

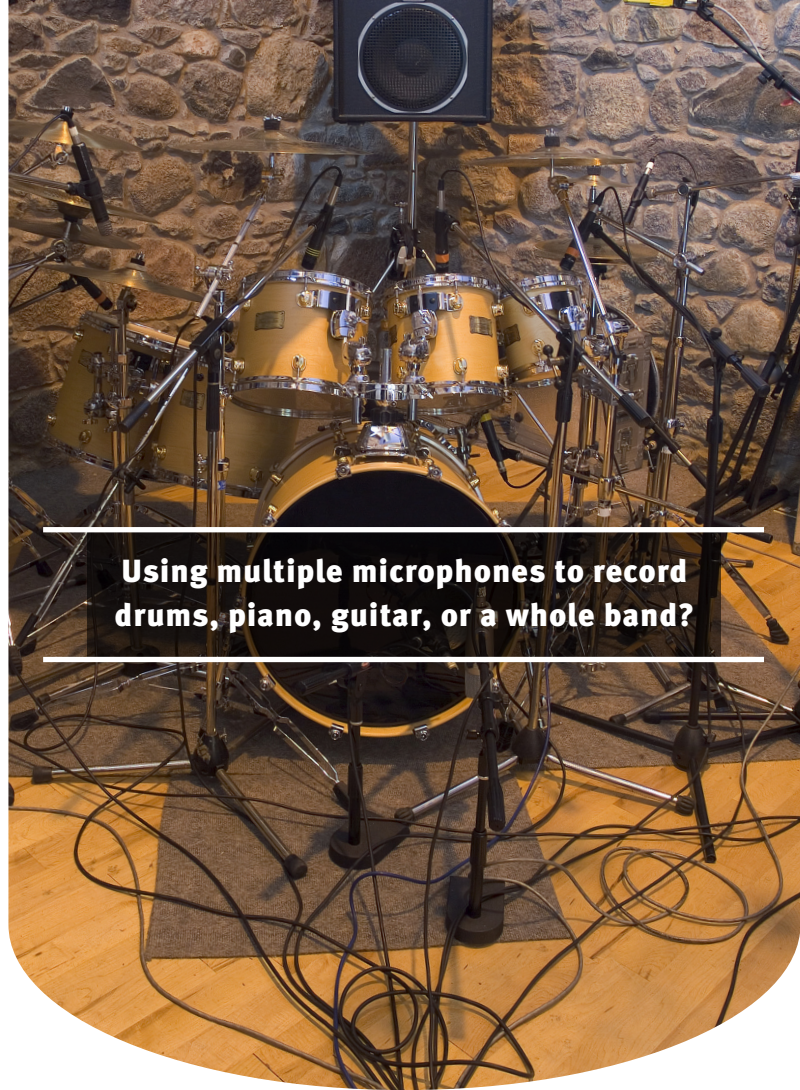


Unlike the original power supply, which offered continuously variable pattern selection, the Peluso has nine discrete settings, which range from omnidirectional, through cardioid, to figure-of-eight.

power unit carries a fused IEC inlet, a mains voltage selector (115V or 230V AC nominal), a large power on/off toggle switch and a warning light. The audio output is presented on a male three-pin XLR connector, which sits alongside the eight-pin mic socket on the front panel.

Mechanically, the P49 combines a large shiny head-grille mesh with a short, tubular, anodised-brass body. It's not as fat and stubby as the original M49, measuring 205mm in length by 60mm in diameter, and weighing 731g (the original M49 measures 163 x 80 mm, and weighs around 70g more). A major part of the sound of the M49 is directly attributable to its vast head grille and the way the capsule is set within it, simply because of the way it determines internal high-frequency reflections and resonances. Clearly, the P49's slightly more compact grille design will impart a different sonic character — but a microphone's character builds from the sum of the parts, not one aspect in isolation.

Electrically, the P49's capsule is a centre-terminated design, called a PK47 in Peluso's catalogue. It is coupled to an impedance converter built around a miniature wire-ended Raytheon NOS (new-old-stock) 5744EB single-triode valve (the M49 used the renowned Telefunken AC701K single-triode). The output transformer that drives the output is inspired by the BV11 — a design commonly featured in mics designed in the M49 era, including the Telefunken ELA M251 and AKG C12. It appears that the version used in the P49 has a modified turns ratio which provides more output level and more internal headroom than its forebear. These benefits are clearly evident in the published specifications, which cite a sensitivity of 15mV/Pa, maximum SPL of 147dB, and self-noise of 14dB(A). That's around 22dB more >>



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