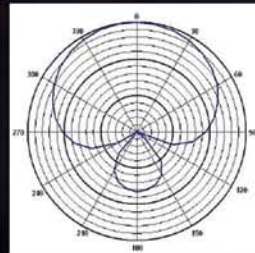
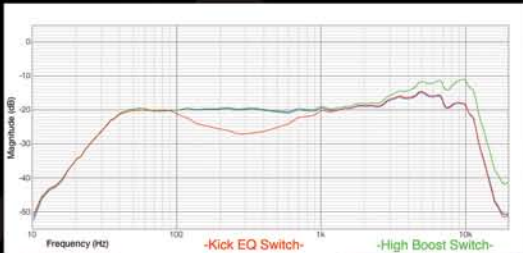


Technical Specifications

| | |
|------------------|---|
| Type | Dynamic Moving Coil |
| Capsule | 35mm Moving Coil Diaphragm |
| Polar Pattern | Super Cardioid |
| Frequency Range | 25Hz – 18kHz |
| Sensitivity | 1.85 mV/Pa \pm 1 dBV |
| Impedance | Less than 300 Ohms |
| Maximum SPL | Greater than 150 dB |
| Weight | 22.4 oz (635g) |
| Size | 6.15" (155mm) length x 2.5" (63mm) diameter |
| Connector Type | 3-pin standard XLR |
| Connector Wiring | Pin 1: Ground pin Pin 2: (+) Modulation Pin 3: (-) Modulation |



Accessories

The M82 Dynamic System comes with the following:

- M82 Dynamic Microphone
- M 782 Threaded Standmount
- SGMC-5R 5-Meter Right Angle XLR Cable
- WB82 Leather Zipper Bag
- M82 User Manual

Optional accessories for purchase:

- M 700 Elastic Shockmount for Broadcast and Studio Applications

Warranty Info

TELEFUNKEN Elektroakustik, LLC warrants that this M82 microphone is free from defects in material and workmanship for the period of one (1) year from the original date of purchase, and agrees to repair or replace any part which, under normal installation and use, discloses such a defect. This is provided that the M82 microphone is delivered to TELEFUNKEN Elektroakustik intact for examination within 1 year of the original date of purchase, and provided that such examination discloses, in the judgment of TELEFUNKEN Elektroakustik that it is thus defective.

This warranty does not apply to: (a) to damage caused by use with non-TELEFUNKEN Elektroakustik products; (b) to damage caused by accident, abuse, misuse, flood, fire earthquake, or other external causes; (c) to damage caused by operating the product outside of the permitted or intended uses described by TELEFUNKEN Elektroakustik; (d) to damage caused by service (including upgrades) performed by anyone who is not a representative of TELEFUNKEN Elektroakustik or a TELEFUNKEN Elektroakustik authorized service provider; (e) to a product or part that has been modified to alter functionality or capability without the written permission of TELEFUNKEN Elektroakustik; (f) to cosmetic damage, including but not limited to scratches and dents.

The length of this warranty shall not be extended for any reason without the expressed written consent of TELEFUNKEN Elektroakustik, LLC.



TELEFUNKEN

Elektroakustik



M82



END ADDRESS DYNAMIC MICROPHONE

M82 DYNAMIC MICROPHONE

Following the same design approach as our other Dynamic Series microphones, the TELEFUNKEN Elektroakustik M82 was created to cut through the crowded market competition to provide users with the superior alternative to the industry-standard kick drum and large diaphragm dynamic microphones. Hand-assembled and tested in our facility in CT, USA, the M82 is a robust dynamic microphone that features a large 35mm diaphragm with superb low frequency capabilities.

The M82 is an end-address microphone, meaning that you point the top portion of the headgrille at your source, and features two separate EQ switches: KICK EQ and HIGH BOOST. These two switches function independently of each other, which yields four unique settings. This gives the user the ability to tailor the microphone's response to the source with ease.

The M82's KICK EQ switch engages a passive filter that reduces some of the lower mid-range frequencies (centered around 350 Hz) commonly cut when processing a kick drum. This helps to keep your kick drum from sounding "boxy" and allows the low end to remain strong. This setting is tailored specifically for kick drum use.

The HIGH BOOST switch tilts the upper mid-range and high frequencies (starting around 2kHz with a 6dB boost by 10kHz). For kick drum use, this allows for more beater attack when placed inside a kick drum. This gives you the option to have either a vintage-style kick drum sound, or a more modern sound. For a source such as vocals or guitar amps, the high boost provides further articulation and airiness in the upper register.

Though it was designed with the kick drum as a primary application, the two EQ switches make the M82 equally suited for a multitude of sources such as vocals, percussion, broadcast voice, guitar and bass amplifiers, organ, and brass instruments.

On kick drum, the M82 is both fat and punchy. When placed just inside the hole of the resonant head, the M82's tailored frequency response captures both the beater attack and shell resonance without the need for multiple microphones.

Construction wise, the M82 borrows heavily from the U47 body style by employing a headgrille of similar architecture. Finished in a durable smooth black finish on the headgrille and body, the M82 was rigorously tested to ensure it could handle the rugged role of a kick drum microphone for both studio and live environments.



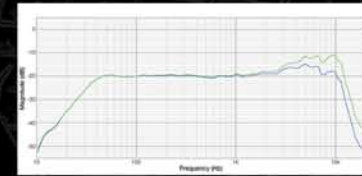
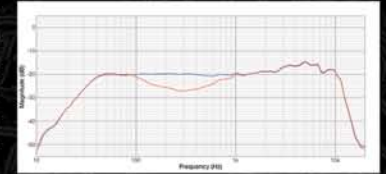
**TWO SWITCHES
FOUR SOUNDS**



Switch Function

The M82 is designed with two switchable EQ settings. These options give the end user 4 distinct EQ curves to select the ideal response for the source.

Switch 1 is a low-mid notch filter, labeled KICK EQ. This EQ is specifically designed for kick drum applications. This switch employs a 6 dB band-cut at 350 Hz, which removes the "boxy" character of the kick drum. This yields a well-defined kick drum body and punch. This EQ also caters to bass amps, and any source in need of clearing up the low mid range.



Switch 2 is a high frequency boost, labeled HIGH BOOST. This engages a tilt on the frequency response starting around 2 kHz and opens up the capsule's top end 6 dB at 10kHz. This is great for added high-end presence on your source.

Applications

The M82 is an end-address microphone, meaning that you point the top portion of the headgrille at your source. One main application in mind for the M82 design was capturing the nuances of the kick drum for both professional recording and live sound reinforcement. If you are working with a kick drum with a port in the resonant head, place the M82 into the drum up to where the headgrille meets the body.



With this placement, use setting 4. The Kick EQ's tailored frequency response is designed to capture both the beater and shell resonance without the need for multiple microphones. With this, you achieve a huge body of lows, while removing the muddiness. With the High Boost engaged, you capture the perfect amount of beater attack to provide a defined punch.



Below are some suggested application notes for each EQ setting.

Setting 1

- Kick EQ – Off / High Boost – Off
- Vocals
 - Clean electric guitar
 - Brass & woodwind instruments

Setting 2

- Kick EQ – Off / High Boost – On
- Broadcast voice
 - Distorted guitar amps
 - Mallet-based percussion

Setting 3

- Kick EQ – On / High Boost – Off
- Vintage kick drum sound
 - Bass cab
 - Organ leslie cabinet bottom

Setting 4

- Kick EQ – On / High Boost – On
- Modern kick drum sound
 - Floor and rack toms
 - Kick drum without resonant head