5006A Surround Microphone Kit).

Spacing between L-R: 200 cm (78 in)
 Spacing between LR-C: 100 cm (39 in)
 Spacing between LS-RS: 100 cm (39 in)
 Spacing between LR-LSRS: 250 cm (98 in)

1 x A Center Disc
 5 x B Telescopic Booms with Microphone Holders
 6 x C Short Extension Units
 9 x D Long Extension Units
 1 x F Rear Center Disc
 1 x G Telescopic Extension Unit



Use the 5006A 4006A Surround Microphone Kit to make a configuration with matched 4006A omnis—consider using the APE50RS Acoustic Pressure Equalizers for the distinctive vintage decca sound character. An array of this size should only be used as a suspended setup with the Suspension Hook solution. If using microphone stands, it is necessary to use two stands—one on each center disc—to stabilize the long rear extension boom. An array of this size should only be used as a suspended setup with the Suspension Hook solution. If using microphone stands, it is necessary to use two stands—one on each center disc—to stabilize the long rear extension boom.

SURROUND SOLUTION 9

Five wide cardioids (5015A Surround Microphone Kit) for use in the WCSA Wide Cardioid Surround Array developed by Tonmeister Mikkel Nymand.

Spacing between L-C and R-C: 60-75 cm (23-39 in)

Spacing between LR-C: 20 cm (7.75 in)

Spacing between LS-RS: 150 cm (59 in)

Spacing between LR-LSRS: 120 -150 cm (47-59 in)

1 x A Center Disc

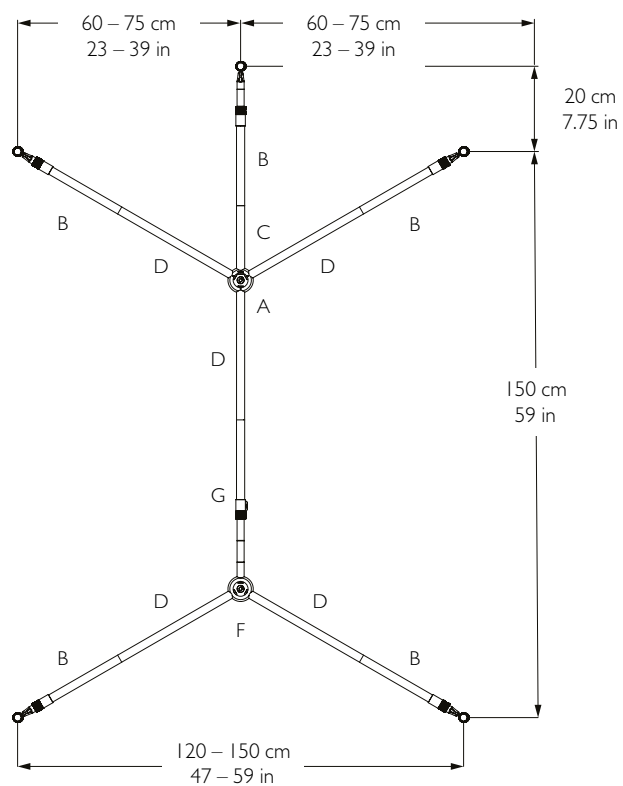
5 x B Telescopic Booms with Microphone Holders

1 x C Short Extension Units

5 x D Long Extension Units

1 x F Rear Center Disc

1 x G Telescopic Extension Unit



OTHER SURROUND SOLUTIONS

Hamasaki Square, by Kimio Hamasaki, NHK, Japan

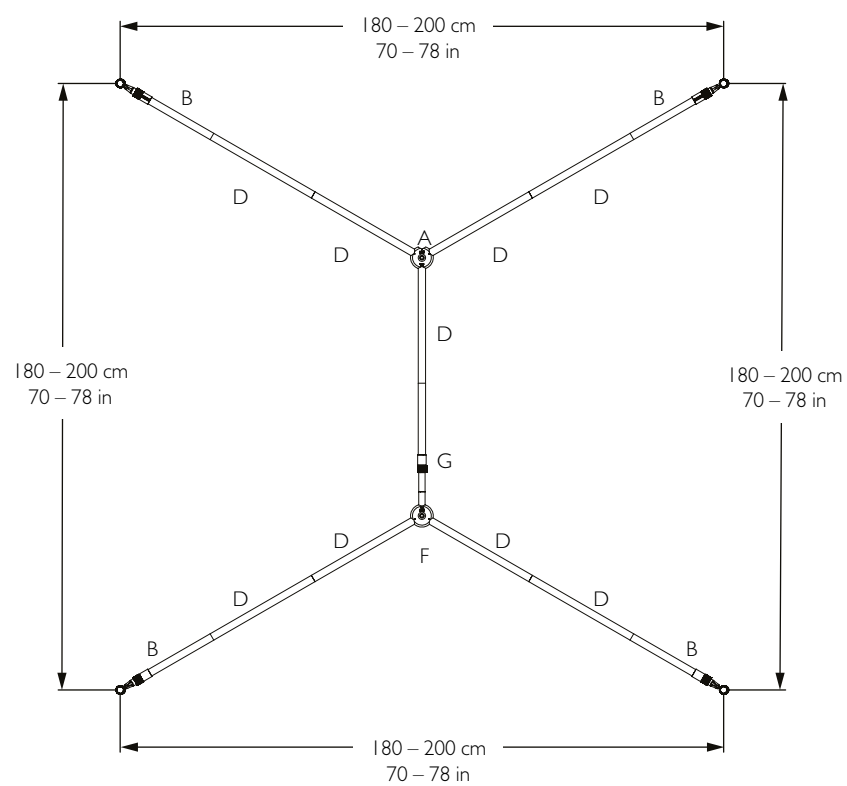
1 x A Center Disc

4 x B Telescopic Booms with Microphone Holders

9 x D Long Extension Units

1 x F Rear Center Disc

1 x G Telescopic Extension Unit



Fukada Tree, by Akira Fukada, NHK, Japan

1 x A Center Disc

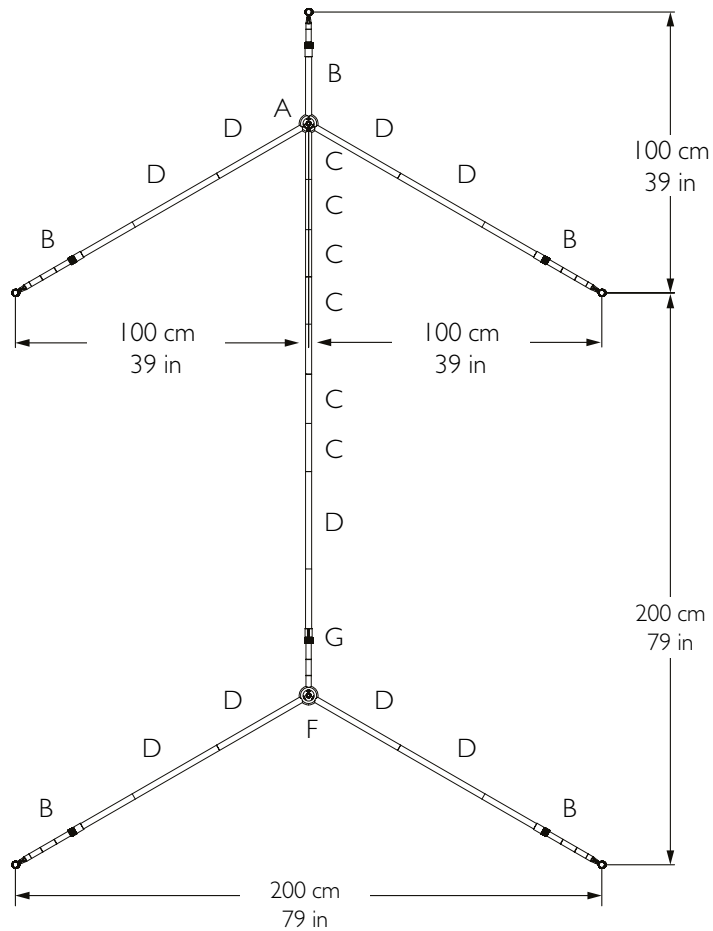
5 x B Telescopic Booms with Microphone Holders

7 x C Short Extension Units

9 x D Long Extension Units

1 x F Rear Center Disc

1 x G Telescopic Extension Unit



FOR USE AS A DECCA TREE (THREE MICROPHONE ARRAY)

For best balancing of the microphone array, the S5 is designed so that three of microphone booms can be mounted at the L, C, and R markings on the “Decca Tree” side of the Center Disc. This offers a 120° angle between the booms and it is possible (but not required) to have the microphones in an equilateral triangle, i.e. equal distance between all three microphones.

Use the Telescopic Booms with microphone holders to change the microphone distance. Each mark on the Telescopic Boom indicates 10 cm (4 in) increments in microphone spacing when extending all three booms.

Depending on recording angle (determined by size and distance to the sound source), spacing between microphones should be adjusted properly.

In the following, a few recommendable solutions for different venues and recording angles are presented.

If you want to know more about recording techniques, please consult our Microphone University at dpamicrophones.com/mic-uni



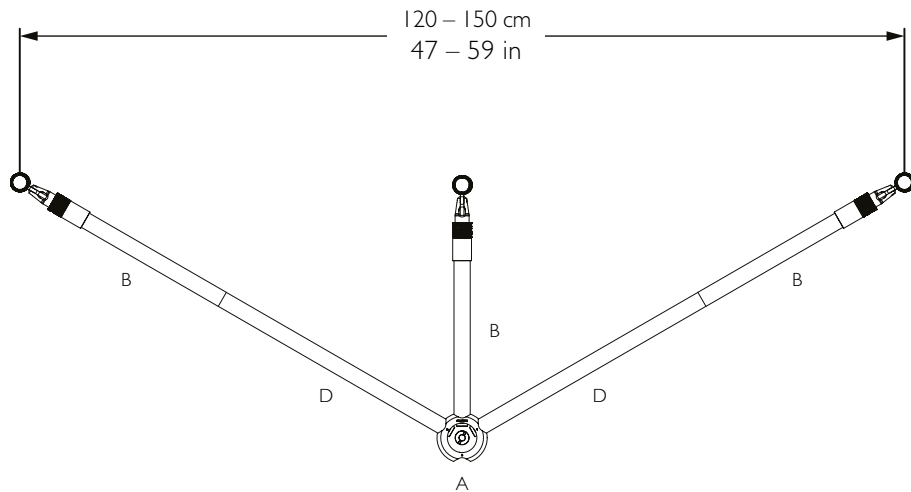
DECCA SOLUTION 1

If placement of the three microphones is desired to be in front of the conductor—and the microphone stand behind—mounting the microphones in L, C, and R marks on the “Surround” side of the Center Disc could be a solution. If using long booms, a counter weight mounted on an extension unit in the “LS RS” marked hole is recommended for better balance.

For better control of long booms in a large array, always start from the Center Disc mounting the Extension Units before the Telescopic Booms. When dismantling, start from the outside with the microphones, then the booms and extension units.

For microphone spacing from 120 to 150 cm (47 to 59 in) for the microphones to be aligned:

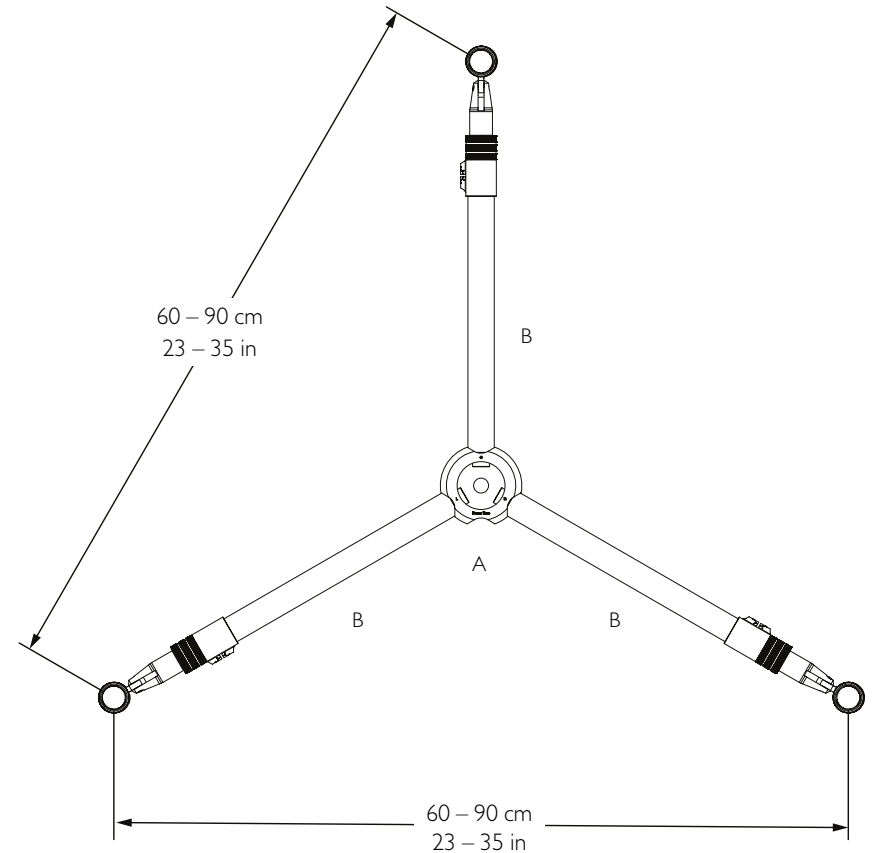
- 1 × A Center Disc
- 3 × B Telescopic Booms with microphone holders
- 2 × D Long Extension Units



DECCA SOLUTION 2

For microphone spacing from 60 to 90 cm (2 to 3 ft) in an equilateral triangle:

- 1 × A Center Disc
- 3 × B Telescopic Booms with Microphone Holders



Each mark on the Telescopic Boom indicates 10 cm (4 in) increments in microphone spacing when extending all three booms.

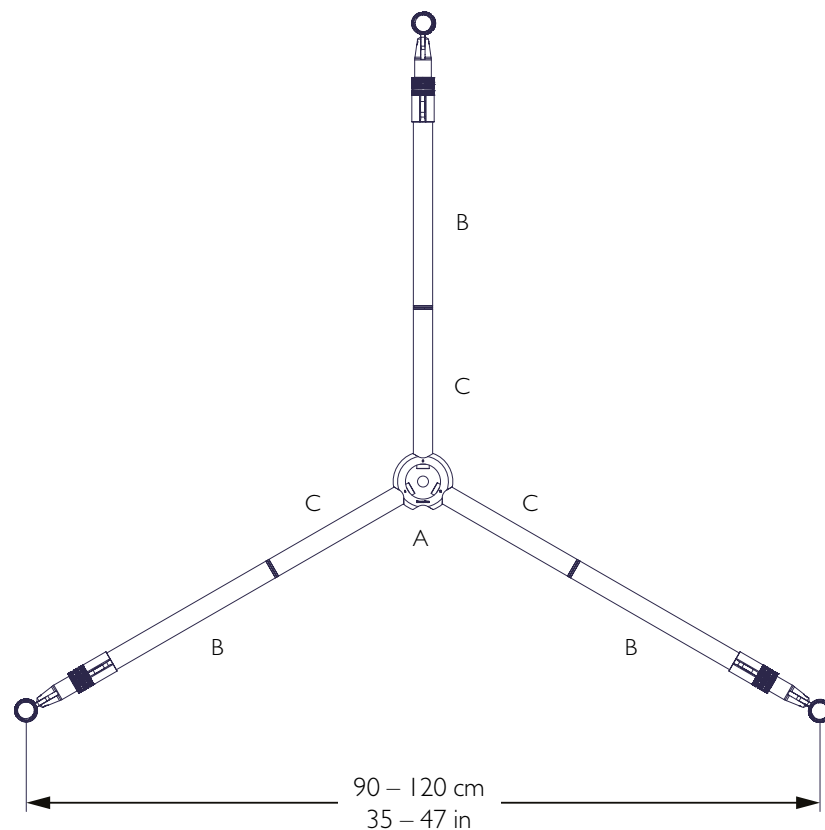
DECCA SOLUTION 3

For microphone spacing from 90 to 120 cm (35 to 47 in) in an equilateral triangle:

1 × A Center Disc

3 × B Telescopic Booms with Microphone Holders

3 × C Short Extension Units



Each mark on the Telescopic Boom indicates 10 cm (4 in) increments in microphone spacing when extending all three booms.

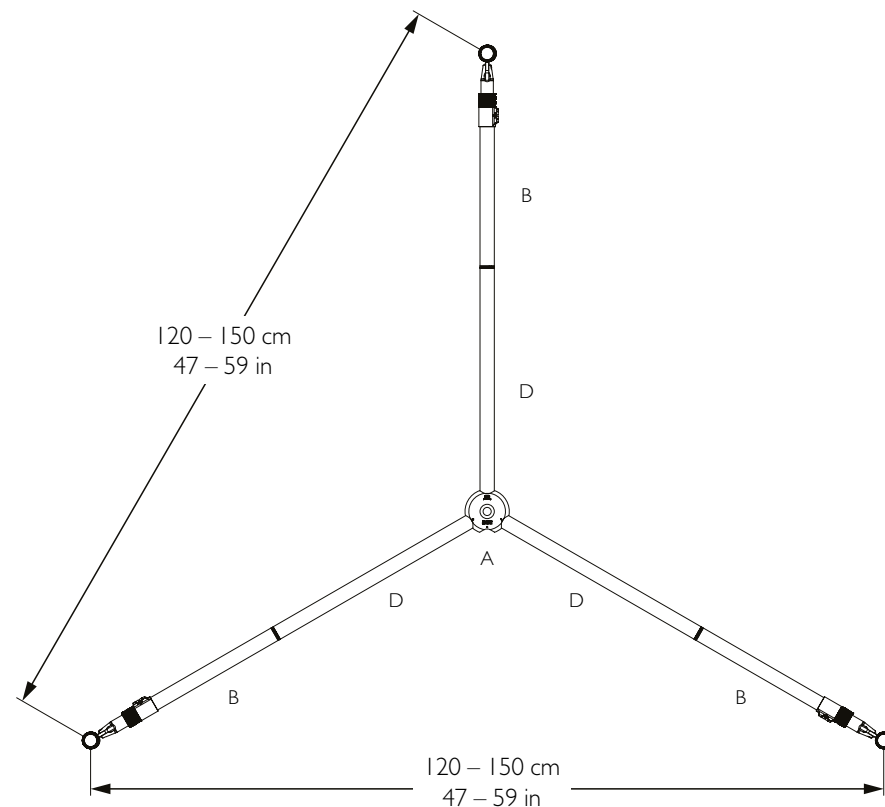
DECCA SOLUTION 4

For microphone spacing from 120 – 150 cm (47 to 59 in) in an equilateral triangle:

1 × A Center Disc

3 × B Telescopic Booms with Microphone Holders

3 × D Long Extension Units



Each mark on the Telescopic Boom indicates 10 cm (4 in) increments in microphone spacing when extending all three booms.

DECCA SOLUTION 5

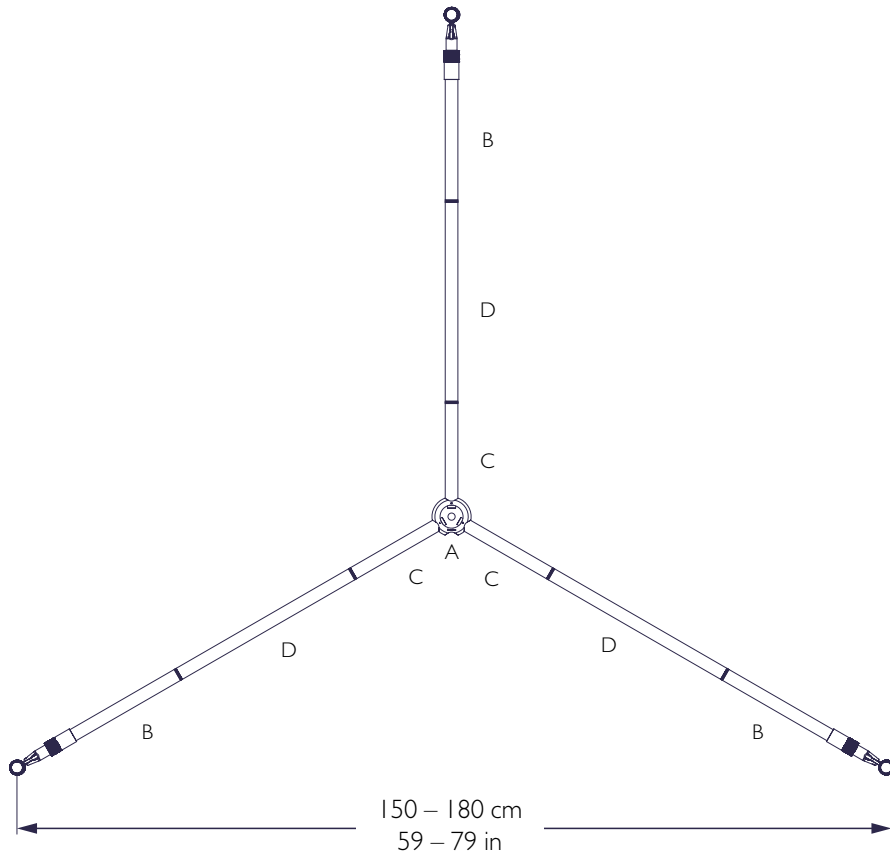
For microphone spacing from 150 to 180 cm (59 to 70 in) in an equilateral triangle:

1 × A Center Disc

3 × B Telescopic Booms with Microphone Holders

3 × C Short Extension Units

3 × D Long Extension Units



DECCA SOLUTION 6

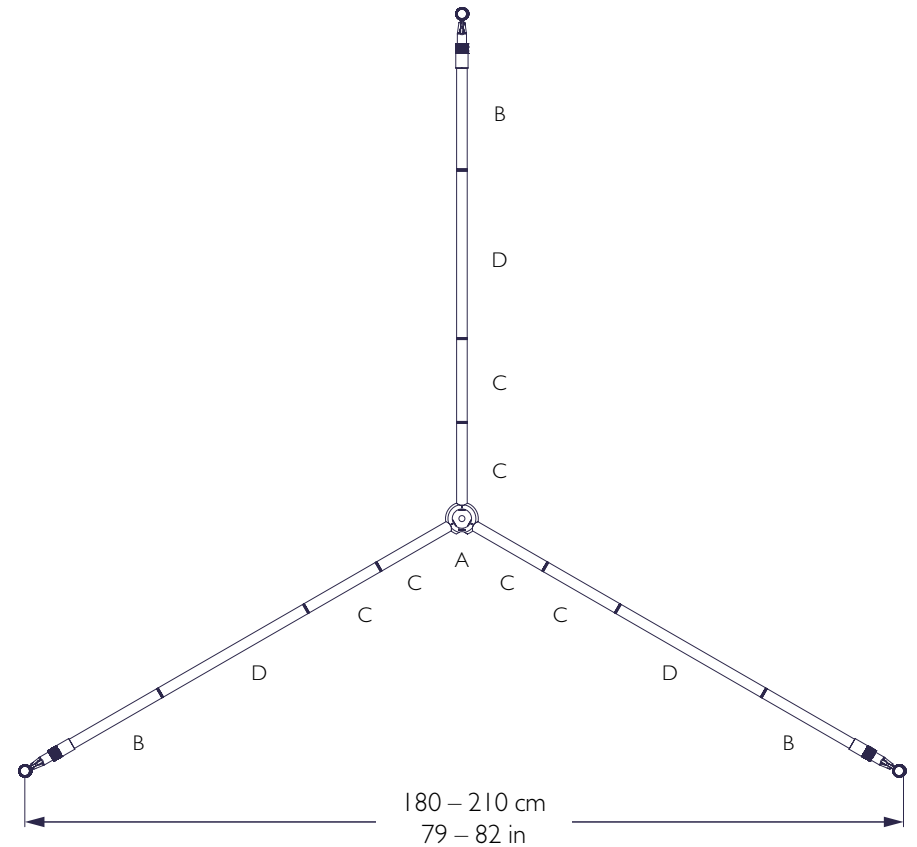
For microphone spacing from 180 to 210 cm (79 to 82 in) in an equilateral triangle:

1 × A Center Disc

3 × B Telescopic Booms with Microphone Holders

6 × C Short Extension Units

3 × D Long Extension Units

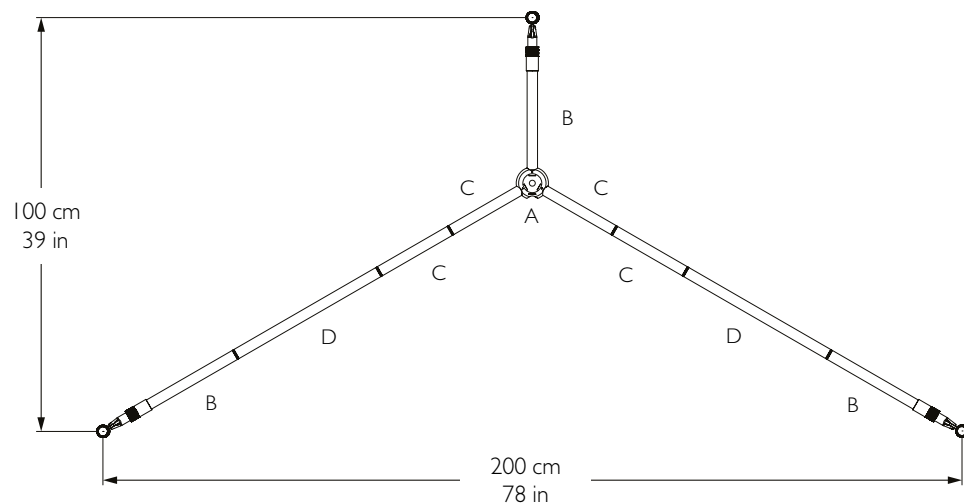


Each mark on the Telescopic Boom indicates 10 cm (4 in) increments in microphone spacing when extending all three booms.

DECCA SOLUTION 7

For a vintage decca setup in a T-shape with 200 cm (78 in) between Left and Right microphones and 100 cm (39 in) between the Center microphone and the LR basis:

- 1 x A Center Disc
- 3 x B Telescopic Booms with Microphone Holders
- 4 x C Short Extension Units (only for Left and Right)
- 2 x D Long Extension Units (only for Left and Right)



Each mark on the Telescopic Boom indicates 10 cm (4 in) increments in microphone spacing when extending all three booms.

Maintenance

If the booms need cleaning or become slightly scratched, polish them with vaseline oil on a lint-free cloth.

Find your nearest DPA representative on our website, dpamicrophones.com, or send e-mail to info@dpamicrophones.com

Service & repair

If you are not satisfied with the characteristics exhibited by this product, please go to dpamicrophones.com/service for instructions.

Warranty

The S5 Surround Mount is covered by a two-year limited warranty.

CE marking

This product conforms with all relevant directives approved by the European Commission.



DPA 
MICROPHONES



dpamicrophones.com