

Dynamic Microphone

Dynamic microphones fall into three distinctive classes, each of which has found wide acceptance over many years. Originally came the pressure operated instrument, in which a diaphragm open at the front and close coupled at the back to acoustic networks, provides a sensibly level response from an inherently irregular system. Much developed, it has taken a large part in Radio Broadcast and Recording, but its omnidirectional pickup and cavity control is not always easy to reconcile with loudspeaker proximity in Public Address work.

Second in development is the pressure gradient design wherein both sides of the diaphragm are open to pickup, thus permitting phase shifting for unidirectional response. Whether all these 'Cardioids' as they are commonly termed really possess the claimed 180° pickup over a reasonable range is a matter for doubt, but there is no possible argument against the fact that the largest proportion of dynamics in world use follow these principles.

Lastly come the miniature Loudspeaker types employing a relatively heavy diaphragm which may be edge supported or left free. Support yields a more even response with changing source distance, whilst free edge tends to be differential and far less bass peaked. Neither can hope to be regarded further than a useful workhorse of low cost and high apparent output.

This classification would be incomplete without mention of the growingly important tube microphone wherein the diaphragm is remote from the front and coupled to acoustic networks at both sides. So far these have all been pressure operated, but this need not be so.

The RESLO type DP is fundamentally a pressure gradient with both sides of the diaphragm closely coupled to networks of annuli and slits of such disposition and magnitude to eliminate the twin hazards of sweating and fouling with metallic dust. The system is wholly constructed of metal from the very thin alloy diaphragm to the pressure diecastings forming the networks and casing, all parts are self locating and interlocking without use of a single screw. In service nothing other than the diaphragm is expendable.

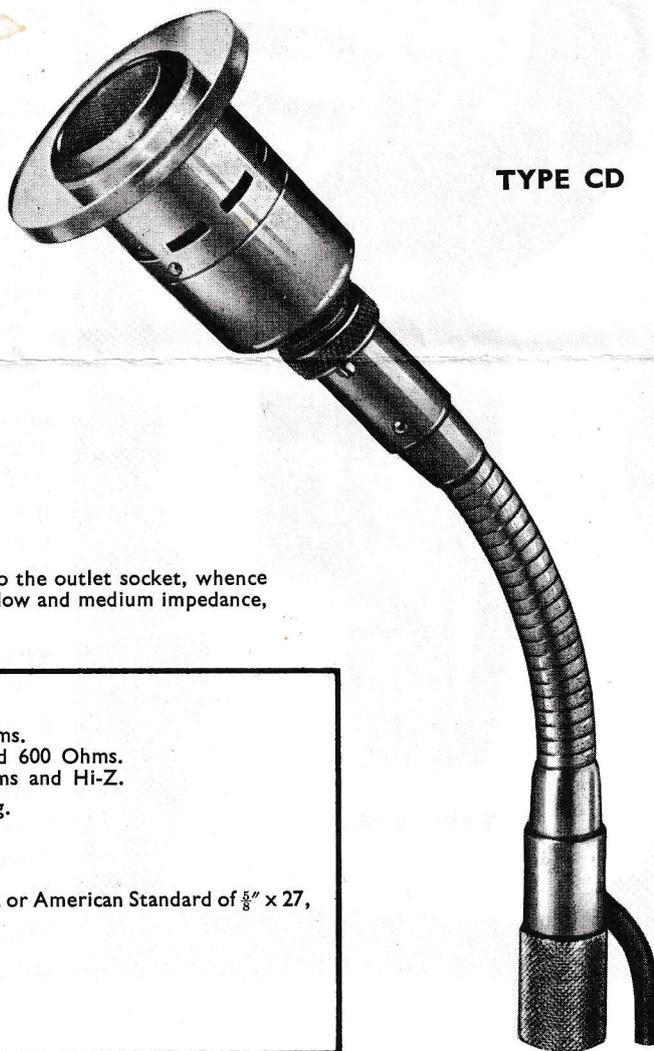
Casing takes the form of a slim cylinder 36 mm diameter by 56 mm long. Space is provided for a matching transformer where necessary, and connection by 3-contact locking plug. Construction within such very small dimensions offers problems of assembly, thus it is imperative that the microphone be not taken apart without proper advice; otherwise damage is almost certain.

The type CD microphone, is suited to all purposes from recording to high duty P.A. work, the output is usefully high 2.5 millivolts per microbar at 40,000 ohms and level within plus or minus 5 db from 100 c/s to 10 c/s.

The perspex baffle is generally to be used, this produces a 3 db higher output level over the whole range of speech frequencies; only when response above 8 Kc/s and below 150 c/s becomes paramount should the baffle be removed.

Stand attachment is by the plug mounting at base of flexible tube, the cable can run through a table or floor stand or pass externally as may be specified. Thus internal or external plug.

Dual impedance microphones have both outputs wired directly to the outlet socket, whence they are selected by use of the right cable, twin balanced line for low and medium impedance, and co-axial for high impedance.



TYPE CD

MODELS	CDL	Head only with baffle.	30 Ohms.
	CDM	Head only with baffle.	250 and 600 Ohms.
	CDH	Head only with baffle.	30 Ohms and Hi-Z.
CABLE MARKINGS		30 Ohms —	White dot on plug.
		250 Ohms —	Green.
		600 Ohms —	Blue.
		Hi-Z —	Red.

Stand connections threads are the British Standard of $\frac{1}{8}$ " x 26, or American Standard of $\frac{1}{8}$ " x 27, as specified.

Finish of microphones and accessories is Satin Chrome.



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