

RE200
Cardioid, True Condenser
Instrument Microphone



Key Features:

- **Continuous Presence Rise Enhances Sound Quality**
- **True Condenser Design**
- **Transformerless Output**
- **Small, Unobtrusive Profile**
- **Includes Stand Clamp, Windscreen, and Zippered Vinyl Pouch**



General Description:

The Electro-Voice® RE200 is a cardioid, true condenser instrument microphone designed for the exacting acoustic reproduction of choirs, strings, percussion and brass instruments in live performance and sound recordings. The RE200 is designed to be used in professional remote recordings, sound reinforcement systems, sound studios and motion picture/TV scoring stages.

The RE200's frequency response has a continuous presence rise to enhance the sound quality. The excellent transient response and smooth frequency response is gently lifted above 1,000 Hz, lending an open, transparent detail to the recorded sound.

The RE200's transducer is a true, external biased condenser element based on the RE2000 transducer design. (Most studio recording microphones are true condensers because they have greater sensitivity and stability than an electret element). The diaphragm is ultrathin, goldlaminated, environmentally stabilized and ultralow in mass. The electrode is a precision-cut, singlepiece, ceramic disc layered with gold. The transducer is biased by an internal dc-to-dc converter to ensure that its sensitivity and performance is not dependent on phantom voltage. The RE200 transducer is cradled in an AcoustiDYM™ shock-mount system for mechanical isolation. The RE200's electronics are designed to operate from 12 to 52 Vdc phantom power.

The RE200 is small, light and rugged, making it ideal for a variety of applications without being obtrusive.

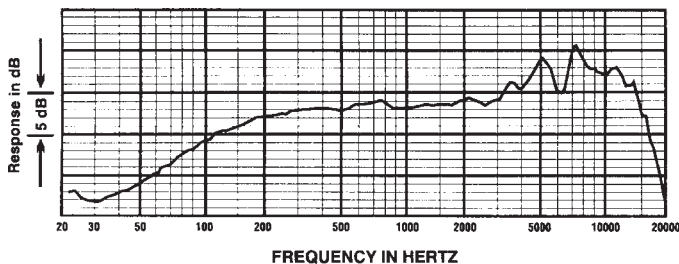
The RE200 is supplied with the model 311 microphone stand clamp, a zippered vinyl carrying pouch and a Wind Tech™ 5700-12 black external foam windscreens.¹

Technical Specifications:

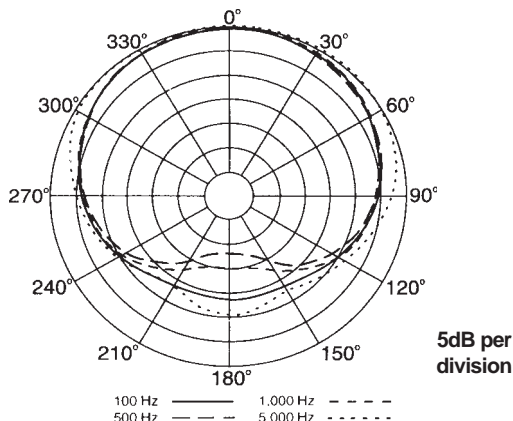
Generating Element:	True condenser (externally biased)
Frequency Response:	50 - 18,000 Hz
Polar Pattern:	Cardioid
Sensitivity, Open Circuit Voltage, 1 kHz:	10 mV/pascal
Clipping Level (1% THD):	130 dB SPL
Equivalent Noise:	21 dB SPL, A weighted (0 dB = 20 micropascals)
Dynamic Range:	109 dB
Output Impedance(1 kHz):	200 ohms
Power Requirements:	12-52 Vdc phantom supply
Polarity:	Pin 2 positive, referenced to pin 3, with positive pressure on the diaphragm
Finish:	Semigloss "camera" black
Environmental Conditions:	
Relative Humidity 0-50%:	-20 to 165 °F (-29 to 74 °C)
Relative Humidity 0-95%/a:	-20 to 135 °F (-29 to 57 °C)
Dimensions (Mic Only):	
Width At Transducer:	1.1 in. (27.9 mm)
Width At Handle:	0.8 in. (20.3 mm)
Length:	5.4 in. (137.2 mm)
Net Weight, Microphone:	6.5 oz (185 g)
Shipping Weight:	16.1 oz (456 g)
Accessories Included:	311 stand clamp Zippered vinyl carrying pouch Wind Tech™ 5700-12 black external foam windscreens ¹

1. Wind Tech™ is a trademark of Olsen Audio Group, Inc. The 5700 windscreens can be purchased separately from Wind Tech at 480/998-7140.

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

Overheads

Hi Hat

Acoustic Guitar

Strings

Optimal Placement

Use two microphones in a 3:1 spacing position facing slightly away from each other.

Place microphone 3-6 inches (7-15 cm) from and at a 45° angle to cymbal edges.

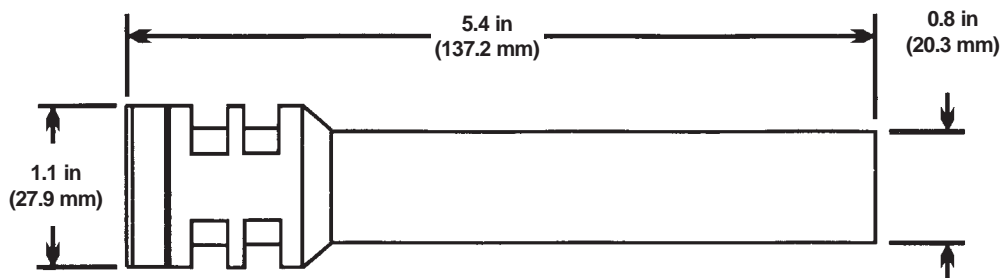
Place microphone 6-24 inches (15-60 cm) from and pointed towards body end of finger board.

For small string instruments, place microphone 1-3 feet (30-90cm) from and perpendicular to the soundboard, pointing at the strings and f holes. Use similar microphone positioning for larger string instruments, but 6-8 feet (1.8m - 2.5m) away.

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.

Dimension Drawing:



RE200 Part Number: 16562382



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www.electrovoice.com

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800/392-3497 Fax: 800/955-6831

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For warranty repair or service information, contact the Service Repair department at:

800/553-5992 or 402/467-5321

For technical assistance, contact Technical Support at: 800/392-3497 or 952/736-4656

Specifications subject to change without notice.