Congratulations on purchasing the Nady CM 88 Condenser Microphone — the first general purpose handheld vocal microphone of its kind to feature a studio quality back electret condenser element. The CM 88 is a versatile, professional level microphone, perfect for all live entertainment, recording, and broadcast applications requiring uncompromised studio quality sound.

UNPACKING, INSPECTION, STORAGE AND TRANSPORT

Your CM 88 microphone was carefully packed at the factory, and the shipping carton was designed to protect the unit during shipping. Please examine your microphone before using and retain the external shipping package for reuse should you ever need to return your microphone for servicing.

STANDARD ITEMS SUPPLIED

• CM 88 microphone  • User Guide
• Microphone clip  • Warranty card
• Foam windscreen

OPTIONAL ACCESSORIES

• 48V phantom power supply (SMPS-1)

FEATURES

• Back electret condenser microphone designed for cymbals of all types (including rides, crashes and hi-hats), reeds, acoustic guitars, piano, vocals (with the accessory windscreen) and overhead applications (both live and recording)
• Extremely uniform and tight cardioid polar pattern for ease in mixing
• Extended frequency response for smooth, crisp, ultra-transparent reproduction
• Aluminum housing and gold-plated XLR contacts
• 9~52V phantom powered

CONNECTING THE CM 88

The CM 88 can be connected to your mixer or phantom power supply using a standard balanced 3-pin XLR microphone cable. Before connecting to a mixer directly, turn the channel to which you’re connecting to its lowest gain setting. If you are using the Nady SMPS-1 Phantom Power Supply, connect in the following order:
1. Connect the CM 88 to the SMPS-1
2. Connect the SMPS-1 Signal Output to your mixer
3. Connect the SMPS-1 to the AC power supply (115-230VAC)
4. Turn on the SMPS-1 Power ON/OFF switch
5. Slowly turn up the channel gain on your mixer to the desired level
(Note: Make sure to set the pre-amp to the proper gain level—too much gain may distort subsequent amplifiers and too little may result in a noisy signal)
USING YOUR CM 88

Depending on the application, the CM 88 can either be handheld or mounted on a microphone stand with a standard microphone clip. Be aware of the proximity effect (an increase in bass response) when the microphone is placed close to the mouth or instrument. This may or may not be desirable. Experimenting with the position of the microphone with respect to the audio source will ensure the optimum results you are seeking in any given application. Also, never place your hand over the ballscreen of the microphone during use, as this can degrade the performance. If the microphone is placed too close to a speaker, an unpleasant howling effect (acoustic feedback) may occur. Although all microphones are prone to feedback to some extent, those with a unidirectional polar pattern (such as the CM 88) are specially designed to accept only signals from the audio source directly in front of the microphone cartridge. Thus, the cardioid pattern of the CM 88 ensures that it will deliver only the desired audio in front of the microphone, rejecting the unwanted audio from the rear, even in noisy ambient conditions with high sound pressure levels from the PA and monitor speakers. This means that feedback will be greatly minimized with the CM 88 in all live performance miking applications.

Some useful ways in which to totally eliminate annoying feedback include: experimenting with microphone positions with respect to the speakers, decreasing speaker volume (whenever possible), and adjusting the equalization of the microphone audio with the mixer.

PRECAUTIONS AND CARE OF YOUR CM 88

- The capsule is the heart of the condenser microphone. If it becomes dirty or wet, the sound will be degraded. Never spray any liquid on the microphone head. Always use a foam windscreen if you talk or sing close to the microphone grill screen.
- The microphone should never be dropped or subjected to extreme shock. Store only in a padded case to protect it during transport.
- Keep the microphone away from extremely high temperatures (above 140°F or 60°C) and humidity. Avoid leaving the microphone in direct sunlight for long periods of time.
- When using the microphone outdoors, avoid getting it wet.
- After use in a high-moisture application such as a stage performance, wipe off the microphone with a dry cloth and permit it to dry air. Do not store the unit in a closed space (e.g., a plastic bag) until all moisture has evaporated.
- The CM 88 is supplied with a foam windscreen. This windscreen fits over the grill portion of the microphone and is designed primarily to decrease bass rumble (from wind noise pickup) during outdoor live or recording use. It is also useful in keeping mouth spray out of the microphone head. The windscreen should be used whenever someone is close miked to both protect the microphone and to also eliminate “popping” sounds from percussive breath sounds. (Note: Be aware that the foam windscreen will slightly attenuate the high frequency response of the microphone.)

FREQUENCY RESPONSE

(Click on graph to view larger image)

SERVICE

(U.S.) Should your Nady microphone require service, please contact the Nady Service Department via telephone at (510) 652-2411 or e-mail at service@nady.com. (INTERNATIONAL) For service, please contact the Nady distributor in your country through the dealer from whom you purchased this product.

Date of purchase ____________________________
Dealer’s Name _______________________________
Street _______________________________________________________________________________________
City __________________ State ______________ Zip __________________

Note: Do not attempt to service this unit yourself as it will void your warranty.

CM 88 SPECIFICATIONS

<table>
<thead>
<tr>
<th>Element</th>
<th>Back Electret Condenser</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polar pattern</td>
<td>Unidirectional</td>
</tr>
<tr>
<td>Frequency range</td>
<td>50-18kHz</td>
</tr>
<tr>
<td>Sensitivity</td>
<td>-45dB ± 3dB (0dB=1V/Pa @ 1kHz)</td>
</tr>
<tr>
<td>Output impedance</td>
<td>200 Ohms ± 30% (@ 1kHz)</td>
</tr>
<tr>
<td>S/N Ratio</td>
<td>26dB</td>
</tr>
<tr>
<td>Max. SPL (1% THD @100Hz)</td>
<td>136dB</td>
</tr>
<tr>
<td>Power requirement</td>
<td>+9-52VDC phantom power</td>
</tr>
<tr>
<td>Connector</td>
<td>3-pin XLR (gold plated)</td>
</tr>
<tr>
<td>Phasing</td>
<td>Positive voltage on pin 2 relative to pin 3</td>
</tr>
<tr>
<td>Mic cable</td>
<td>3-pin XLR standard cable (not supplied)</td>
</tr>
<tr>
<td>Size</td>
<td>Diameter: 0.9” (22mm), Length: 5.1” (130mm)</td>
</tr>
<tr>
<td>Net weight</td>
<td>5oz (130g)</td>
</tr>
</tbody>
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Specifications and design subject to change for improvement purposes without prior notice.