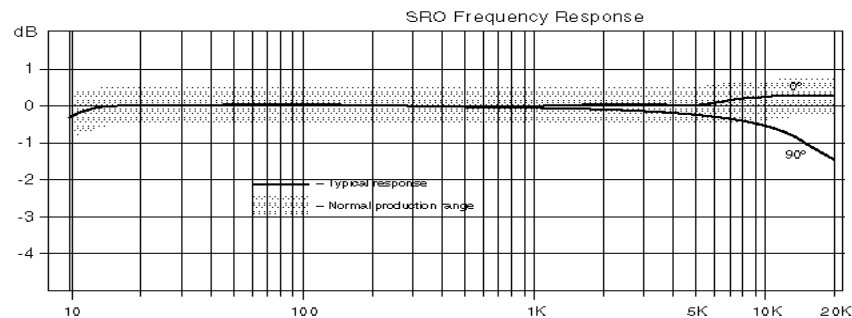


Specifications



| | |
|----------------------|--|
| Frequency response: | 10Hz to 20kHz \pm 1 dB |
| Polar pattern: | Omnidirectional |
| Sensitivity: | 8 mV/Pa (-42 dBV/Pa) |
| Power requirements: | 48V Phantom, 10mA |
| Peak acoustic input: | 150 dB SPL with 5 k ohm capacitor coupled load |
| Peak output voltage: | 3V into 1 k ohm, 10V into 5 k |
| Output: | XLR intended to drive balanced input (Pin 2+) |
| Min output load: | 600 ohms between pins 2 and 3 |
| Noise: | 27 dB SPL equivalent (A weighted) |
| Dimensions (L x D): | 160mm x 22 mm (6.25 x .860 inches) |
| Weight: | 90g (0.2lb) |



The SRO is a general purpose omni for live sound and recording. It handles huge SPL, has no proximity effect and no handling noise. It has fast clean impulse response and delivers accurate uncolored sound. Whereas, omnidirectional microphones are limited by feedback and leakage for many amplification applications, there are several types of applications for which they will deliver superior results.

- Close miking. The inverse square law provides tremendous separation and gain before feedback when the mic is positioned very close to a source. For example, bass drum, instrument amps and acoustic piano. An SRO positioned below the bridge of a standup bass will give respectable gain before feedback and it will nail the sound.
- In ear monitor feeds. Once the monitors go in their ears the artists are cut off from what is going on around them unless there are ambient mics to give them spatial cues. A pair of SROs placed over or just in front of the stage will provide the artists with a lifelike image of what is happening around them.
- As a reality check for system set up. The SRO is a tool to monitor the monitors and to hear what it actually sounds like at the speakers or in the hall. This is especially useful if you are mixing from a booth. Although it is not a calibrated mic, the SRO is essentially flat from below 20Hz to beyond 20kHz so it can be used for RTA, to monitor spectral content or look for resonances and feedback points.
- Low on stage volume situations. If there are no monitors you can use omnis for amplification of ensembles or complex instruments. A Big Band style brass band can be amplified effectively with omnis close to the front row. Two omnis inside a drum kit in a jazz or folk situation works very well, sounds natural and is easy. The SRO can also be used for recording gigs and rehearsals as well as for studio use.