



## Key Features:

- **VOB™ technology** provides tailored bass response for controlled “proximity effect” and exceptional vocal clarity
- **Cardioid pattern** for superior feedback rejection and acoustic isolation
- **Excellent choice** for micing acoustical or electrical instruments whether in a live sound or studio environment
- **Neodymium based magnet structure** provides greater sensitivity and signal-to-noise ratio
- **Warm Grip™ handle** for more comfortable feel and lower handling noise



## General Description:

The N/D478’s acoustic response presents optimal performance in both a live sound or studio environment. The new “vocally optimized bass” or VOB™ technology provides the instrumentalist with reduced resonant distortion at low frequencies. Critical damping of the low frequency resonant peak has resulted in a microphone that replaces the “muddiness” found in competitive models with greater warmth and increased clarity. The result is an exceptional performing instrument microphone with clean, clear, consistent sound that “cuts through the mix.”

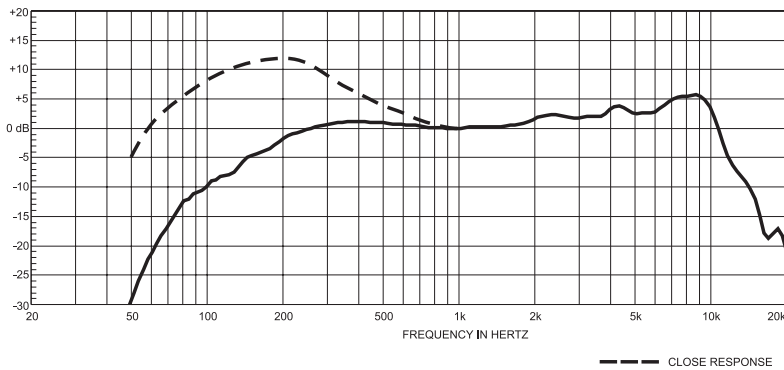
### Operation

The low frequency response of the N/D478 microphone varies with the distance from the sound source. Known as “proximity effect,” maximum bass response is produced in “close-up” use with the microphone 1/4 inch from the sound source. Normal bass response is experienced with working distances greater than 24 inches. Working close to the microphone will produce a more robust sound. Close up positioning of the microphone will also reduce the potential for feedback from the sound reinforcement system. When close-miced, the bass-boost provides an increase in overall microphone output level. The mixer gain may be proportionately reduced, resulting in a reduction of the system’s sensitivity to feedback caused by sound entering the microphone from the loudspeakers.

## Technical Specifications:

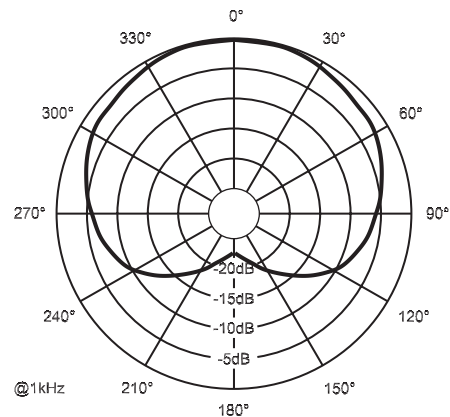
Element:	Dynamic N/DYM® magnet structure
Freq. Response, Close:	45 Hz - 15,000 Hz
Freq. Response, Far:	100 Hz - 15,000 Hz
Polar Pattern:	Cardioid
Sensitivity, Open Circuit Voltage @ 1 kHz:	2.9 mV/pascal
Polarity:	Pin 2 positive, ref. pin 3 with positive pressure on diaphragm
Impedance:	600 ohms balanced (low-z)
Microphone Connector:	3-pin, XLR-type
Finish:	Non-reflecting black
Materials:	Memraflex™ grille screen Warm Grip™ handle
Accessories Included:	Stand Adapter (Black) Soft Zippered "Gig" Bag
Dimensions, Length:	6.7" (170 mm)
Diameter:	1.6" (41 mm)
Shank:	0.80" (20 mm)
Net Weight:	8.7 oz (247 g)
Shipping Weight:	18.6 oz (545 g)

## Frequency Response:



## Polar Response:

(5 dB per division)  
— 1000 Hz



## Microphone Use and Placement

Please note that micing techniques are a matter of personal preference. These are merely guidelines to assist in the placement of the microphone to gain optimal performance.

### Usage

#### Electric Guitar and Bass Guitar Amplifier

#### Tom-Toms

#### Snare Drum

#### Cymbals

#### High-Hat

#### Brass

#### Acoustic Guitar

### Optimal Placement

Place microphone approximately 1-2" from and at a 90° degree angle to the speaker cone. To reduce boominess, move the microphone off axis to the cone from 90° to 45°, or move mic from center of cone to either edge.

On double headed Toms place mic over the top of drum 1-3" and at a 45° angle to the drum surface and 1-2" in from the drum edge. On single headed Toms use above method or place mic inside Tom from underneath at a 90° angle from the center of head, 3-5", away.

Place mic 1-3" above the heads, 1-2" in from the rim. Aim each mic at the top heads angled down about 45°. If the drum rings, tape deadening material to the head or use damping rings. For more "snare" sound place a 2nd mic underneath aimed up at the bottom of head.

Place microphone one to two feet above the top of cymbals.

Place 5 inches above outside edge at a 45° down angle.

6-24" away, and on axis with the bell of the instrument.

Place mic 6-12" from where finger board joins the body.

## Instrumental Microphone Standard Placement & Use Guidelines

1. Always point the microphone at the desired source of sound, and away from any unwanted sources.
2. The microphone should be located close to the sound source to minimize interference from other potential sound sources.
3. Use the 3-to-1 rule when using multiple microphones. Place each microphone three times farther from other microphones as from the desired sound source.
4. Minimize over-handling of the microphone to reduce unwanted mechanical noise.
5. Working close to the microphone will increase the bass tone and also provide increased gain-before-feedback.

N/D478 Part Number: 16043312



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