

Tech Specs

System:

- ❖ Detachable capsule

Frequency response:

- ❖ 20Hz-20kHz (pre-amp, 20Hz-100kHz)

Max output @1kHz:

- ❖ +4dBv; 135dB SPL (-2dBv; 129dB SPL)

Self noise:

- ❖ -17dBA

Impedance:

- ❖ <600Ω

Connector:

- ❖ 3-pin gold-plated male XLR

Power:

- ❖ 12-48V Phantom power

Output:

- ❖ Electronically balanced

Dimensions:

- ❖ 160mm x 23mm dia
- ❖ Pre-amp 132 x 23 dia; capsule 35 x 23 dia

Weight:

- ❖ 290g (pre-amp 265g; capsule 25g)

Prices:

- ❖ Single microphone (eg HS3020) = £365
- ❖ For a twin (eg HS3020P) = £730
- ❖ Capsules (eg HS20) = £195
- ❖ Preamp (eg HS3000) = £170

All prices are exclusive of VAT

Hebden will sell all products directly, either via the website or by direct correspondence. The website gives the approximate price in euros and dollars for European and American purchasers. This exchange rate calculation is done by the banking system so is updated several times a day, however the transaction will take place in GBP.



Hebden Sound HS3000 Series

Hebden Sound was developed out of Calrec Audio by Keith Ming in 1994. Since Ming's sad death in 2000, Hebden Sound's progress has been nurtured by David Anderson, former head of microphones at Calrec. The HS3000 series follows on from the 1000 series (CM1050 and CM1051) and 2000 series of high quality microphones.

The two HS3000 condenser mics and capsules for this review were supplied by Hebden in a well thought-out and convenient lightweight protective box. All four capsules (omni-directional, cardioid, sub-cardioid and hyper-cardioid) were included and we were able to test all the configurations thoroughly. The basic specs of a frequency response of 20Hz-20kHz (pre-amp 20Hz-100kHz), max SPL @ 1kHz of 135dB and self noise of 17dBA gave us grounds to look at these incredibly priced mics (£400) with a great deal of interest. Supplying two mics so that stereo recording tests may be appraised was another intelligent move by the manufacturer.

The mics themselves are 160mm long and 23mm in diameter and are of a reassuringly solid and heavy construction (290g). The detachable capsules are simply screwed into place. Two mic mounts were supplied, a standard 23mm clip and an anti-vibration mount that was extremely effective but a trifle awkward to use. (Both mounts were beyerdynamic.)

We tested the mics in mono and three basic stereo positions that we felt would be most used: XY, ORTF and AB. First of all we listened to

the cardioid capsule with both male and female vocalists. It was quickly apparent that a pop shield was needed! The capsules were exceptionally prone to "pops" and wind noise even when vocalists stepped back some way from the mic. After a shield was put in place the unit performed exceptionally well. The response was particularly open and smooth on vocals and then the same characteristics were pleasingly apparent when testing with various instruments including drums, percussion and guitars. Positioning the mic was tremendously important, perhaps a little more so than on some other studio condensers.

The omni, hyper-cardioid and sub-cardioid all performed as well although strangely enough we detected a certain "tightness" or restrictiveness with the sub-cardioid. This slight lack of openness was not regarded as particularly negative and we felt that the sub-cardioid could be used creatively to "contain" certain scenarios. For instance, piano, small string sections, brass etc that needed to nestle inside a track.

Using the mics in the ORTF stereo configuration the cardioids performed stunningly well – clear and bright with the stereo image

very secure without the centre image becoming too predominant. Using the hyper-and sub-cardioids in this configuration was not quite as satisfactory and definitely the sub-cardioid's imaging was not as even.

The XY configuration also produced very good results with very clean, precise and stable stereo imagery. The spread or spaciousness was not quite as wide as the ORTF but sounded excellent when utilised for drum ambience and stereo piano recording. The mics reacted very well to external EQing. It was so easy to tailor the signal to various requirements.

Using the omni capsules in the AB configuration gave a warm, wide spacious result with an impressive low frequency response.

All in all the HS3000 series represent excellent value for money and they are particularly solid and well constructed. The importance of mounting and positioning correctly cannot be over emphasized. At a price tag of around £400 I believe that these mics will be very popular indeed. **EA**

HAYDN BENDALL

CONTACT ❖ HEBDEN.SOUND@HEBDEN.SOUND.CO.UK

TEL ❖ +44 114 201 3687

WEB ❖ www.hebden-sound.co.uk

EMAIL ❖ info@hebden-sound.co.uk

View from the top

David Anderson, Acoustic Consultant



❖ The Hebden Sound microphone capsules are strongly based on the old Calrec capsules. This is deliberate to maintain that original sound, though it does also show the original extensive low frequency response. The low end extends down to 20Hz and below and is consequently quite sensitive on wind and pop noise. There is a design in progress which gives the user several low frequency cut-off possibilities which will allow the user to adjust this to their needs. This version does not have a launch date yet.

Units are not available in any other

colours, specifically black (better for video/film work). We have been asked this but we have had some problems sourcing a good black finish which does the mics justice. It is something we will be looking into for a next version.

We note the comments about the suspension. Hebden Sound mics use beyerdynamic mounts as standard: we find them reliable and robust so prefer those to the cheaper imports. We have looked into a larger and so perhaps more friendly vibration mount but they are so expensive that we may only make them available as options. We have looked at some imports of these spider types and although they work we did not feel that they were high enough quality for the microphone. I do have some drawings of a design of our own but again I want to ensure price and quality are right so meanwhile the beyer ones will be supplied.



Hebden Sound

Hear the difference

Introducing the HS3000 series

Classical Engineering

Superb Sound Quality

Hear the Difference





Fully interchangeable capsule system with Omni, Cardioid, Hyper-cardioid and Sub-cardioid directivity options, each available singly or as matched stereo pairs.

www.hebden-sound.co.uk

E: info@hebden-sound.co.uk

T: +44 (0)114 2013687

F: +44 (0)870 0940057