

BROADCAST AUDIO EQUIPMENT

INSTRUCTIONS FOR

Polydirectional Microphone

Type 77-DX

MI-4045-F and MI-11006-C

RADIO CORPORATION OF AMERICA
INDUSTRIAL ELECTRONIC PRODUCTS, CAMDEN, N. J.



Figure 1 - Type 77-DX Microphone
MI-4045-F



Figure 2 - Type 77-DX Microphone
MI-11006-C

TECHNICAL DATA

Output Impedance

250 ohms may be changed to 30 or 150 ohms

Load Impedance

Unloaded input transformer

Effective Output Level

(all output connections)

Bi-directional (B) -50 dbm* $G_M = -144$ db

Uni-directional (U) -53 dbm* $G_M = -147$ db

Non-directional (N) -56 dbm* $G_M = -150$ db

L-1, L-2, L-3, between -50 and -53 dbm

($G_M =$ RETMA rating)

Hum Pick-up Level**

-128 dbm

Dimensions and Weight

Length - 11-1/2 inches

width - 3-3/4 inches

Depth - 2-1/2 inches

weight - Total - 4-1/2 pounds

Less cable - 3 pounds

Cable

MI-43-C, 3 conductor, shielded,
30 feet long, no plug

Finish

TV Gray and Satin Chrome (MI-4045-F)

TV Gray (MI-11006-C)

Stand Fitting

1/2 inch pipe thread

*Sound Pressure = 10 dynes/cm²

**Referred to a hum field of 1×10^{-3} gauss.

DESCRIPTION

The RCA Type 77-DX Polydirectional Microphones MI-4045-F and MI-11006-C are high-fidelity microphones of the ribbon type which may easily be adjusted to obtain a variety of directional patterns. Since the MI-4045-F microphone is primarily intended for broadcast use, it is finished in satin chrome and a low-gloss amber-gray enamel. The MI-11006-C microphone is intended for television use and is therefore completely finished in a low-gloss amber-gray enamel which eliminates glaring reflections usually seen on highly polished microphones.

Instead of being open on both sides as in the conventional velocity microphone, the ribbon element in this microphone is coupled to an acoustic labyrinth which forms the body portion of the microphone. The tube connecting the back of the ribbon to the labyrinth is slotted directly behind the ribbon and fitted with an adjustable shutter to secure various areas of opening. When the opening is completely closed, the microphone operates as a non-directional pressure microphone; at the wide-open position the microphone becomes bi-directional. With the proper size opening the pattern becomes a cardioid by virtue of the phase shift which occurs. Openings smaller or larger than this critical size produce directional patterns with various sized rear lobes.

Different amounts of low-frequency attenuation are obtained by a reactor shunting the output.

APPLICATION

The microphones are intended primarily for indoor use and if used outdoors may require some additional protection against the wind.

The choice of directional patterns makes possible a considerable degree of control of the ratio of direct sound to reverberant sound as well as the possible reduction of unwanted sound such as audience noise in a studio. The wide angle of pick-up provided by the cardioid pattern is useful in covering large groups with a single microphone. For "close-talking" applications the non-directional characteristic is of considerable value since the low-frequency response is not accentuated as in the case of a velocity microphone. Numerous other applications of the various directional patterns as well as the different response curves will no doubt suggest themselves to the user.

OPERATION

Mounting

The microphone will mount on any stand having a 1/2-inch pipe thread. Other stands will require a suitable adaptor. The microphone is cushion-mounted, and a fork mounting is provided so that the microphone may be fitted to the desired position.

Connections

As shipped the microphone is connected for an output impedance of 250 ohms. To connect the microphone for an output impedance of 30 or 150 ohms, first lower the bottom cover by removing the four machine screws around the rim of the cover. Pull the cover down until the transformer terminal board connections are accessible. For the proper cable connections, refer to figure 3.

Directional Characteristics

The adjustable shutter over the slot in the tube leading to the acoustic labyrinth may be rotated by means of a screwdriver adjustment extending through the rear screen flush with a designation plate.

The plate is marked U, N and B, as symbols for the uni-directional, non-directional and bi-directional patterns. Three additional markings L-1, L-2, and L-3 are used as reference points for other directional patterns which may be obtained. Refer to figure 4 for the patterns associated with each of the six symbols. Stops are provided on the continuously-variable pattern selector at the six marked positions, although the shutter may be set at any intermediate position.

Frequency Response

At the bottom of the lower shell is a screwdriver-operated selector marked M (music) V_1 and V_2 (voice). The voice positions connect a reactor across the entire secondary or part of the secondary of the output transformer, depending on the switch position (see diagram, figure 3). Refer to figure 5 for the frequency-response characteristics of each setting. As can be seen from the curves, the reactor attenuates the low-frequency response. This is especially desirable when the microphone is less than three feet from the source of sound and the low-frequency response would otherwise be exaggerated.

Phasing

The Type 77-DX Microphone is phased so that the red cable lead is electrically positive

when the sound pressure on the front of the microphone is in the positive half of the cycle.

When the outputs of two or more microphones are connected into a mixing circuit, it is necessary that the outputs of all such microphones have the same phase relation. Otherwise, the output of one microphone will oppose the output of another, resulting in a reduction in output, and introducing varying degrees of distortion.

To check the phasing of two or more microphones, connect one microphone to the associated amplifier input and set the volume control to obtain the desired output, while talking into the microphone. Then, connect the second microphone in parallel with the first and, without changing the volume control setting, hold both microphones close together and talk into them. If the volume decreases from the previous level, reverse the connections of one of the microphone cables at the microphone plug. Check each additional microphone for phasing in this manner, and, if necessary, reverse the cable connections to correct the phasing to agree with that of the microphone already connected.

When the sound source is directed toward the back of the microphone, there will be a large phase shift when changing the pattern selector from bi-directional to non-directional or the reverse. The safest way to avoid undesirable directional effects resulting from the above is to set microphones operating close to one another on the same directional response position, or at least avoid having some on the non-directional pattern and the others on the bi-directional pattern.

Directional Setting

The proper position of the pattern selector depends upon the particular installation. The same holds true for the placement of the microphone. Consult figure 4 for the directional patterns of the six reference positions.

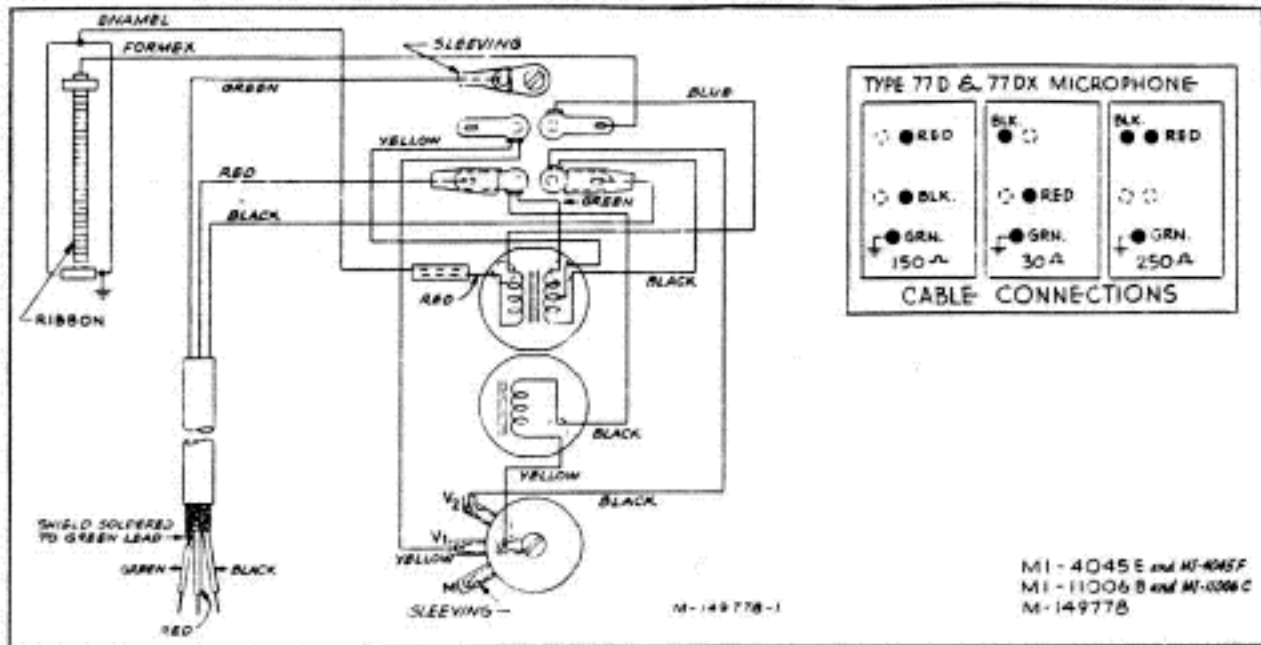


Figure 3 - Schematic and Connection Diagram

Frequency Response Settings

For sound sources greater than three feet from the microphone the frequency response selector can be used in the M position for any of the directional response patterns. If the non-directional characteristic is used, no low-frequency attenuation should be required even for very small distances. If the bi-directional or uni-directional patterns are used, low-frequency attenuation will be required when the sound source is less than 3 feet from the microphone, unless special effects are desired. It is suggested that the V_1 position be used for distances down to 1 foot and the V_2 position for still shorter distances. Refer to figure 5 for frequency-response curves of the M, V_1 , and V_2 settings.

Hum

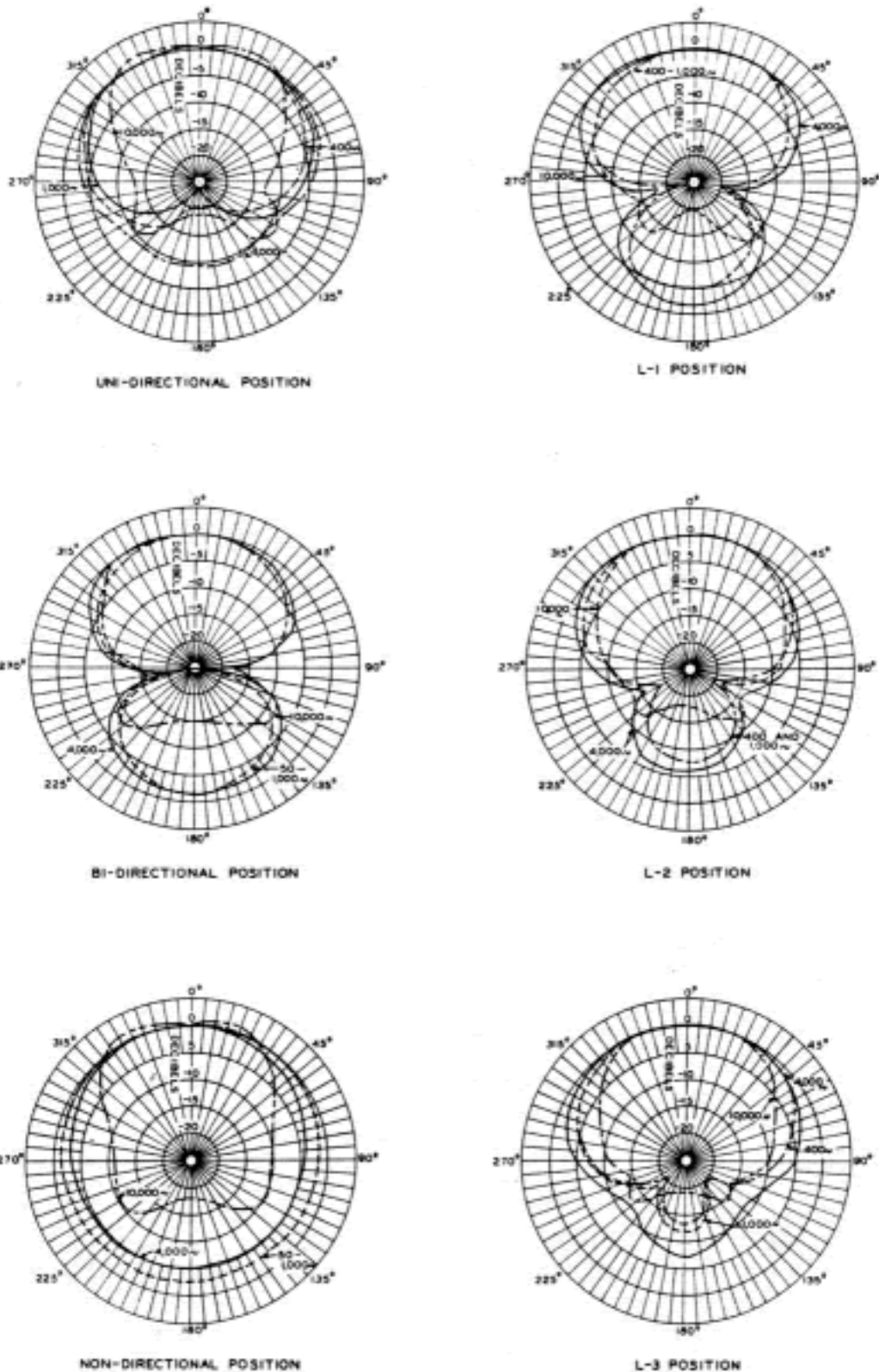
Hum may originate in any part of the audio system. In the microphone circuit, it may result from ground loops or unbalance caused by improper cable connections to the pre-amplifier terminal board or microphone plug. Hum may also be induced into the microphone transformer or ribbon by magnetic fields emanating from power transformers or electrical machinery. In the Type 77-D Microphone

the design of the ribbon circuit and the transformer, and the thorough shielding of the transformer have reduced hum pickup from these sources to a minimum. In the event that exceptionally strong fields are encountered, the induced hum may be minimized by turning or tilting the microphone, or changing its location. Turning the frequency response selector to the V_1 or V_2 positions will also reduce the hum together with the overall low-frequency response.

MAINTENANCE

It is recommended that no attempt be made to make repairs other than replacement of screens, transformers, mounting parts and cables. For microphone mechanism repairs, return the unit to the factory. Secure a *Repair Order* and *Returned Apparatus Tag* from the *RCA Field Office* or write to *RCA Service Company, Returned Apparatus Control, Camden, N.J.* Attach the tag, properly filled out, to the damaged equipment and send the equipment and the repair order to the manufacturer.

CAUTION: To prevent permanent damage to the ribbon do not test continuity of the microphone with a circuit checker without connecting a resistor of at least 50,000 ohms in series.



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Figure 4 - Directional Patterns

OPEN CIRCUIT RESPONSE
OF A TYPICAL
TYPE 77DX MICROPHONE

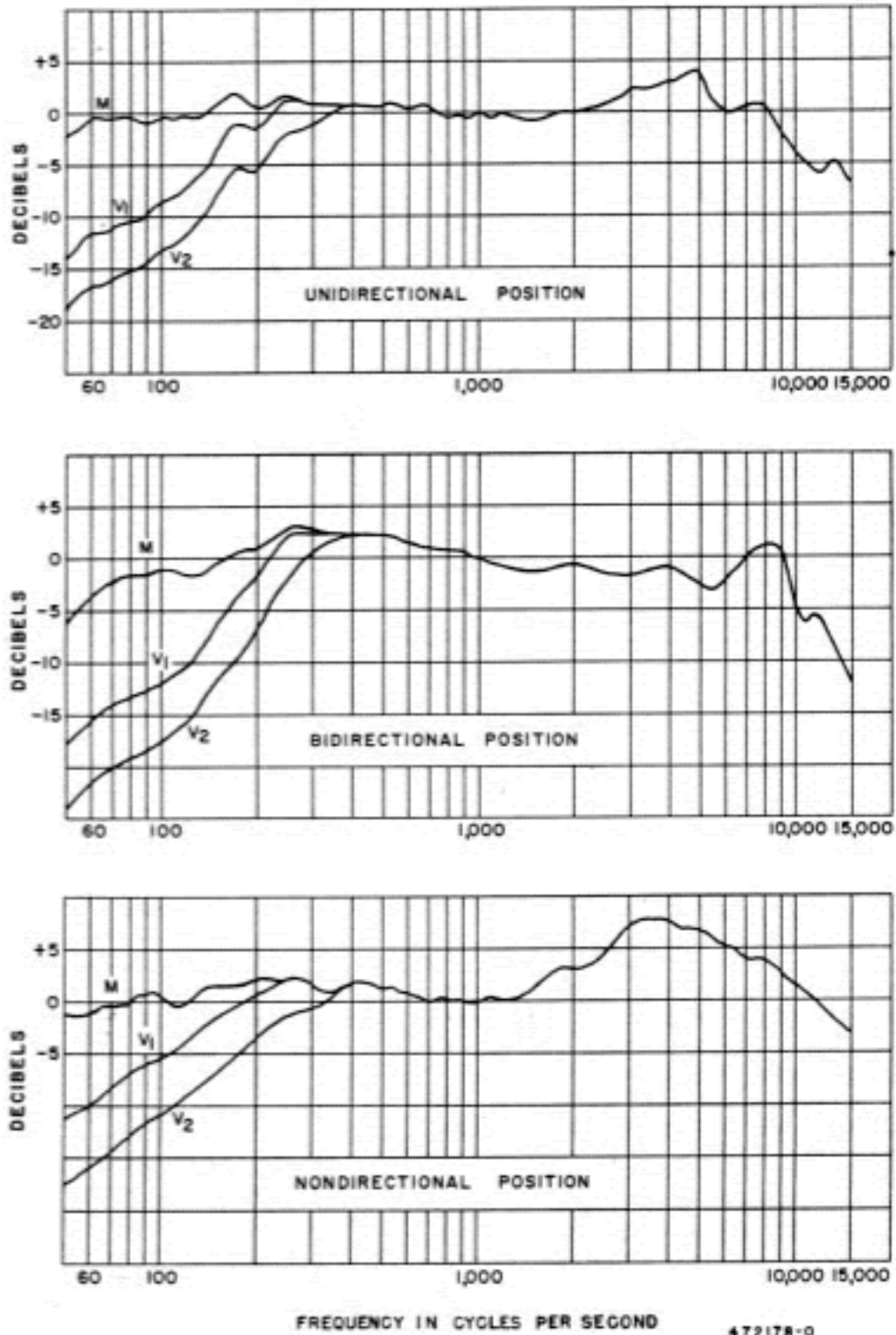


Figure 5 - Frequency Response Curves

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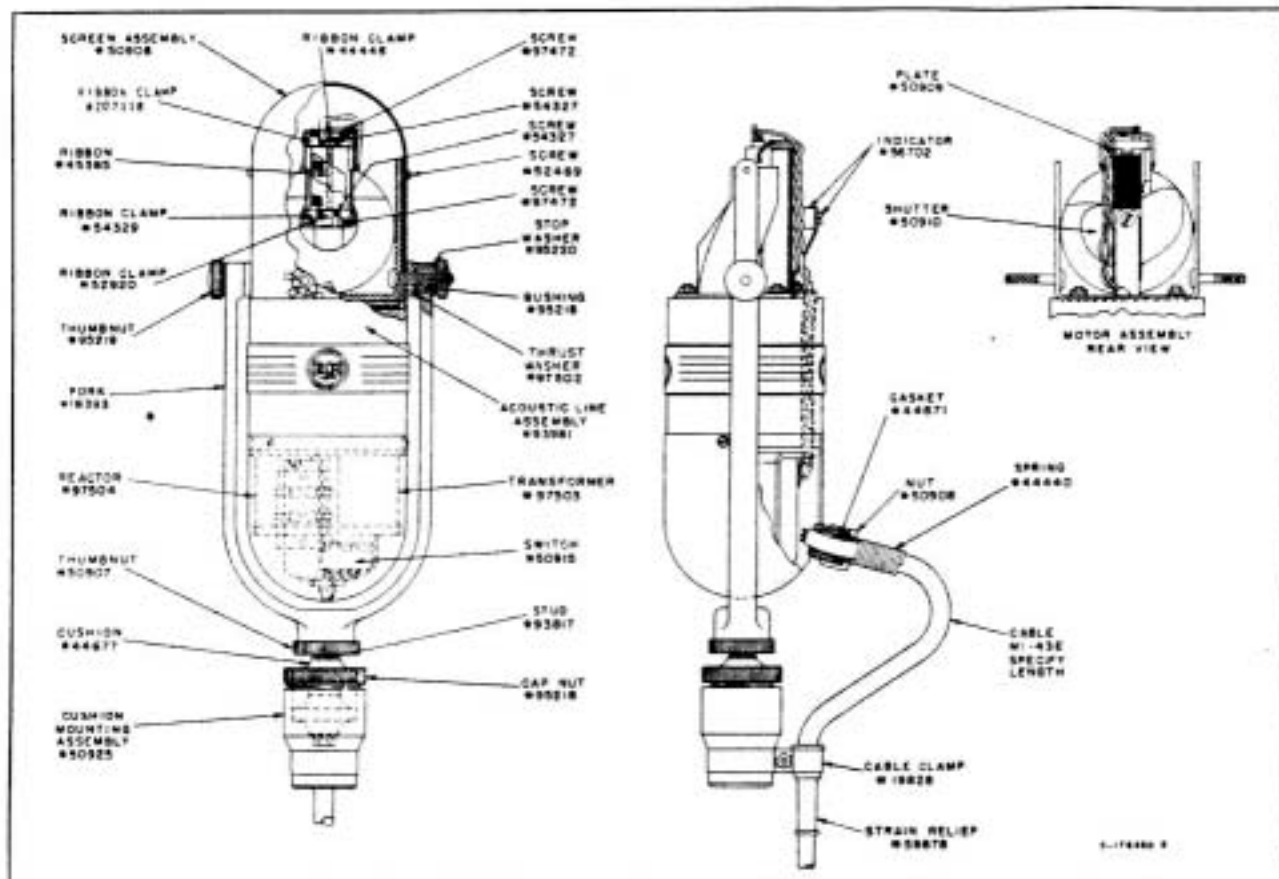


Figure 6 - Parts Location Diagram of MI-4045-F

with the checker. When testing the microphone lines, observe the same precautions or make certain that the microphones are disconnected.

To remove the top screen assembly for replacement, first remove the side thumbscrews and mounting hardware at the top of the microphone fork. Then, unscrew the two machine screws on the side bands near the top, and lift the screen assembly off the microphone.

To remove a transformer, reactor or cable for replacement purposes, first lower the bottom cover as described under Connections. Before removing the cable, be sure to loosen the cord guard and cable clamp.

CAUTION: Keep the microphone away from iron filings or magnetic dust.

Although the screens provide excellent protection, minute iron particles commonly found on work benches and in maintenance shops may be drawn through the screen by the powerful magnet. If allowed to accumulate, these particles may mar the quality of reproduction.

REPLACEMENT PARTS

Order parts from RCA Replacement Parts Department, Camden, New Jersey, giving the Stock Number and Description of the parts wanted. Replacement parts supplied may be slightly different in form or size from the original parts but will be completely interchangeable with them.