



## D 10B Instrument Microphone

# User Guide



## Specifications

### Type

Dynamic microphone

### Polar pattern

Unidirectional (Super Cardioid), rotationally symmetrical about microphone axis, uniform with frequency. (Figure 1)

### Frequency response

50 to 18,000 Hz (Figure 2)

### Sensitivity (at 1,000 Hz Open Circuit Voltage)

-54.0dBV/Pa (2.0mV/Pa)  $\pm$ 3dB, 1Pa=94dB SPL

### Rated impedance

200 $\Omega$

### Connector

Integral 3 pin male XLR type

### Finish

Black paint body and silver housing

### Environmental conditions

The D10B operates between -10°C to +50°C(14°F to 122°F) with relative humidity between 0 to 95%.

### Dimensions

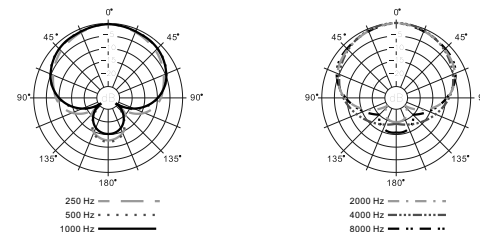
$\phi$ 42.5mm x 144.0mm (1.67in. x 5.67in.) • figure 3.

### Net weight

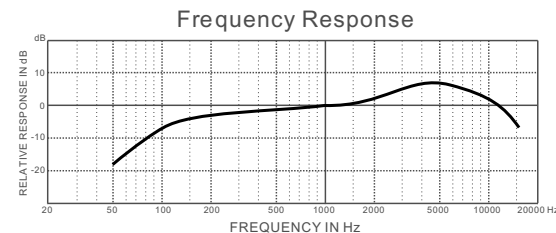
220.0 grams (7.76 oz)

### RoHS

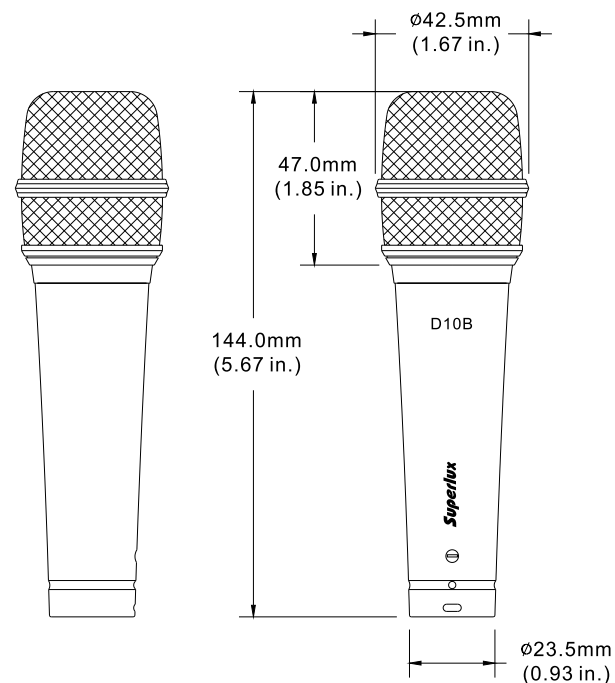
The D10B including the product and packages follow the instruction of EU 2002/95/EC and comply to RoHS.



TYPICAL POLAR PATTERN (Figure 1)



TYPICAL FREQUENCY RESPONSE (Figure 2)



Dimensions (Figure 3)

## Description

The D10B is a dynamic super-cardioid microphone designed for music instrument live sound and recording applications. D10B exhibits wide and flat frequency response that capture sound naturally. With its high SPL ability, it works well with very loud sound sources. The directivity is super-cardioid pattern, this polar pattern effectively rejects off-axis sound such as stage monitors, and neighborhood sound sources to prevent crosstalk and feedback.

A fine tuned shock mount within the D10B also greatly reduced mechanical vibration and stage noises.

All metal construction with strengthen grill makes D10B very durable for stage assignments, and occasional drops or drum stick hitting will not damage the D10B.

Non-gloss black coating on the body with low reflection silver white grill to assemble low profile appearance with natural beauty sound. The D10B is a good candidate to various job. From drum sets to speech podium, from stages to churches.

## Features

- Balanced and clean original sound reproduction.
- Super cardioids, high gain before feedback.
- Anti-bucking coil to reject power line interference.
- Metal structure with scratch resist coating.
- Supplied with clip, shock mount, drum clamp and carrying pouch.

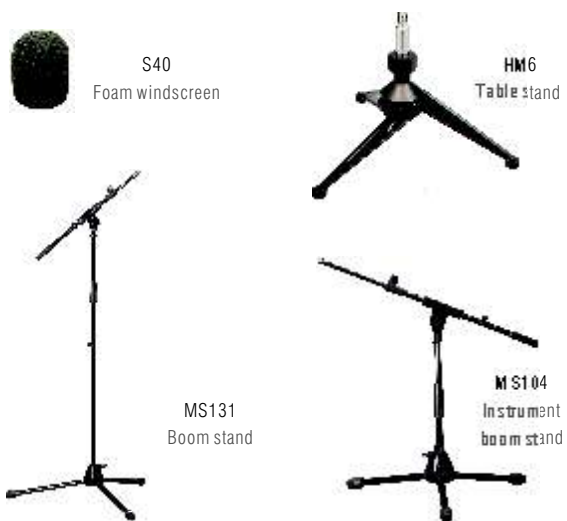
## Supplied accessories

General mic clip -----	HM38S
Carrying pouch -----	
Shock mount -----	HM54
Drum clamp -----	HM25



## Related accessories

Foam windscreen, various color -----	S40
Table stand -----	HM6
Boom stand -----	MS131
Instrument boom stand -----	MS104



## Knowing your microphone

Superlux provides variety selection of microphones for professionals and amateurs. To know your microphone is the first step to successful result.

### Type of transducer



#### Dynamics

Durable and simple structure, operates in all kinds of environments. A good dynamic microphone is capable to operate at very high sound pressure level without distortion. Due to structure limit, dynamics cannot be built as small as condenser, but dynamics doesn't require power to operate.

### About Frequency Response

#### Flat

Suitable for working at controlled environment, or for acoustic measurements. Although people pursue flatness, but for non-professionals, it is a challenge to make it work as expectation.

#### Popular curve response

Based on years of practical experience of pro users. There are curves to be built for various applications, so that it is very simple to use the microphone for the purpose. Limiting bandwidth, and emphasizing are typical skills.

#### Variable response

Incorporating switchable filters to eliminate interference, such as subsonic filter to cut air-conditioner and floor vibrations. And allows full flat when used in controlled environment.

### Directivity



#### Super Cardioid

Narrower than cardioid pattern. Suitable for multiple microphone setup. Least sensitive angle pointing toward side to rear where most stage monitors are located. Same proximity effect as cardioid microphone.

## Distance to source

Close miking or distant miking sound very differently. Vocal recording or live performance practice close miking mostly. Suitable proximity effect is one desired target, and lower feedback problem is another factor for live sound application.

While distant miking is common practice for recording, especially stereo pair recording with large group of performers, such as orchestra or choir.

Distant miking generally picks up less bass section with pressure gradient type of microphone (cardioid, figure-8, shotgun...) due to acoustic nature and lack of proximity effects.

Rich bass with distant miking can be recorded with pressure type of microphone (Omni), which performs the same frequency response with close or distant pick-up.

## Mounting the microphone

Pressure gradient microphone is very sensitive to vibration. Suitable shock mount for high performance microphone is necessary for extreme low noise recording. Sturdy stand can set the microphone exactly at the sweet spot and keep it there. Choose heavy duty microphone stand for studio condenser microphone which weights much more than handle microphone.

Superlux provides wide range of microphone stands for various demands. Big Foot Willie is specially developed for large condenser microphones that able to support 2 large microphones with stereo bracket for single point stereo recording.

Extension foot on all the 'E' versions serve to mount heavy studio microphone in limit space live sound applications.

## Maintainance

Condenser microphone shall be kept in low humidity environment for best sound performance. Store the condenser microphones in airconditioned room or dehumidifier to keep away from moisture. Clean air is another important factor. Keep away from smoking environment to avoid tar residuals.

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