

RE510
Handheld Condenser
Microphone



Key Features:

- 5/8" diameter self biased condenser capsule offers the warmth of a larger capsule design without sacrificing off-axis performance or transient response
- Low-frequency roll-off switch enables tailoring of low-frequency response to meet application requirements
- Supercardioid polar pattern for superior feedback rejection and acoustic isolation
- Modern high-speed electronic design for extremely low distortion, and outstanding transient response
- High current differential output stage can drive long microphone cables without loss of performance
- Warm Grip handle for more comfortable feel
- Multistage pop filter eliminates breath pop noises

General Description:

The RE510 is a professional quality hand-held condenser microphone that was designed especially for vocalists. The RE510 features a 5/8" diameter capsule, advanced electronic design, and best of all, a sound that will enhance any vocal performance.

The high frequency response of the RE510 has been designed to provide just the right amount of definition and "air" without the stridency so common in other condenser vocal microphones.

The low frequency response of the RE510 in combination with the low frequency selector switch provides versatility that was designed to be truly useful. With the low frequency selector switch in the rolled off position, the low end of the RE510 is tailored to compensate for proximity effect and provides full, clean sound without muddiness. When increased low-end is desired, placing the low frequency selector switch in the flat position adds just enough warmth to be noticeable, but not overbearing.

The wide bandwidth, high SPL handling capability, and low frequency selector switch of the RE510 also make it a versatile instrument microphone for most any application.

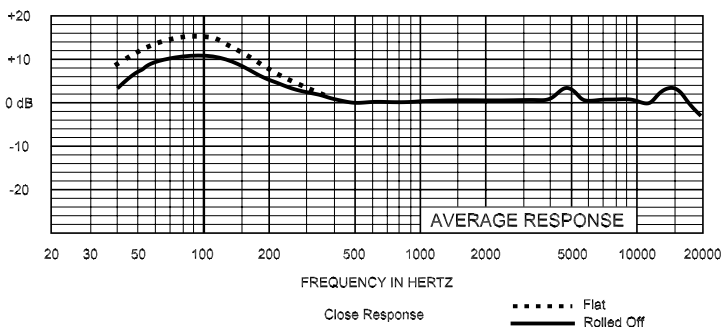
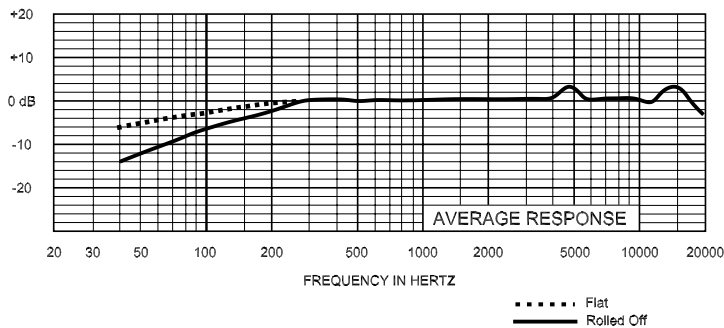
The low frequency selector switch is securely located beneath the ball screen and can't be changed inadvertently.



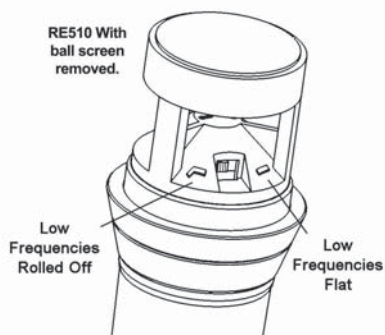
Technical Specifications:

| | |
|--|---|
| Generation Element: | Self-Biased condenser |
| Frequency Response: | 40 Hz to 20,000 Hz (see chart) |
| Polar Pattern: | Supercardioid (see chart) |
| Sensitivity, Open Circuit Voltage, 1 kHz: | 3.2mV/Pascal |
| Clipping Level, 1 kHz: | +2 dBV |
| Maximum SPL, 1 kHz: | 146 dB SPL (1% THD) |
| Self Noise: | 22 dB SPL "A" weighted (0 dB=20 micropascals) |
| Dynamic Range (Maximum SPL to A Weighted Noise Level): | 124 dB |
| Signal-to-Noise Ratio: | 72 dB (@ 94 dB SPL) |
| Output Impedance, 1 kHz: | 250 ohms |
| Power Requirements: | Phantom Supply Requirement: 24 to 48 VDC |
| Polarity: | Positive pressure on diaphragm produces positive voltage on pin 2 relative to pin 3 |
| Dimensions: | Length = 7.15" (182 mm) Diameter = 2.0" (51 mm) Shank = 1.0" (25 mm) |
| Accessories Included: | 326 Stand Adapter (Black) Soft Zippered "Gig" Bag |
| Optional Accessories: | 323S Stand Adapter 376 Charcoal Windscreen 379-1 Black Windscreen 379-2 Red Windscreen |
| Net Weight: | 9.2 oz. (260 grams) |

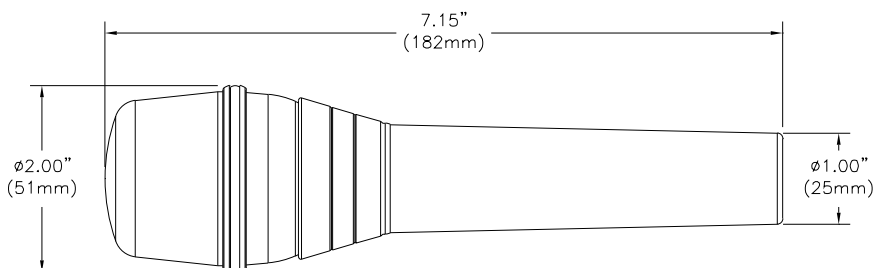
Frequency Response:



Low Frequency Selector Switch Location:

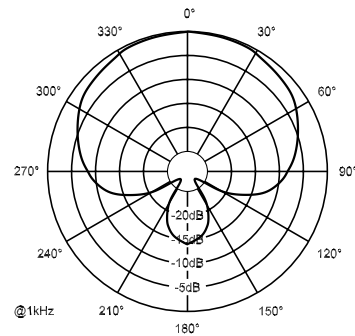


Dimension Drawing:



RE510 Part Number: 301259-000

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

Vocals

Zero to six inches from the windscreen, and on axis with the microphone.

Spoken Word

Five to ten inches from the windscreen, and on axis with the 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.

EV Electro-Voice®

12000 Portland Avenue South, Burnsville, MN 55337
Phone: 952/884-4051, Fax: 952/884-0043

www.electrovoice.com

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Specifications subject to change without notice.

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