

PL35 Dynamic Supercardioid Snare/Tom Microphone



Key Features:

- Voiced for open and natural tom and snare sound
- Unique body design for clean cable management
- Supercardioid polar pattern
- Excellent off-axis rejection
- Powerful Neodymium magnet structure
- Fine mesh Memraflex™ grille

General Description:

Thank you for purchasing the Electro-Voice® PL35. This product is a professional-grade supercardioid dynamic microphone designed to deliver the power, punctuation and natural tones of toms and snare drums in any size sound reinforcement system or recording studio. With its frequency response designed for that special tonal area toms and snare drums occupy, the PL35 delivers all of the “dialed-in” tone and percussive impact detail professional drummers and sound system engineers require. The PL35’s tight supercardioid polar pattern is designed to minimize off-axis information from nearby drums and instruments entering the capsule, and allows for a very isolated instrument sound and higher gain before feedback.

Cable clutter and positioning in tight spaces can always be an issue when miking toms and snares, and the PL35’s clever cable exit angle of 37.5° relative to the body reduces the vertical space above the drum required for the XLR connector and cable. The PL35 is supplied with the unique DRC-1 drum rim clamp which eliminates the need for a floor stand and boom, and allows easy-on / easy-off attachment of the microphone to virtually any drum brand steel rim.

Application Notes:

As with most directional microphones, the low frequency response of the PL35 microphone varies with the distance from the sound source. Known as “proximity effect”, the bass response of the microphone increases as the working distance to the microphone is reduced. This “bass boost” is only audible when working at distances closer than 6 inches. Therefore, working close to the microphone will produce a more robust sound. Using this microphone at distances greater than 6 inches provides minimal coloration from proximity effect.

Close-up positioning of the microphone will also reduce the potential for feedback from the sound reinforcement system. Then, 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 Type:	Dynamic, Neodymium Magnet Structure
Frequency Response:	50 Hz - 16,000 Hz
Polar Pattern:	Supercardioid
Sensitivity, Open Circuit Voltage, 1 kHz:	2.2 mV/Pa (-53 dBV)
Polarity:	Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3
Rated Impedance:	600 ohms
Microphone Connector:	3-pin, XLR-type
Finish:	Textured black satin body with Memraflex™ grille
Dimensions:	Length = 4.25" (108.0 mm) Width = 1.69" (42.9 mm) Shank = 3.20" (81.0 mm)
Accessories Included:	Stand adapter with Euro-thread insert, Drum rim clamp DRC-1, Soft zippered gig bag
Net Weight:	8.3 oz (236 g)
Shipping Weight:	18.6 oz (527 g)

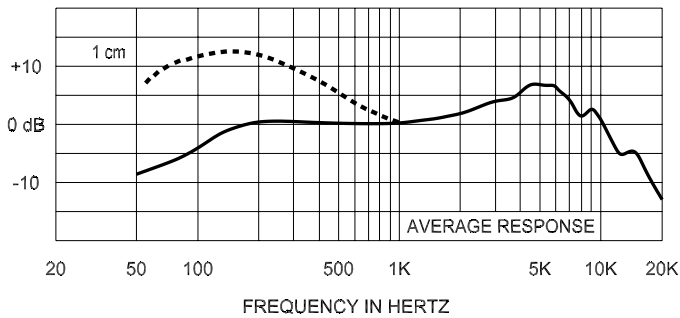
Warranty:

This Electro-Voice® PL35 product is guaranteed against malfunction due to defects in materials or workmanship for a period of three (3) years from the date of original purchase. Please refer to the Limited Warranty card included with your product for further warranty information.

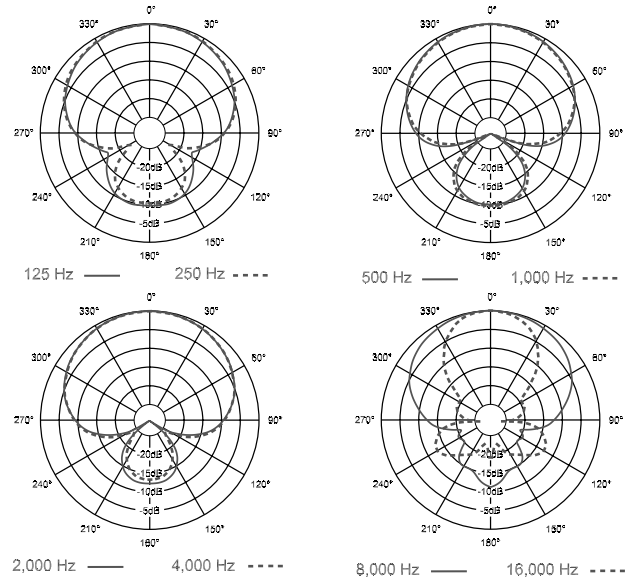
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Frequency Response:



Polar Response:



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

Optimal Placement

Electric Guitar and

Bass Guitar Amplifier

Place microphone approximately 1 to 2 inches from and at a 90° 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.

Tom-Toms

On double headed Toms, place mic 1 to 3 inches over the top of drum, at a 45° angle to the drum surface, and 1 to 2 inches 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 to 5 inches away.

Snare Drum

Place mic 1 to 3 inches above the top head, 1 to 2 inches in from the rim. Aim the mic downward at an angle toward the top head. 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.

Cymbals

Place mic 1 to 2 feet above the top of cymbals.

High-Hat

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

Brass

Place mic 6 to 24 inches away, and on axis with the bell of the instrument.

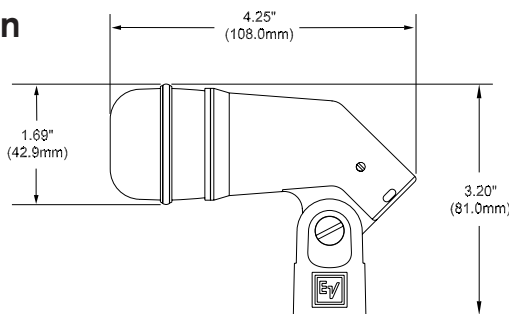
Acoustic Guitar

Place mic 6 to 12 inches from where finger board joins the body.

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.

Dimension Drawing:



PL35 Part Numbers

- PRD000164000 PL35, Dynamic Supercardioid Snare/Tom Microphone
- ACC000044000 DRC-1, Replacement Clip-on Drum Rim Clamp
- ACC000050001 WSPL-3, Optional Foam Windscreen, Black

Electro-Voice®

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www.electrovoice.com

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Specifications subject to change without notice.

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