

**DPA**

## 4466 and 4488 Headset Microphones

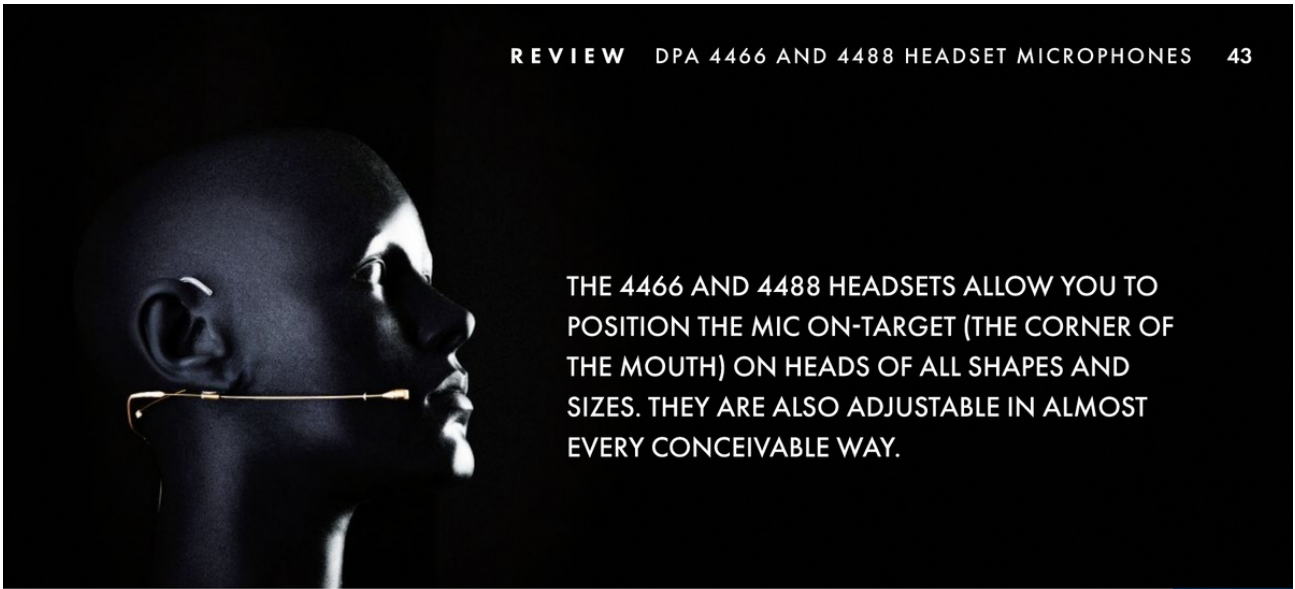
Making something really small is really hard. Shrink a microphone far enough, and you run into a number of problems. The most vexing challenge is that the actual element becomes far less effective at its only job—capturing accurate sound. Danish microphone manufacturer DPA had to develop new CORE embedded electronics to overcome this when they made the subminiature 6066 headset microphone. The 6066 has a capsule just 3mm across, which allows it to essentially disappear on-stage or on-camera. The mic sounds fantastic nonetheless, and has found a home in theater, broadcast, and other live applications.

Now DPA is offering two new headset microphone designs that pull back from crazy-small to merely really small. Both have a larger 5mm capsule but implement CORE electronics for even better dynamic range and lower distortion over previous designs. The new 4466 has an omnidirectional pickup pattern, while the 4488 offers a cardioid pattern (something not available with the 3mm DPA capsule). The new microphones



**“POSITIONED PROPERLY, THESE MICS CAPTURE SPEAKING OR SINGING WITH ACCURACY THAT RIVALS A STUDIO CONDENSER MICROPHONE.”**

LOREN ALLDRIN



THE 4466 AND 4488 HEADSETS ALLOW YOU TO POSITION THE MIC ON-TARGET (THE CORNER OF THE MOUTH) ON HEADS OF ALL SHAPES AND SIZES. THEY ARE ALSO ADJUSTABLE IN ALMOST EVERY CONCEIVABLE WAY.

DPA 4466



use DPA's ultra-adjustable headset, which won a Red Dot Design Award in 2019. Connection adapters allow the 4466 and 4488 to play well with all common belt packs, and you can also easily switch from one wireless brand to another.

#### STELLAR DESIGN AND FUNCTIONALITY

One primary goal of DPA's headset mics is to let you position the mic on-target (the corner of the mouth) and on heads of all shapes and sizes. Mission easily

DPA 4488



accomplished. The headset is adjustable in almost every conceivable way. The wires that form the bulk of the frame slide across each other to change the overall size of the headset. The boom slides in and out of the earpiece mount to adjust its overall length, and it also pivots to change its vertical position relative to your mouth. Switching the boom from left to right is an easy, 10-second operation. A sliding guide smoothly routes the cable at a 90-degree angle down the back of your neck. A spring clip attaches to your clothing to keep the cable from pulling.

All this flexibility and clever design is a moot point if the headset isn't comfortable. Here the 4466 and 4488 earn

high marks as well, thanks to the design of the DPA ear grips. It's how the headset grips the ears that determines comfort, and DPA has clearly spent lots of time perfecting this area. The frame loops back on itself on each end, creating a small circle of wire that touches the base of your ear. The ear grip wire then curves up in a "C" shape to gently follow the back of your ear; this length of the wire is covered in soft rubber. The wire is flexible and easily bent, and it retains the shape you define. If you get the DPA headset adjusted properly, you will forget you're wearing it. Primary goal #2: comfort. Nailed it.

GEAR REVIEW